

Correspondence on Mental Imagery

Publication/Creation

1879-1882

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f1r

(Mrs Marshall of Harrow)



144

all as below.

100 --- 90

13
12
11
10
9
8
7
6
5

1
2
3
4
5

A circular scale with markings at 100, 90, 80, and 70. The scale is part of a larger diagram showing the relationship between angles and distances.

60

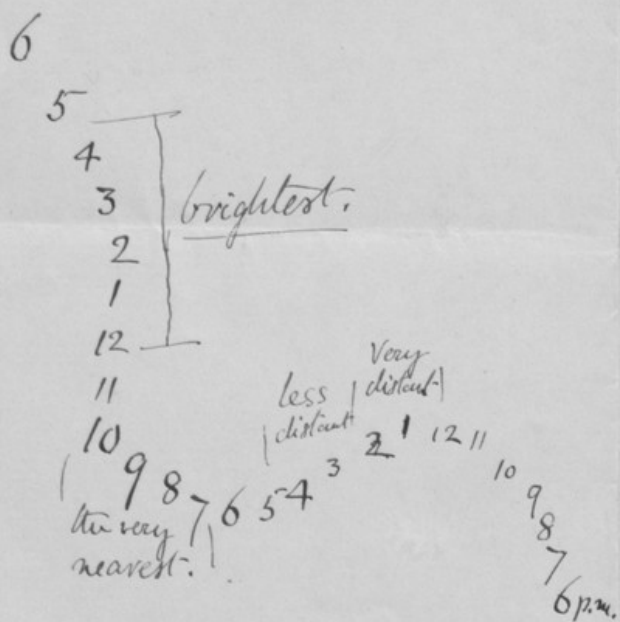
50 9 8 7 6 5 4 3 2 1 40 9 8 7 6 5 4 3 2 1 30 9 8 7 6 5 4 3 2 1 20 19 18 17 16 15 14

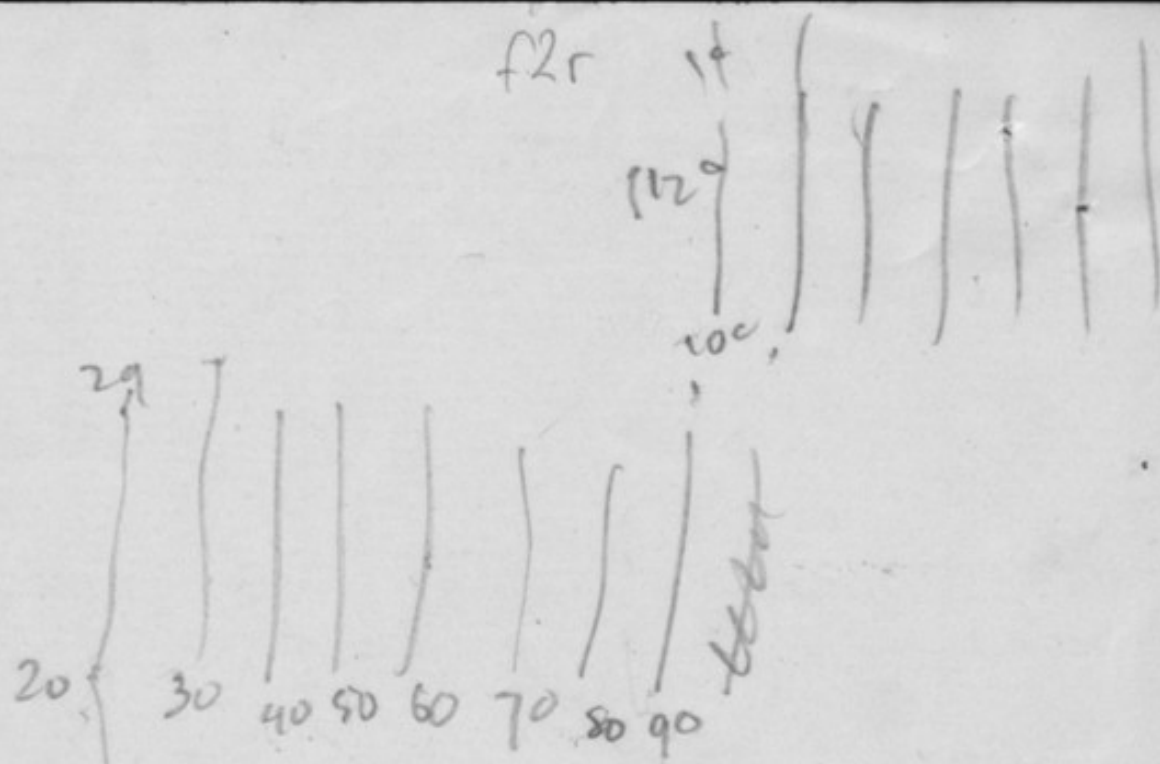
13
12
11
10
9 8 7 6
5
4
3
2
1

The numbers recede as they increase
The 10's stand up large & conspicuous.

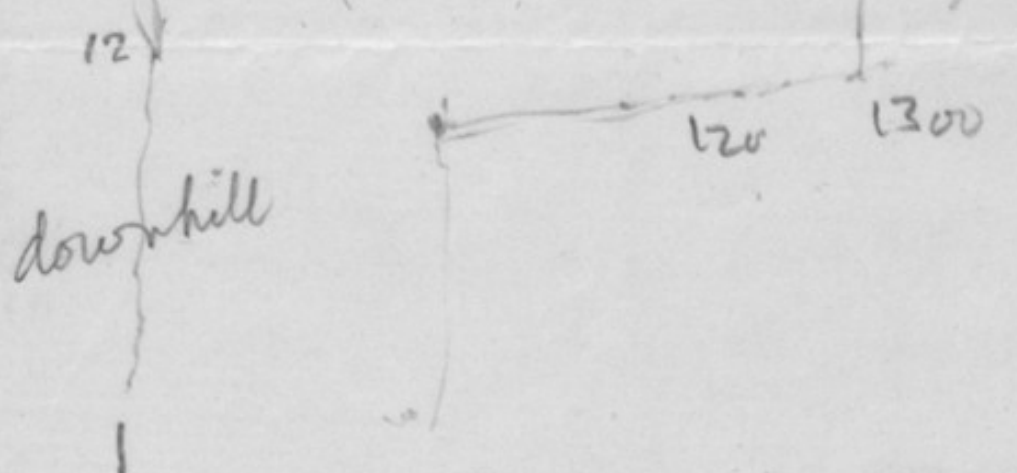
flv

Visualised hours of the day. C.M.





uphill terrace in steps



11000

W 2nd. Kings of England

W 1st 1066

Mr. Martineau

f2v



A3r

1 2 3 4 5 6 7 8 9 10 11 12

downhill

1 2 3 4 5 6 7 8 9 10 11 12

uphill

1 2 3 4 5 6 7 8 9 10 11 12

downhill

30
40
50
60

down

d

d

d

d

f3v
Miss Martineau

- 204 011 018 5 - 7 - 104



1
2
3
4
5
6
7
8
9
10

Mrs Marshall

f. 4r

1
2
3
4
5

9876

10
11
12

30
10076543212019181716151413
5497654321469765022130

08-06-001

060

070

070

08-06-001

1234/00
1110
89
765
4321

144

Mrs Marshall 7th Nov 1880 f.4v



6 5 4

3 2

1

12

11

10

9 - 8 -

7

6

5

4

3

2

1

6 p.m.

6
5
4
3
2
1
12
11
10

brightest.

(most distant)

9 8 7 6 5 4 3 2 1 12 11 10 9 8 7
nearest-

Am. Frederika Sherry Dore f5r
 I see figures up to two or 3
 hundred thus - in slightly
 slanted line up to 20, then
 slanting rather more

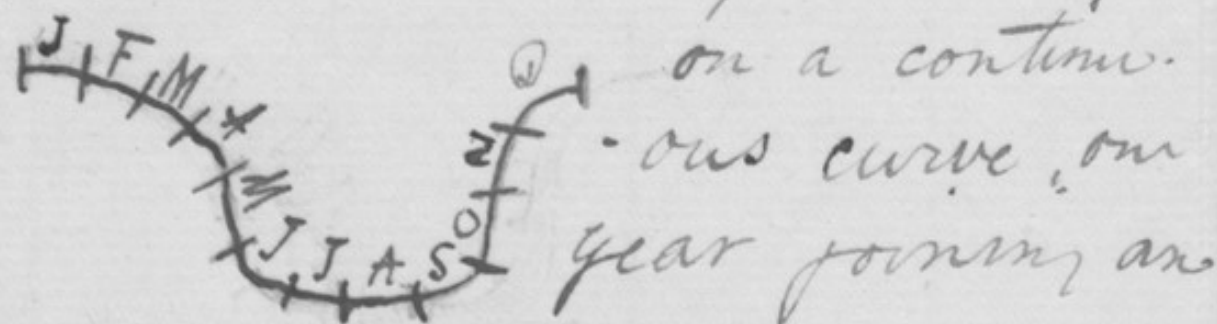
up to 100 - & the
 second hundred as
 it were by its
 side - All mental
 subtraction & addition
 I do on it - but
 high numbers
 like 8052 I
 see as they
 are written in
 a straight line.

I have always felt that
 some numbers were mascu-
 line & others feminine, tho



I can account for it by
no association. The

months I always see thus



year joining an
other, the light in the
different parts corresponding
to the season - Nov. being
very grey & all the spring
& summer more or less
sunny.

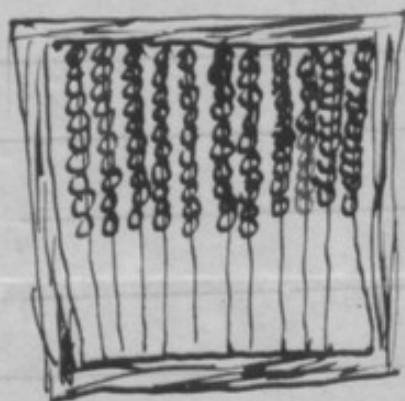
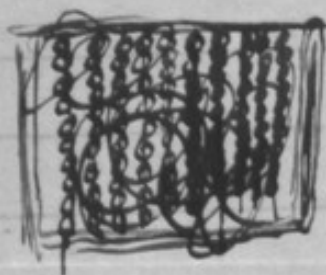
f6v
Am Frederick Spring Rice



I account for my way of visualizing numbers as follows. As a child I was first taught to count from 1-12, learning at once the figures on a slate & the numbers they represented by dots or stones, or beads, I forgot which, & I learnt to add, subtract & multiply these simple numerals amongst each other first, before I learnt any higher figures. Then I was taught to count from 12 to 20, in similar way. Then came another pause before I learnt the figures above 20. And at that stage in my education, I began to learn from a board with wires & beads, - I forgot what they are



called, but they look like things



I do not associate colour with numbers as numbers, but with the sound of their names I do, merely because I associate colour with vowels. "a" in father, crimson, "a" in fate yellow, "a" in that pink or yellowish red, "ee" in wee or "ea" in tea white, i in this colourless like water or glass.

i in bright pink or reddish, o black, o in soft brown, oo another shade of brown, "oo" dark blue; French u or German ü light blue.

Therefore four in English seems dark brown, while the same number in French & Italian sounds red & in German white.

But I have a particular love for particular numbers, 13 & 15 especially have a sort of fascination like charming acquaintances, & the 3, 5 & 9 like good old friends while all even numbers are respectable dull & indifferent. Even I look on with distant admiration, 11, 17 & 19 ~~with~~ with aversion.

But this is ^{partly} ~~only~~ because as a child I found the even numbers too easy to be interesting, & such numbers as 17 & 19 too difficult in multiplication & division, while 11 had what I thought a rough, low & uninteresting

way of multiplying itself.

I forgot however in condemning even numbers to say that I had a great love for 12, whom I looked on as a largehearted motherly person because of the number of little numbers that it as it were takes under its protection.

The decimal system seemed to me treason against this mother 12.

Certain letters, especially, c, e & a, have the same fascination for me as the figures 15 & 13, & so have certain keys of music, especially c minor.

My, dear Skottland

Aug 9/79

Wichita
Miss Scripps

Miss Scripps.
FS

Field of view not uniform; cloudy and fluctuating; and of neutral tints; certainly neither black nor purple

Images arise as a matter of course, without effort, while reading. The scenery, as described, is seen as in nature, both places & faces

Never haunted with faces not seen before

Can recall features so clearly that if she were an artist she could draw them — no difficulty, but the contrary, in recalling features of near relations.

Can seat an imaginary figure in the chair and ignore the wall that it covers, but if the attention were directed to the wall it would be seen. When the eyes are shut the figure is seen & not the wall behind it.

Outline is clear, colors as they really are, background natural.

Eyes shut or open, not much difference
Dwelling long on an image does not
increase its vividness, it arises in
its full clearness at once

Cards & chess, doubtful as to
the form in which they are remembered

Mental arithmetic ditto, but
thinks the sum proceeded as if
written on a slate - was at one
time quick at it.

Days of the week are generally
associated with particular past
events not of an special visual
character

Dreams habitually vivid

Sounds: great power of recalling
(as well as of remembering when heard)
When reading ^{with} has always a notion
of the accompanying sound of words.



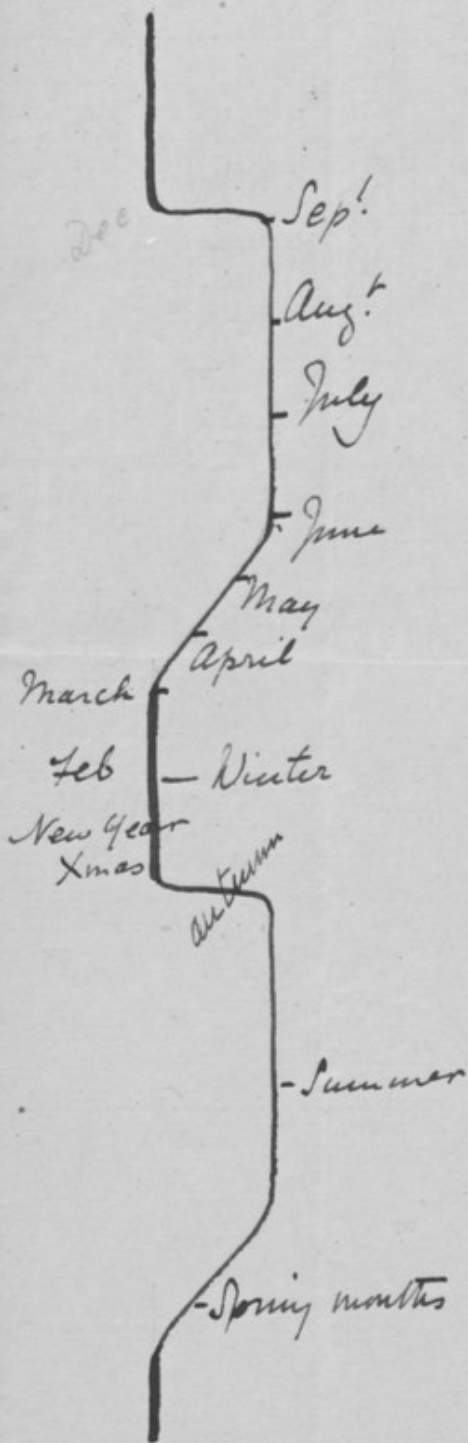
2

C
F

The suns, done I think in
whatever way that occurs
to the mind as the sense
at the moment -

1870

Diagram of Months of year



1880

1800

1700

Conquest

1100

f10

Diagram of English West? An irregular sort of line from English Saxons times as left to the present date. The corner at 1700 turns from my right, "Down there" & comes up to me (present date) nearest his corner.

Mrs Markelyne

Her father used to say - Why
do you not have a picture gallery
of your own & carry it about with
you as I do? - He used
to cherish vivid memories of
pictures.



Mr Meinertzhagen

p. 12

Dec 17/79

Mr saw a Orion - She
was poorly, was in bed with
a fire & saw the form
of a child ~~from~~ walking
It melted away & disappeared

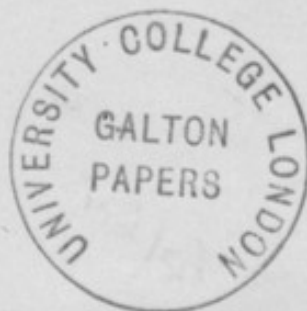


Ch: Merrifield F.R.S.

Told me (July 25/50) that he could
vividly see solid geometrical figures
a day or two ago he was visualised
an octahedron being deformed by
pressure

He always could draw & his power
of vis? date further back than
his memory. He cannot tell
whether drawing of Naval Contract
matters did or did not in power of

Can't see more in mind's eye than
he can stereoscopically in real vision
but can easily see alternately either
the near or far side of the same sphere



Miss Marianne North

f. 14

Very good virtualizing power in
very retched. bright - defined -
coloured - wide field of view

Can recall persons with great
distinctness but cannot test them
as in chain, ~~as~~ that they shall
look like objective realities.

Has no virtual association with
numbers, days of the week &c.

Sound }
Smells } all reproduced well.
Tastes }



Mrs Theresa Potter

p. 15r

She had hallucinations; - the most marked was a few months since. When sitting in her chair - felt as though mesmerised - could not stir & was frightened but some attack were coming on. The air seemed to become misty & the mist to condense itself into a ball some 18 inches from the eye which then shrank itself into the features and very wrinkled hands of an old man. She seemed fascinated by his eyes & could not look away from the face & hands. The hands were being waved up & down as in ecstasy & the mouth was as it were speaking. She heard sound but no articulate voice. She tried to address it but with the greatest effort only got out 'Who... who... are you?' The figure slowly faded away & she felt its effects. The same vision was again seen. In this case the voice was made of words of no import.

Voices are often heard, usually bits of black verse with little or no sense. Once there was a frequent haunting of the words 'let us pray' [? as to the 'let us', it might have been 'go and']

Is apt to have flutterings of the head, & to feel faint.



March 30/1880

p 16

Miss Randall)
Aged & breaking

See & revised
by Miss Ryland.

In the last 3 years, (subsequent
to a rather severe illness & being still
far from strong, though in other respects
well), she has been liable to a
sudden vision in the day time & while
driving out, of omnibuses covered
with people. They appear in the fields
on roads & are apparently quite solid &
real; the vision lasts a short time
(? a minute or so) & then suddenly
disappears. The happenings are

mostly often dressed in red & gold,
with brass instruments, & as soldiers, but
sometimes they are dingily dressed.

No sound or other sense presentation
accompanies the vision.

? as to any other visions at other times & as to dreams

No other vision - no special dreams

* Yes.

Mr Richmond Ritchie f. 17
(Miss Thackeray that was)

As a child & girl, she had great power
& pleasure in humming & whistling. She used
to call a procession of them from the
left hand corner of her bedroom - they
came in front of the bed & stayed (he
looked at & poked in - they were
very good - She has ^{now} lost the
power & was regretting it lately - Her
imagery is ~~left~~ irregular now & uncertain.

After leaving the village in the cliff
she was ~~in~~ an excited habit of mind,
& one day she saw one of ~~the~~ ^{her} characters
float into the room. The
^{very} ~~person~~ ^{person so seen} ~~before~~ ^{was} of a very much ^{size} ~~size~~ - not
so large as a baby. (I think she said)
This was not the old substance - She
was rather alarmed for her health
after seeing the apparition.

Could not recall her own father's features
after his death. This distressed her much
Her sister remonstrated, showed her one
of her photographs &c. but she has never fully
recalled him.

Mr. T. H. Smith f 18
Comm. L. H. Lushington met at
Mr. Swart.

Strong ⁱⁿ of scenery. It
appeared ^{to be} that ^{of 20 feet} - the sketched
from memory she would raise
her head & look before her. & view
the mental image.

Face ~~by~~ is mean well
recalled.



Miss Spedding

f. 19

Has good virtualizing power
Told me an anecdote (which
I cannot recall) of how some
child's ^{virtual} impression continues
& remains with her

Sound }
Smell } no.
Taste }



Miss Cobden
 whom I met at Miss Swartz Dec 16/25

Has very strong V.S. - (brides, "well defined")
 As a child the room at night
 was "perfectly peopled" with images
 actual Bible scenes &c. The background
 was indistinct & they emerged from
 it. This power is passed away

She recollects a childish exclamation of
 "I have found a way of talking without
 words" by mental images. Over and
 over in words but rather in flashes.

Has twice had 'visions' - was staying at
 a country house & ~~then~~ the hostess, walking
 into a room & she followed to see what it
 was. The room had no
 furniture & she found the lady was at the time
 in another part of the house - The same
 occurred at another time. She then followed a
 vision of her father into a room. She
 was not alarmed but thought the thing very
 odd - She was in perfect health.

Representation of other scenes - moderate
 the mental images seem to be just in front of her
 eyes

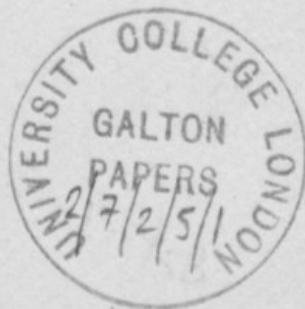
f21

Mr. Ford

June 26/51

10" are present
 the rest in one place
 the number always associated
 there on both sides - never
 seen together

No colour. dark writing
 on white ground



1

a b c d e f g h i j k l m n o p q r s t u v w x y z

Edmund Jackson Gist
Duty

423

100	101
99	102
98	103
97	104
96	105
95	106
94	107
93	108
92	109
91	110
90	111
89	112
88	113
87	114
86	115
85	116
84	117
83	118
82	119
81	120
80	121
79	122
78	123
77	124
76	125
75	126
74	127
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42	159
41	160
40	161
39	162
38	163
37	164
36	165
35	166
34	167
33	168
32	169
31	170
30	171
29	172
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27	174
26	175
25	176
24	177
23	178
22	179
21	180
20	181
19	182
18	183
17	184
16	185
15	186
14	187
13	188
12	189
11	190
10	191
9	192
8	193
7	194
6	195
5	196
4	197
3	198
2	199
1	200

Collected
by
Cody

Mr. Holland talked of the strange ^{preferential} regard shown by girls to particular dolls which often were of the commonest & rudest kind, much more than to the best made ones.

f.24

Mr Robert Holland f25

Virtualities well bright well
defined colored complete but
the picture is not such, as to mask
the background.

Landscapes best.

Persons - in some cases cannot
recall features

Numbers - has a singular incom-
petence in dealing with ~~them~~ - has
no proper idea of numbers could
never learn the multiplication table

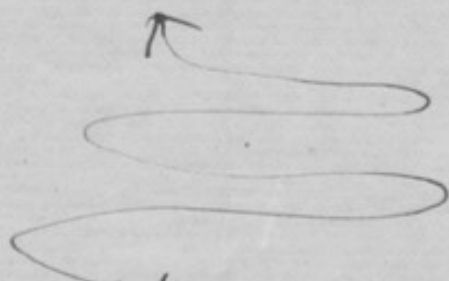
Mr Holland

Spoke of Clara (the half caste
girl) when a child, used to
make dots on paper & attach names
& characters & events to the several
dots & make out long stories
about them (compare this with
Brodricke's 'geographical way of looking
at things').

Mrs Key (see James Key) f26
Visualized Numerals;

Mrs Key
Muntap

South Africa:



etc 31 30 29

25 26 27 28

24 23 22 21

17 18 19 20

16 15 14 13

9 10 11 12

8 7 6 5

1 2 3 4



Muriel Hills

Muriel Hills (nee Crook)
 has twice had hallucinations
 the first was the sudden
 appearance of the white figure
 head (a female with flowing robes)
 of a ship confronting her as she
 was walking - It faded away
 gradually - & the vision
 recurred.

The second was at night ^{clear}
 moonlight - she and her husband
 were looking out of window. She
 saw clearly & positively a female
 sitting on the back balcony ^{with}
 in front - He saw nothing of it
 & laughed at it.



Mrs Gwyn Jeffreys

f.28

Is very deficient in the faculty of
visualisation. Has often with great
effort tried in vain to recall familiar
places & faces. Is aware of her
deficiency.

Miss E. Jeffreys (the youngest - not the artist)

Like her mother fails to recall.
Thinks there is a peculiar difficulty with
persons because you see them in so
many attitudes & do not know which to
recall. (? about sounds)

Can referent smells & tastes in some
degree to herself.



May Jenkins

f29

Sometimes when I have been a little unwell & excited and have fancied foot steps on the stairs when I went to bed and such like things I felt that if I had let myself go and not said to myself what a little goose you are and had restrained myself I ~~would~~ have imagined almost anything.

(Quote this as ^{apparently} not ~~the~~ hallucinations
to which I especially refer)

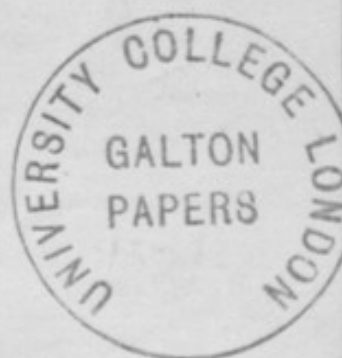


Jenkinson - Dr. Drummond f30

2 to 1000 living yls undoubt
Over 1000
May 10th 1900

Both can see a hand turned
out - May 10th
Drummond 1000 yls
Both see knife 1000
& approach

Can reduce me to small
monitors
21 mm 2 moderate enlarge



Young Drummond
& Henry Jenkinson

Mrs Rock (née Liebreich) May 26/81

Sees all words especially names in f.31
Colours and shapes. The colouring
appears very bright & is constant & has
been so since the recollects. She was
very quick & decoded when asked about
particular names & would be able to
am sure to give a great deal of
information & w^d permit herself to
have no doubt, to be well tested

Mrs Liebreich sees words in
colours not in shapes. They are
written in fantastic writing & in
colour. The colour changes in the
course of the word ~~fast~~ going from
one at the beginning to another at
the end.



Prof: Legros of Slade school of Art f.32
57 Brook Green Hammersmith

Was a pupil of Bois bandman 18 years ago
& confirms all he says of the educability of
the faculty. You must study a thing well

[not heard-memory] - His memory is more precise
than I was because he concentrates it on im-
portant things - Great absence of verbal memory [can't
speak English yet] Recollects only what interests

him - what he studies. Thinks this memory most
important to landscape painter to catch fleeting
effects. Teaches his own pupils with much success
to draw from memory. His own does not seem

to be very flexible, & the images to be - he cannot
well say where - not external & objective.

In composing he and all artists make a few
trial lines to indicate the great effects. [like
child with doll or Bachman with dots]

I showed him composite photos & asked if
he operated in that principle, but he
doubted it.

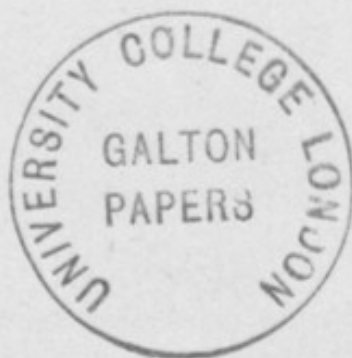


f.33

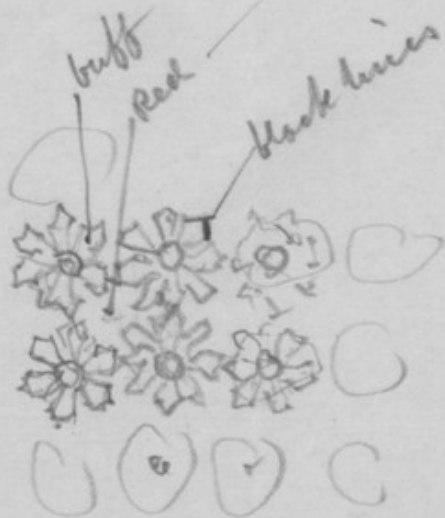
M^{rs} Maddonald
(née Morna Crooe)

Said of her father M^{rs} Hilly
to have been an exceedingly imaginative
child, full of waking dreams.

She always felt there was a lion
with glaring eyes at the head of
the stair case - Any thing to
help that point M^{rs} Hilly
went with her & looked but
could see nothing in the banner-boards
(indeed it was in the wall side)
nor in any pattern or any thing
else to suggest it.



The Rev. J. O. W. Haweis, of Slaugham, Sussex, informs me that he is in the habit of inhaling chloroform when suffering from sleeplessness. It has repeatedly happened that just before unconsciousness the pattern of a wall-paper appears to his mental vision, quite clear & distinct and occupying a large field of vision: it is so constant that he now always expects it, after the chloroform. One night he was greatly astonished when it appeared, to find that the ~~same~~ ^{part} usually red, had become green.



2
Tara Albright
Visualisation
numbers

Marionmont,
Birmingham.



flr

Nov 26 99.

Dear Sir

I am sorry to reply
to your request with
so rough & untidy a
production. Waiting to
do it better I may lose the
opportunity altogether.

~~There~~ is a little difficulty in the
performance, because it
is only by catching ^{oneself} ~~yoursself~~
ab unawares, so to speak,
that one sees what one is

quite sure is not affected
by temporary imagination.

As ~~the~~ whole, & in ^{most} many of the particulars, what
I imagine my mind's eye is unchanging in ^{very} circumstances.

Nothing ~~goes~~ more definitely
takes its place as then

a person's age. The person
is actually there as long
as their age is in mind.

My sister says she does
not see her line of figures
in any particular colour
and thinks a drawing



f.2r

would not give any
more idea. I shall
have pleasure in forwarding
your note to Miss Stacey
whose home is St Leonard's
on Sea.

a clever mathematician
drew for ~~whom~~ ^{me} the other
day the system on which
he always sees figures.
I have enclosed the plan
as I think it was, but am

p. 2v

not quite sure about it.

What seems so satisfactory about it is that it is unlimited in its application.

He never remembers being without it & records every number by its help.

May I take this opportunity of expressing my thanks for the interest of your paper & its ^{practical} illustrations which gave even the unscientific a great deal to think over. Yours sincerely
M. Dora Albright

Miss Abbott

p.3r

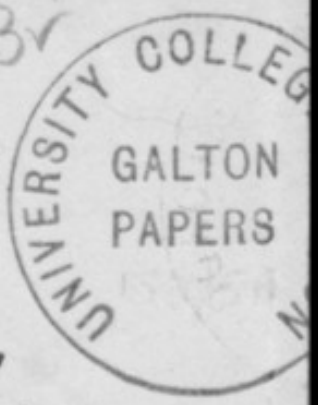
Marionmont,
Birmingham.

Jan^y 16 80.

Dear Mr. Galton

I have today rec^d
the copy of "Nature"
which you have kindly
sent me & wh^{ch} I sh^d
not otherwise have
had an opportunity of
seeing. I thank you
thus & for your note
of 2 days ago. Certainly

f13v



if the engraver has
 been as successful with
 all the other representa-
 tions as with that of
 my sheep & its accom-
 paniments your article
 must be entirely correct.
 It has been very interesting
 to see the other reproductions
 & explanations which

you have collected &
 to read your remarks
 upon the subject. What
 a great deal of trouble

you must have taken
 to scruit out arrange
 such a number of ex-
 pences besides the
 many wh. do not appear
 & all your other ^{simultaneous} researches!

in the course of the next month
If ever, any of us meet
with any remarkable
development of this
faculty I hope we shall
not fail to forward it
to you in case your
~~researches~~ investigations
on this special branch
of it sh^d. still be open.

With thanks

I remain

Yrs truly
M D Albright

Miss Abner Cord Esq
(Enclure)
from Miss Croftfield
Wrexham
March 3rd 80.

Dear Mr. Dalton

I have had specially
little opportunity of late of
making any more enquiries
for you. I have asked four
people ~~since~~ in the last fort-
night ^{with} only one of whom
^{the series of}
~~see~~ minerals ~~in any way~~ ^{shape}
takes any form at all.

I enclose you the rough
sketch she made for me:
she is a Miss Croftfield of
Liverpool not connected in

any way with our family
 I was interested in finding
 that with her 1 - 12 & then
 12 - 20 take just the same
 angles ^{as with me}. All ~~the~~ hundreds
 follow exactly the same
 plan as the first
 The At the time the numbers
 seem to be prominent though
 she cannot say that they
 are larger - perhaps rather
 taller & thinner.

On the back I have written
 what she told me of the
 colour - I am sorry that

46r

she was too hurried to make
it more complete. She said
she often wished she could
get rid of these inevitable
trials but they were always
the same and rather
indescribable shades.

She had no recollection of being without this vision.
Her sister had no shape
in her mind at all in
connection with numbers but
just thought of them now and
a time.

I am glad to hear of
how much result has
followed on your enquiries

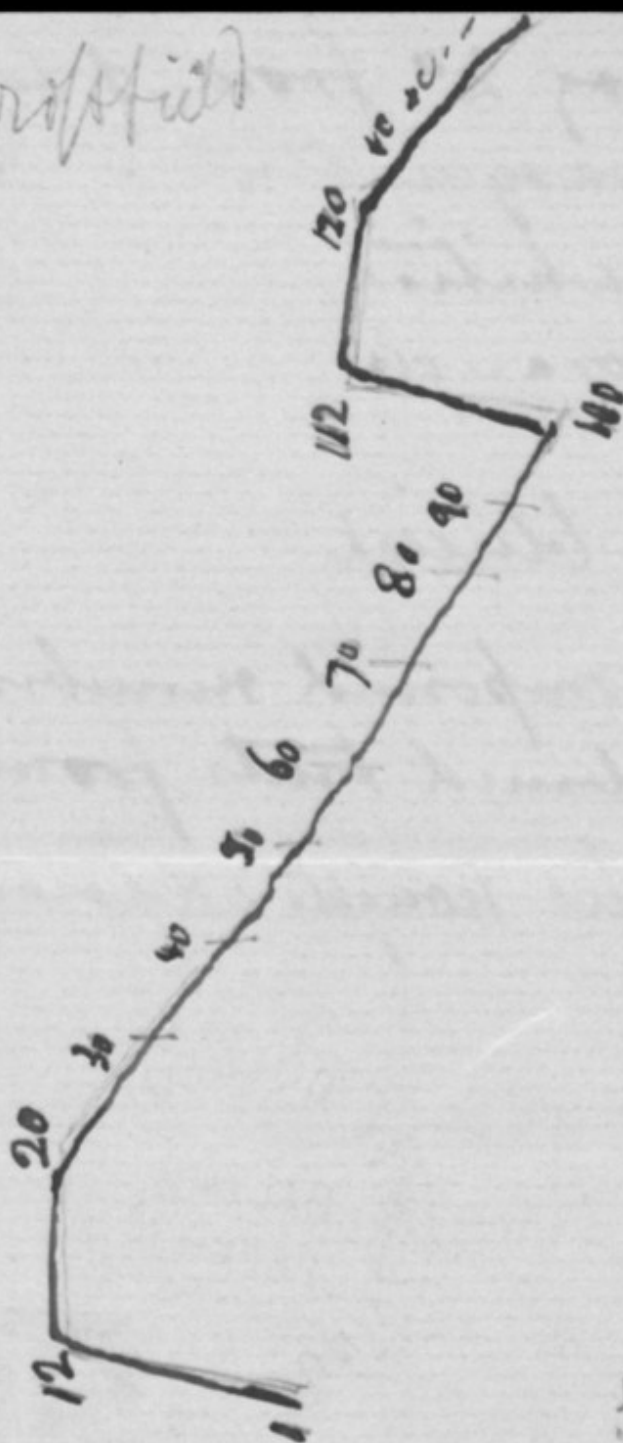
and regret that at the f6v
present time my contribu-
tion is so meagre & hasty.

Yr very Truly
M D Albright.



Map Croftfield

FFr



[Handwritten signature]

4

Every No from 1 to 10 has its
unvarying tint. e.g. ffr

2 whitish

4 orangish

4 orangish

7 bluish

The compound numbers ~~had~~ take
combined tints from these 10 single
ones, the noughts are colourless.



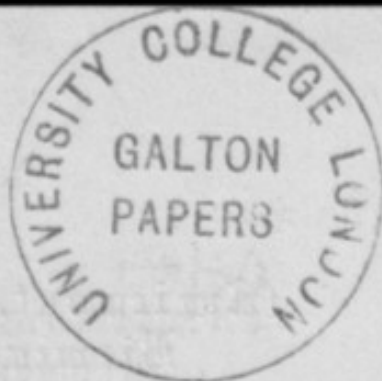
Miss Dora Albright f.8r

Marionmont,
Birmingham.

April 28.

Dear Mr Galton

My shape is a
very dingy affair. I
suppose the nearest re-
presentation I can give
is to fill it all in alike.
I find that thinking abt
it so much as I have
lately has rather lessened
its distinctness altogether.
I am much obliged for



f.8v

Your enclosure & shall
much appreciate receiving
a copy of the paper which
will appear in July.

The name of ~~of~~ our
mathematical friend
is Theodore ~~Mertz~~.
Mertz

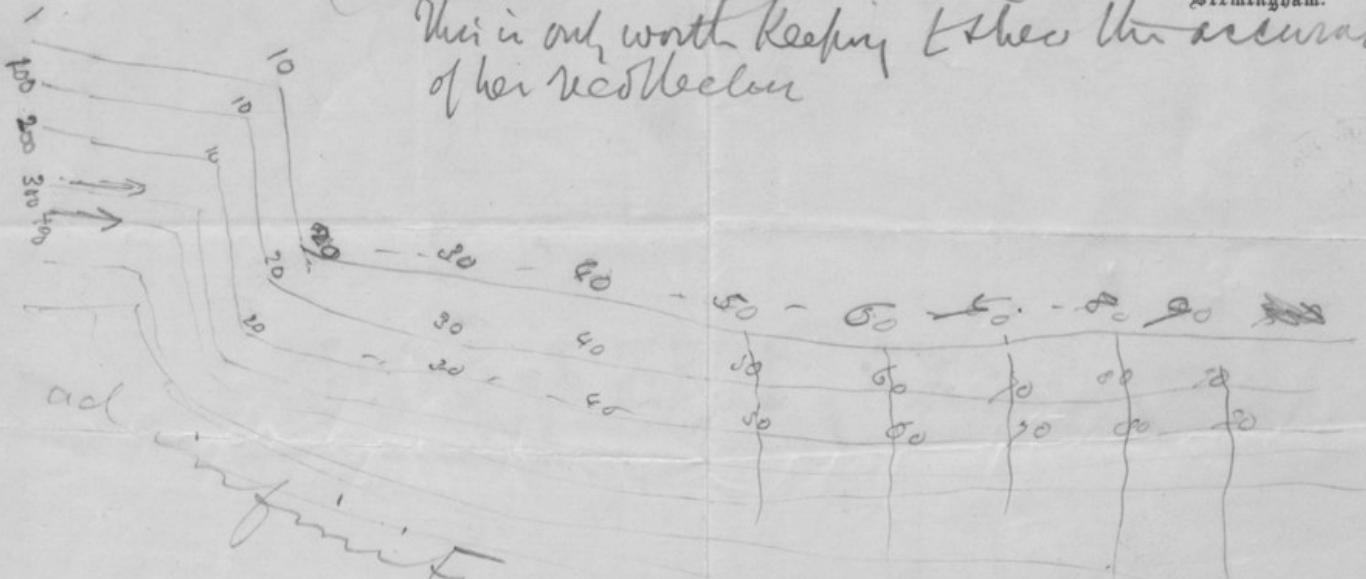
Yours Truly
M. D. Albright

(Hence they communicate) by Don Albright

(but see original by Mr. T. They himself)

Marion, Birmingham.

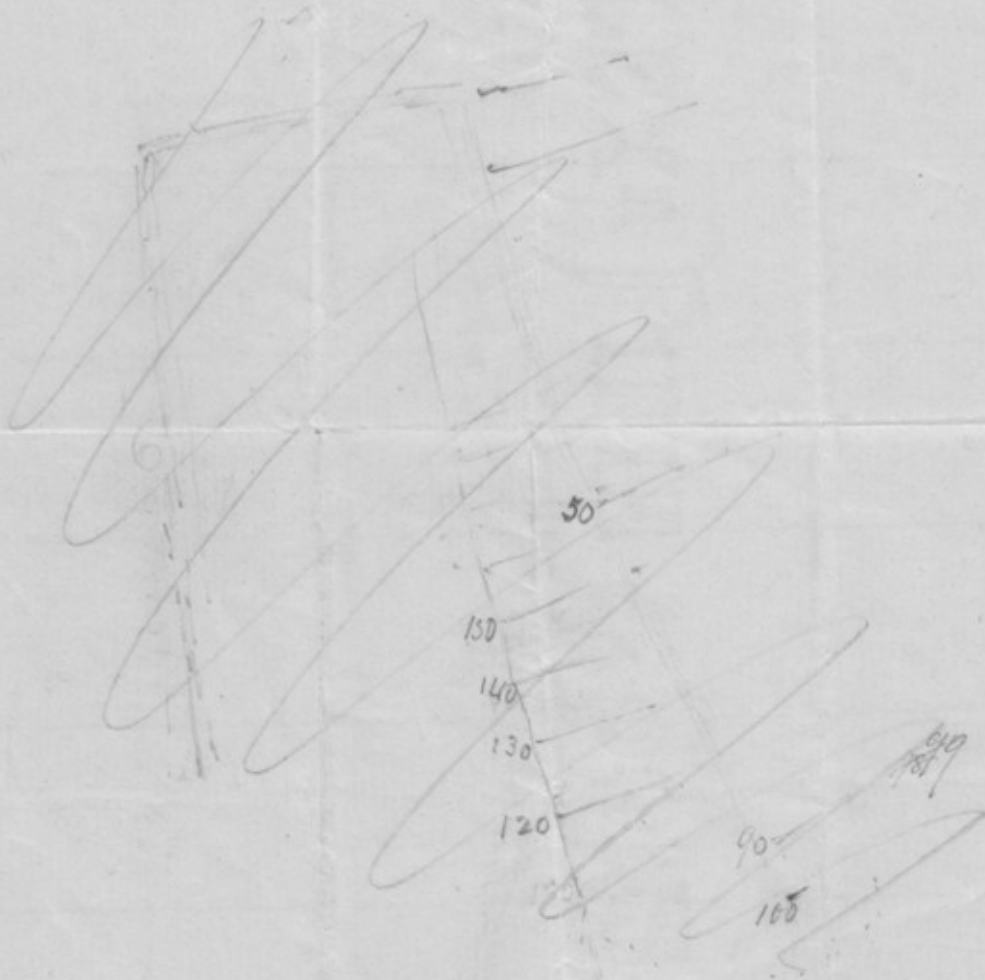
This is only worth keeping to show the accuracy of her recollection



in definitely parallel lines.



f.3v

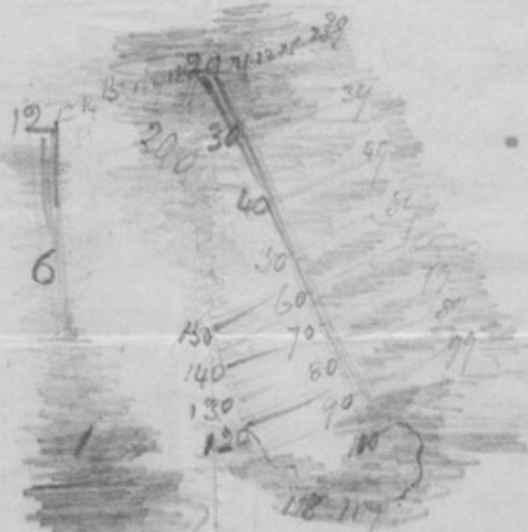


Sara Albright

flor.

a little white space
in each side, each
line, with marked
showing between.

To cover
may attention
lines marked blue



This is the best I can do towards representing what I
see but it does not seem much like; chiefly perhaps
because ~~that~~ never seems on the flat but in a thick dark
grey atmosphere deepening in certain parts especially
where ~~the~~ ^{the} ~~figures~~ ^{figures} ~~are~~ ^{are} ~~about~~ ^{about} 20. Now I get from 100 to 120 I hardly know
though if I could require those figures a few times without thinking
of them on purpose I sh^d soon notice. ~~At about~~ ^{About} 200 I
lose any framework, ~~the fact that there is~~ I do not see
the actual figures very distinctly but what there is of them is disting-
uished from the dark by a thin whitish tracing: it is the ~~the~~ place they
take & the shape they make collectively which is invariable - also
the shading: the size I cannot determine.

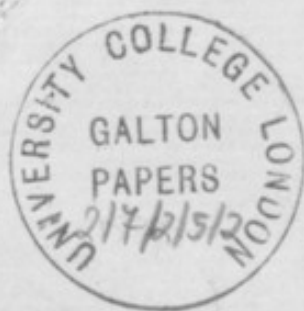
Dora Albright

Marion
Birmingham.



Rachel Albright

f. 114



Marionmont,
Birmingham.

Dec. 16. 1879

Dear Sir.

I am obliged for
your letter & send a
rough sketch.

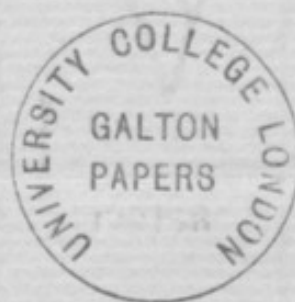
I find that one of my
mother's sisters (a
Miss Stacy) has figures
in a diagram & I hope
to obtain a sketch of
it & send it you.

f. 11v
My sister & I will be
much gratified to
receive a copy of
your collected labours
when they are printed.

Faithfully Yours
P. A. Albright-

Rachel Abbott 1000. how all become
 vague but I
 know that the
 thousands &
 tens of 1000s
 are not in a
12. line & I believe
 they turn to
 the left hand.

0
 9
 8
 7
 6
 5
 4
 3
 2
 1



Engenia P. Barber

flr

Nov. 11
asked for
higher palaces
than quarters

144 Dwight St.
New Haven Conn.
U.S.A.

Oct 19th 1880.



Francis Galton Esq.
Dean Lin

At this very late date my
attention has been called to
it & I have been very much inter-
ested in, some articles of yours in
"Nature" on the organization of
numerals. If the time has
passed, & you have ceased to
be interested in the subject I can
only beg your pardon for this long
and your time - but if not, I shall
be glad to say a few words to one
who will not quite laugh such
idiosyncrasies to scorn. From
earliest childhood I have been
accustomed to make these mind

f. 1v

- pictures of everything that occupies
my brain quite involuntarily I
think - The numerals have always
seemed to me arranged in straight
vertical lines of ten figures each
gradually receding backward, &
upward, like look in a growing
darkness & uncertainty. White & luminous
at first on a grey background - less
luminous & on a darker ground as
they recede. Shall I be departing
from the subject to tell you that
the vowels of our English alphabet
have always been invested with certain
colours whenever I see, or whenever
I think of them in this manner
A is always a square patch of light
clear red, E, a similar patch of
thick white - I, a long point of
clear crystal like an icicle. O
a round & large patch of intense
black & U an oval shape of
bright, dark blue. These colours
they retain at all times & in all places

in such degree as to give colour to
 the words (especially nouns) which
 they help to make up. So that in
 spite of the idea in one way conveyed
 by the word red the word itself
 as a picture, is opaque white.

The name Laura is always a
 purplish red or maroon, on account
 of the red a & blue u coming in
 one syllable but as there are two
a's the red predominates the whole
 name on word is maroon rather than
 purple - So Jessie is a semi-opaque
 white, the crystal i shining such
 as it were, the two e's. Alice again
 is fine red, crystal, & white. Oscar
 black with a suspicion of red so
 in an invisibly coloured cloth. Rufus
 decidedly blue. Two vowels
 one of each colour in one syllable, thoroughly blend
 but are distinct in separate ones.
 Thus the word Nature as I
 look at it here on the cover of the
 periodical, is to me two frames of

red & blue passing into white.
The consonants are merely ill
defined masses of greyish colour
filling up & making a framework,
or holding together, of the picture.

You see I have no yellow & therefore
no green in these pictures. Even
the word green is, thick white.

Is there not method in
my madness & why is it that
I shall never mean? And on
twice while a child I danced
to - speaks of these things. But was
not encouraged certainly, was thought
sleepy or perhaps a little "stitched".

You can readily see
how much interested I have been
with your articles. I will gladly
answer any questions, here or
at any time & from any place.
I beg pardon if I have made too
bold or intended to say anything
that I have often wished to utter to
one who could understand.



Miss Emma Barber

(2)

f3r

New Haven Conn U.S.A.

Nov 24th 1880

Francis Galton Esq
Dear Sir

Thanks for
your kind reception of my former
letter. I shall be pleased to-
answer your queries as well as I
may. I wish then as to the ob-
jective appearance of these letter
columns, they are as real to me
as any familiar object that I
think of when that object is not
actually present to the outward
eye. I think my "mind's
eye" is particularly acute &
keen sighted - if I may so express
myself - so much so that it is
sometimes really annoying to me
say I have spent a day in the
woods & fields botanizing &c - before
I sleep that night there is always
a longer or shorter time when I

objects - I have been interested in & surrounded by through the day are almost painfully present with me - every vein & fibre in a leaf being so clearly & strongly defined as almost to communicate directly to the sense of touch - & with an effort I must throw off the illusion before I can compose myself to sleep.

Now assuredly I could paint the word Nature or any other while I speak or look at it but the consonants having little or no colour - beyond a vague semi-transparent neutral tint - & all so nearly alike I could not read an unknown word if you should paint it after my method. I should paint Nature thus

red blue white. I can do thus -

Ocean - RIK red
 { maroon purple red
 to Ruffles thus.
 blue blue

I can suggest no origin for these colour associations with letters - They have always been with me since I knew my Alphabet - I can remember wondering when I could not have been more than six years old why there was no yellow letter - because yellow was a favourite colour but I could never force myself to conceive of a yellow letter.

Notes of music have no colour associations though I have heard & am constantly hearing good music I may say was born in a musical atmosphere - Tastes have no colour though Smells are very strongly associated with certain scenes & parts of my existence They have no colour.

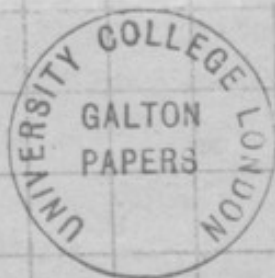
Seeing & smelling are my acutest senses & I had learned very little had I have depended on hearing. I must see in order to know.

I am sure these idiosyncrasies^{f48} do
not emanate from either a brain
or body unoccupied. I am the
oldest daughter of a tolerably large
family & have very little time for any
imagining or dreamy speculations.
These colored letters came to me too
at so early an age, that they could
not have been the concoction of an
idle brain. It is hard for me to be-
lieve that a patch of red is not a
synonym to everybody of the letter A.
The two are in my mind inseparable.
I know I do not in-
herit this thing except it might
be from far back ancestors, these colour
associations are in neither father nor
mother. With one exception
I have never found another person
who possessed a like idiosyncrasy
& I am curious to know if it is
really a rare one — This is
why I have been tempted
to write to you after becoming

is very much interested in your
article in Nature. I shall
look for them now with double
jeal. Hoping I have not
overstepped the limits of your
time by patience & begging
your kind indulgence

I am very respectfully
Yours
Eugenia P. Barber.

Miss Barber
144 Dwight St
New Haven - Conn
U.S.A.



Lady Barkly

f.6r

1 Brin Gardens. S.W.

Friday 17th Dec.



Dear Mr Galton

I am much interested in
Miss Barber's letters and am extremely
obliged to you for allowing me to see
them. I can quite endorse all
she says as to the vivid mental
reproduction of colour & form & the
minute detail.

Dr Key's incubations are quite

beyond me! I see that the letter
 A. appears to him in much the
 same colour that it does to me - and
 that he and Miss Barber agree in
 seeing the ornaments in a purple
 tint & merely as a framework
 to the words. But I cannot
 understand what he means by
 saying that "when thought of - the
 letters are a pure colour - and in
 reading - of a marbled appearance."
 Does this mean that he actually

sees the colour. When looking at
ordinary print? it would almost
appear that it did so - from his
remark - "that in reading, the
back ground is white - in thinking,
black" The wall papers are
black "

apparently only illustrations of the
colours of the different letters composing
the words underneath. and do not
apply to the meaning of the words
i.e. in taking the word "pain" the
paper represents the different colours
of P - a - i - n. but it does not

convey the idea of pain, though
sufficiently hideous to do so!

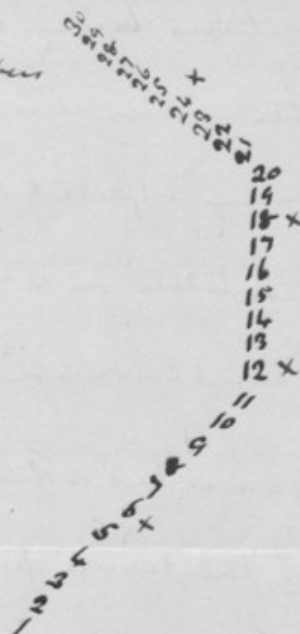
With kind regards. believe me

Yrs. Sincerely

Amie M. Bartley



this slanting line of figures is continued up to 100 - when it branches off again as from 1 - and continues as before up to 40 - where the numbers cease.



In thinking of numbers I always see them as above and they keep in their places. i.e. in adding. Say four sixes together I should see the figures marked x and reckon them up in their proper order. I could not think, without an effort, of four sixes in the abstract -

My association of colours with numbers is faint and irregular. 18. is always reddish. from 30 to 39. yellowish pink 40. to 49 dark mahogany colour 50 to 59 yellowish 70 to 79 bluish and 80 to 89. decidedly reddish. 90 to 99. yellowish. 300. yellowish pink - and 500 yellow. all these are very dim faint colours. very different from the decided tints of Christian names.

I have always connected colours with Christian names. One of my

earliest recollections being of the sense of bewilderment and injustice with which, when a very small child, I received a scolding for being "affected and silly" because I objected to a name suggested to me for a new-doll - on the ground that "it was such an ugly blind coloured name"

Every Aithian name has a distinct colour that is when I hear or recall it I see the name printed in faint black letters with a sort of halo of colour round each letter - The number of colours is but few, but the shades infinite each name having its own distinctive tint which I do not think even varies - The colour seems somewhat to depend on the letter with which the names begin - though there are many exceptions to this - for example all names beginning with A are of a yellow, or brownish yellow, hue with the exception of Arthur - I add a few illustrations of the sort of colours seen it would be impossible to give all the shades. Many surnames too are coloured, but only a small proportion as compared to the others -

Anne. Anna. Alexander. Alice. Arthur

Blanche ^x no association of color with any other names I can recollect beginning with B.

Caroline. Charles. Clare. Catherine. Katherine. Kate

D. same as X

Emily. Edward. Edgar. Ella

Frank. Francis. Frances

George. Gerald. Geraldine. Gertrude.

Henry. Harold. Herbert

John. Jack. Jane. James. Joanna.

Leonard. Louisa. Lucy. Laura

Mary. Matilda. Marion. Margaret



N. shades of yellow. under the same as A

O. always. bright red.

P. same as X

R. Robert. dark brown. other names same as X

S. varied.

T. Thomas. Indigo blue -

V. Shades of M.

W. dark. ~~the~~ brown

Z. Zilla. ~~variegated~~ ~~etc.~~

Some of the illustrations give a true idea of what I see -
as the colors. seem rich. full, & in some instances very dark
and yet luminous & transparent

AmBarkley

AmBarkley

Miss Brewster 114. Beaufort Street f. 10
Chelsea S.W.
March 23.

Dear Mr. Follen,

I have forwarded your
note to my sister. She is
going to the sea for a
fortnight - with Mrs
Minerthlyngen, & will
doubtless communicate
with you from Walsgate
herself -

|| About my name in
your book? - let it be as
seems best your book's turn.

Yours very truly

Louisa S. Brewster.

On Visual Objects - ^{Common to many} ^{by New S. Henshaw}
From Miss M. ^{Vincent} ^{not numbers} Beuley, Gentry Hall, Brimsdown - f. 11r

W. Beuley
"I constantly have "visual objects" at sight, but in the morning I have forgotten them; in fact trying to see them, I find a very good way to send me to sleep. Under Chloroform or Morphine I have seen capital ones, but they would not be fair to send; not that I can remember them now, but I remember at the time thinking they were wonderful, long before I ever knew what to call them, or heard you speak about them."

The following are two examples, the only ones I can call to mind: -

"A Tulip appeared which suddenly dropped its petals and stood naked,

Miss M. B. paints flowers in China }
 & very often. G.H.

By did the reddish Whiskers be the }
 cause of the suggestion to convert him }
 into a Scotchman? G.H.



[Exactly like my experience as figured in the visual cycle, but I had not told Miss B. of that, - G.H.] - Then the common white Lily came, then an Iris and so on, but all were flowers that night, although I had been writing looking at or drawing flowers of any kind during the day.

Another night I saw a young Life Guardsman standing (full length) in a room, with his head turned towards a window, out of which he was looking. He did not move, but reddish whiskers quickly grew on his cheeks; then he turned into a young Scotch Fusilier in "undress", still looking out of the window with his hand in his trouser pocket.

In all cases the colours were most distinct.



Mr. Bartley
Commenced by Red G. Hentley



114. Beaufort Street
Chelsea - p. 13r

May 14th 81.

Dear Mr Galton,

I am venturing to send
you three or four more instances
of mental imagery which I
remembered in the course of
your very interesting lecture
last evening. One of these
is rather different in character
from any I have yet heard
you mention. A lady of
my acquaintance declares that
whenever she contemplates any one's character
she always sees a number
which in her mind is then
inseparable concomitant of that
person's moral individuality. Her

husband's number, for example,
 is, she says, $7\frac{3}{4}$. I asked her
 whether the number in any way
 represented value in her mind,
 whether she meant her husband
 was worth $7\frac{3}{4}$ relatively to
 some standard lurking in
 the recesses of her consciousness?
 She said "Not at all. He
 " is $7\frac{3}{4}$: and I cannot think
 " of him" - (not his face, or
 voice, or manner, but "him", - his
 character & moral being) without
 " $7\frac{3}{4}$ arising in my mind
 " at the same instant." I asked
 her if everyone she knew had
 likewise a number. She said
 " No: but ^{added} that most people she

Know at all well, & she had ^{f. 14r} any
individuality for her, had. This
seems to me slightly removed from
any of the cases you named
last evening, inasmuch as the
mental image of $7\frac{3}{4}$ refers not
to anything ^{con-}crete, but to such
an abstraction as character.

It is not even quite to be
classified is it with the shape
of the year which ^{with} so many people
myself included
is a mental reality impossible

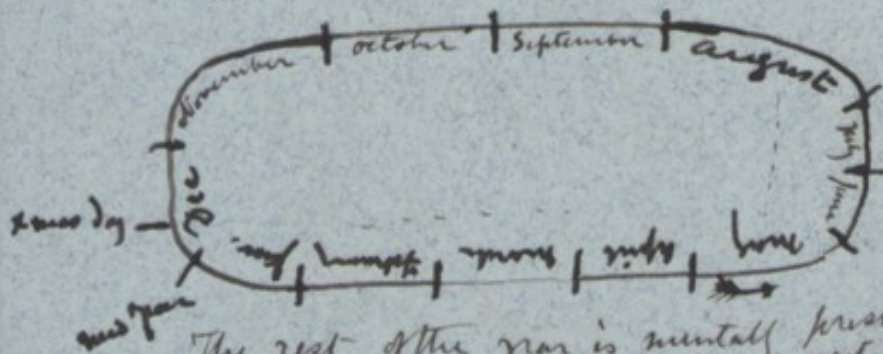
to think away. This same
lady also sees the year; and
sees it nearly as I do; only
I think she said she goes

the other way round it. But
^{for her, as for me} it is ~~an irregular~~ ^{an oblong with rounded corners} ellipse,
with the months disposed
irregularly round it.

A sister of mine says she

f14v

sus. Christmas "at the top" of
 the year "but the ends don't
 meet". She does not know what
 becomes of them. The only thing
 she is clear about is that it is
 "uphill" till one gets to Christmas
 & "down hill" after it. My
 brother sus the year as a
 circle, & goes round it "the
 way of the sun". I travel
 round my year in the opposite
 direction. Thus: - the arrow being



our present
 place, half
 through May.

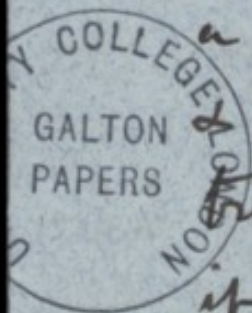
The rest of the year is mentally present all the time & has
 its definite place relations to the present. August seems to me a
 short way across, or February a long way behind.
 I have made August a trifle too long,
 & Sept^r a trifle too short, (as it
 seems to me must be obvious to
 everybody!;) otherwise it is all
 right. The ends are flat. The length
 relations

2

of the months does not seem to have
any reference to anything; not even the
length of the names of them: for December
is a very short month, & May a
long one; though, certainly, June &
July are the shortest; & Sept. Oct.
& Nov. the longest.

When you spoke of the roses &
upward shower of stars, & of the
emotions attendant on the vision:-
its pleasurable in childhood, & the
depression consequent on its having
so diminished in later years, - I
remembered a thing that I used
to see in my own childhood
~~very~~ frequently, & never without
a perfectly indescribable ^{mixture of} ~~horror~~
djection. A solitary, leafless
tree, which I could draw now
if I were an artist: - first
black; & above it, rather to
the left, a full moon of the
~~extra~~ intensest cobalt blue
colour, shining in a colourless

f15r



space ^{or sky}. This ^{scene} was always p. 15v
come ~~invaded~~, & finally effaced
by indescribable black & white
speckles, that dazzled me painfully.
This vision used to come to me
^{oftenest after dark & just} before I went to sleep, and
never came without inspiring a
nameless, sick horror I even
now shrink from recollecting. It
has never come to me since
^{it was a type of home in my mind &} quite early childhood. I used to
think to myself of things as
"as horrid as the blue room"
and wonder that other children
never named it too.

Last year the first experience
of hallucination occurred to me.
But it was, & is, oral not
visual hallucination; & it has
a history which in the right-
hands ought to throw some
light upon it. While I was

living in Munich I staid in a f. 16r
large "pension". One morning I was
told that one of the servant-girls,
had had a fright: that the previous
night a knock had come at her
door, & upon her replying "Herein"
someone had come into the room;
but that upon her striking a
light she saw nobody there, and
found the door shut as usual.
She at once believed it was a
summons from one of her parents
living some hundreds of miles
away; and for days expected to
receive news that one of them
was ill, or dying, or in some
kind of trouble. (There appears
to be a popular superstition in
Bavaria that persons thus summon
their relatives when they need them
by this nocturnal knocking at
the door.) The incident made
no particular impression on
my mind that I was aware of.

I jived a little about Leopoldine's
"ghost", with one of the girls
fellow-servants who waited on me,
by way of checking their superstition
& otherwise gave it no thought.

However, two nights afterwards,
I was awakened from sleep by a
loud rap at my door. I awoke
instantly out of a very sound
sleep, & said, "Herein" making
not the smallest doubt it was
the usual 7 o'clock rap of the
servant coming to light my fire.

(The mornings were dark it being
in January.) As no one ^{came in} ~~replied~~

^{on my twice repeated answer to the knock}
~~to my~~ I struck a light, & found
it was 1.30. a.m.; laughed

at myself for having been
visited by "Leopoldine's ghost".
I went to sleep again. Two

or three nights after, the rap
again occurred. I was not ^{this time}
sound asleep; but nearly awake:

I thought, quite awake. I did ^{not} ~~not~~ say "come in"; but lit my candle, & saw it was 2. a.m. I got up & opened the door; of course no one was there. But the sound was so ^{vivid in my mind's ear} ~~identical with a knock~~ ~~on that particular door~~, that I imitated it, to make sure that the door yielded that particular sound on being rapped. It was identical. After that, at first at short intervals then at longer intervals the same loud rap, ^{came} sometimes a single one, sometimes double; varying on different occasions from one to 5 taps. ~~various~~. If I was asleep, it always abruptly woke me; & I had generally cried "Come in" before I had time to check myself. If half awake, it roused me to full consciousness. On no occasion did it fit in with any part of a dream. And several times it occurred when I was broad awake. Always, when



Mechanically

I took the trouble to look at the
time, it was between 1 2.30
o'clock. When I went to Venice
it pursued me there; the sound
of the knock changing ^{as I ascertained by experiment} with that
of the real knock on the door.
For here I again put that to
immediate test, by at once
getting up to rap on the door
in imitation of the sound that
came. Thence to England it
followed me; ^{it still occurs at irregular intervals;} & sometimes it
will occur more than once
in a week - sometimes at
intervals of more than a month.
But I have heard it in
every house I have staid in.
I am so used to it that
now when it wakes me I
just think "Oh! the knock" &
immediately go to sleep again
& very rarely am so tricked

as to answer it. If awake I find a train of thought barely interrupted by it. It has become a thing so familiar that though there it is, as plain & loud as ever, I barely notice it at all. Of course it is subjective, but what relation it has to the rest of my conscious or unconscious experiences, I am at a loss to imagine. It has nothing to do with health; & it was obviously somehow started by the Munich incident about the servant.

It is specially in my mind today as it occurred last night - a knock of 3 raps. I do not see numbers in ^{irregular} places, but in a regular series which ceases at 100 all beyond that being mentally invisible and unplaced. I feel myself to be abreast of a

1 to the right

given number in the series, 'all
 less numbers are in places I can see
 by turning my head; behind me; higher
 numbers ^{are} before me; & on my left-hand.
 This point at which I am correspond
 with my own age - always has been
 so as long as I can recollect & I
 think the thing is easily & simply
 traceable to some unconscious impression
 that must have been made in childhood
~~about~~ by the expressions "journey of
 life", "getting on in life", "pathos in life"
 & so on, used by people around me.
 The more does this seem probable
 since the series ends as to mental
 vision at 100, the outside limit of
 life. Still, however numbers ^{from 1 to 100} are named
 or used, they always appear to me
 placed thus in relation to myself: eg.
 To the left of me, & either behind me
 or abreast or ahead of me. Thus in speaking
 of dates, the present century comes within
 the vision, & then I feel on a level
 with 81. Future centuries are invisible,
 being beyond the 100. Past centuries
 however are laterally arranged to the
 right of me, thus: the dot is where I feel to be, and

19 th Century	100	90	80	70	60	50	40	30	20	10	0	10061
18 th Centuries												
17 th Century												
16 th Century												

historical events have placed relating to it, & inseparably associated

4

with any thought ^{or mention} of ~~such~~ events. I thus
 feel ^{the "Rising Sun"} to be a short impassable
 way across, to the right ^{& slight in advance} of me;
 while the battle of Waterloo is behind
 me, with a ridgless and chasmless
 path open all the way between. All
 this has been with me from earliest
 childhood; always; and is again
^{in some way} limited obvious of childish mental
 experiences, since dates have no
 visual places earlier than the date at
 which English History commences;
 the only history which I read
 when very young.

Hoping all this will not bore
 you — for I feel it is rather cool
 to send these examples unsolicited —

I am yours truly

Louisa S. Burington.

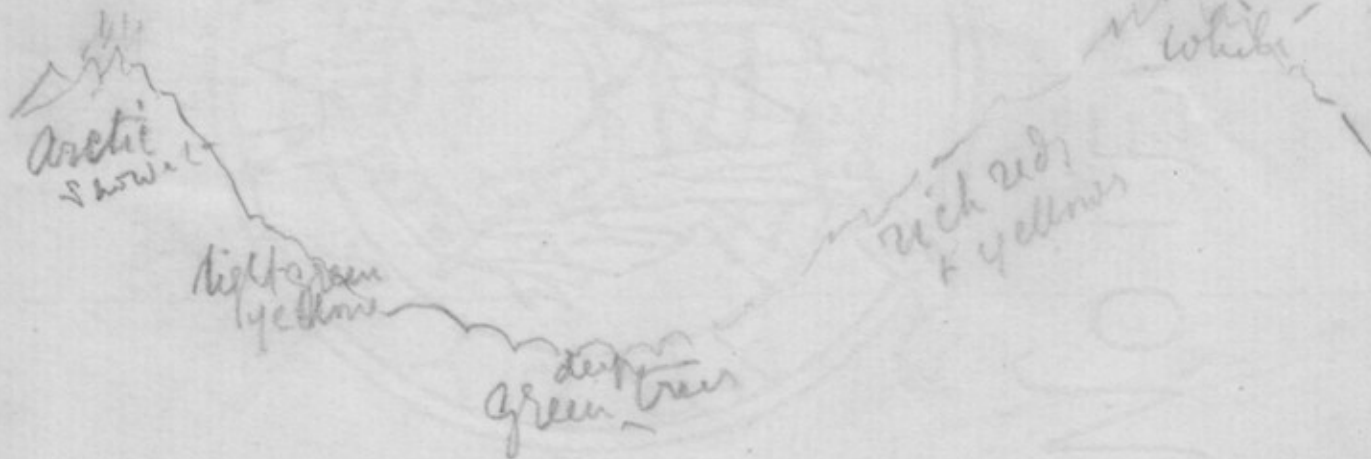
The centuries ought to have been written the
 other way quite to represent my meaning to a
 mind that does not see the same relation among dates
 of itself; thus; —

	1900	1800	1700	1600
the 1st being				
myself, as	1890	1790	1690	1590
related to dates,				
when ^{one} contemplates	1880	1780	1680	1580
number as related				
to time. Number				
(quite)				

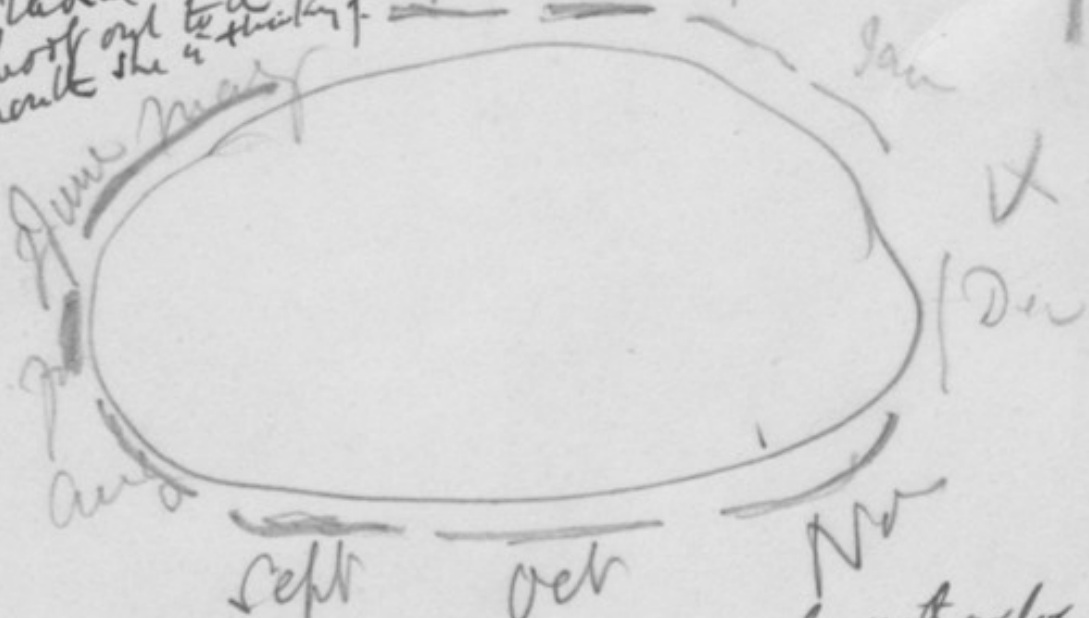
quite simply named
 or thought of, as in
 any other connection
 than that of time;
 I see simply as a single
 stream; my place
 then being always at
 my own age for the
 time being. f.19

Mrs Mary Kemp Welch
nee Mary Beomton
June 18/81
see museum
Colours sketched
Sept/82

I wrote again
March 23/82 to
C. Fred Harvey Esq. -
London



Mrs Bevin in
 appearance of glass the months are not
 of equal length. She appears to be in the month of
 a radial line the current line
 short out to thinking of Sep. March F
 month she is thinking of



does not think this has any connection with a clock
 Ah well only 2 ✓
 clock away from 1-

Bells - always associated with a nursery picture
 no roots & green dress dates May 2 year old
 Retain pattern (carpet) when looking at it
 thinking of other things

Mrs Potter or Talbot clear
 as does Mrs Meinertzhagen

Mrs Meinertzhagen can see
 15 figures & retain them

overleaf. Mr. Keonigsm
Mr. Potter-
Mr. & Mrs. Meinertshagen

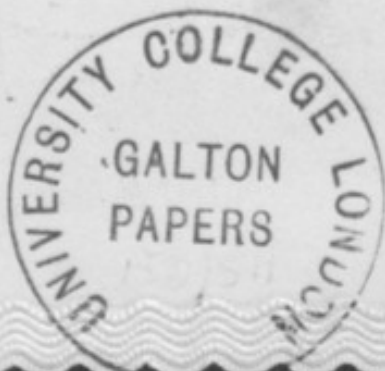
Artichoke Soup

Fillet of sole
Carried auivre

Loin of mutton

Pheasant

Orange jelly & cream.



f.21v

Wm Bostock

f225

73, Onslow Gardens.

S. W.



Dear W. Galton,

I am rather puzzled
how to reply to No. 9 —
But I may say that the
chief difference between
a vivid mental picture &
a real scene, is that in
the latter, all parts are
distinct, while in the former
only the most remarkable

figure, or picture, is
very clear, and the ^{old} ²
soundings are misty &
uncertain -

I do not think I ever
mistook a mental image
for a reality - further
than this - that I fancy
sometimes I really saw
things that I have heard
often related, though they

happened during my in-
-fancy or even before
I was born =

I fear this is my message
stayed, but I cannot
say more about this
particular -

I remain your truly
Harriet Bostrick -

Saturday - Feb. 14th -

^{with Bowe}
75 Upper Gloucester Place

f245

N. W.

June 22



Dear Mr. Galton

I hope you
will forgive me writing
on a subject about
which I so think you
may already have
become tired of corres-
pondence, viz. your article
in the Fortnightly on
visions, &c. &c. before
I ask you the questions
suggested to me by
that paper I must

explain the freedom
 of my manner of
 addressing you by re-
 calling to your mind
 a meeting I had with
 you & Mr Gallon
 some years ago in
 Switzerland at Mürren
 & my abiding "vision"
 of yourself has been
 seeing you in the
 railway carriage ^{after}
 taking ^{out} of your waistcoat
 pocket a little

bot containing - can
 you remember! - a spider
 on which you looked
 affectionately, in some
 way I thought correctly
~~good~~ - well so had a
 walk on that glorious
 terrace path at Münster
 by moonlight, and
 afterwards - the real
 seal to our short
 acquaintance -
 Mrs Gallon has so
 kind, when I was
 ill down at Ithen,
 as to let me find

Some bread for me
more palatable than the
ordinary Swiss sort—
When we parted in
the railway carriage.

Afterwards she was
also good enough
to give me a London
address, But as
living in lodgings
is not a life that
allows one to make
new friends very
easily of those who
must be so well
of in them as

you must be, I never
like to presume on
your kindness tho' I need
hardly say I have
not forgotten it especially
when reading anything you
have written and

now please excuse
this long introduction
^{at me} & try to explain which

I do not quite under-
stand in this most
interesting article of
your visions -

It is this - that I
cannot tell whether
^{they} exist in the minds

eye only - as I can
see you ^{there} at well with
1/2 spider - or outside
half half, algebrine?
If you mean the
latter. how can
you speak of them
as associations of
colour with sound.
I have never in my
life had a real
outside vision, but
I have the habit
of always had of
thinking of the Christian

f. 27r

& certain
names ~~as~~ being
columns at the same
moment only in the
mind's eye of course.
But tho' one can
recall, or call up
images ^{of sight} in the mind's
eye it is I suppose im-
possible to hear
by what one c^d call
in the mind's ear -
Quite impossible to
hear voices definite
enough to be so
explained, at least
so far as I can under-
stand - Tho' of course

f27v
by a sort of effort one
can fancy in the
mind's ear the voices
of friends already
familiar. But
even that is a very
vague impression
compared with the
vividness with
which one can see
things with the
mind's eye. It is
so difficult to express
oneself with ^{accuracy} ~~accuracy~~
on such subjects
but perhaps I am

f. 28r

will comprehend my
difficulty better when
I say that Mrs Hawes's
union of the roses does
give one the impression
of being an outside
one, that she c^d ~~touch~~
see with her eyes
open, as plainly as
other things in the
room, but the vision
of the figure that
is called up by the
word "what" must
surely be as in
the mind's eye as

much as the colours
 of christian names
 are only in my mind's
 eye, & not before
 my bodily eyes.

I am puzzled all
 thro' to know to
 which all the instances
 belong which you
 have cited?—

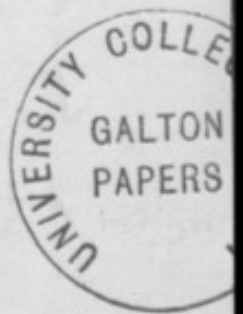
Perhaps you may
 be kind enough
 to add a sequel
 to yr article for
 other readers who

may be as stupid as
I am on this point
& wish for enlighten-
ment. Please try to
remember & correspond
enough to allow
me to add my kindest
regards to Mr Galton
& for both of you, to
believe me with
pleasant memories
of our business in

Switzerland

Yr sincerely

85 Harriette Bowe
I think I was



living at Tingswear
in Devon when we
met & soon after
came to London
altogether -

I have just remembered
one instance of outside
vision as opposed to
~~the~~ mere images in
the mind, ^{eye} & it was
after 36 hours travel
without rest that I
saw real faces in
the dark, & flashes
of light also -
May forgive this long
letter

① Am Mrs Boyle. f30r
These notes may be useless, so I put
them in a separate paper.

When quite a little child, I went into
a dark room, and an Angel with
a long trumpet came, & blew it into
my ear. I was not frightened. &
going back into the lighted room
~~and~~ tried to tell the Nurses as
they sat over the fire - but they
paid no attention. - The sound of a
trumpet, or a long-drawn note, has
always had a sort of strange effect
on me - Sometimes indescribably exciting
ⁱⁿ as a Military brass band marching
past - or the small sound of

p. 30v

snats in the open air — Also the sound
of the common old street organs. I have
never forgotten, years ago, the Shock or
Curious Thrill of hearing one of these
at the same moment as passing a column
of white smoke rising into a bit of clear
blue sky from beyond a garden wall.

This sound, ~~with~~ the sensation of the
smoke & sky can be recalled even
now, behind as it were, a piece of
music which is being played on the
pianoforte in the next room —
but it can't be dwelt on — the thing goes
if fixed too hard —

There was also a ^{small} scene (at the time of
earliest childhood) of ladies in long
trailing yellow & pink, going along

p. 31r

the wall of a certain upstairs room, connected
Somehow with the tops of tall waving trees
seen at a distance from the windows - This I
think only happened once. but never forgotten -
I can see it at this moment - the yellow ladies
were connected also with the name of those
hills near Straburg - the Costorphau - which
I never saw - Other almost infant, fancies
have been remembered through life with
equal vividness - Real events, joys & sorrows,
are forgotten in their turn, or dimmed - but
these things never - they remain precisely
the same - There was Young, Dream or
whatnot, which must have been at 3 or
4. a feeling of looking down down an
enormous depth below. on the ground &
flocks of happy looking Cuckoo birds, trooping
innumerable flocks - This must have
often returned again & again. Some names

p. 31v

& some numbers have always looked
coloured, in an odd way. Lucy - purplish
crimson - connected with the feeling of
Tannians (I mean knew a Lucy / Charles
Red - - - - - Seventy, yellow brown
forty Red - four Red - sixty brown -
ten, red-brown - 2 black or two -
thirty weak blue - 1 or 2 -

Through trying to compass the beginning of
things by looking back into the mind, I
am often led to believe the early association
of ideas, to be the strongest power, throughout
life - I know not, if so, with other minds -

And how to trace them, or where, these
impressions begin! I find that things
in Nature such as looking upwards to
the sky through ~~the branches~~
leaves of trees - or the smells of
certain wild flowers - same

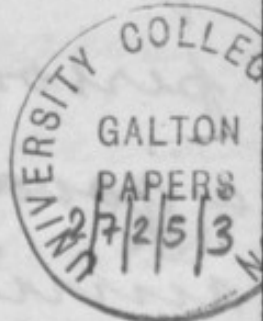
(2) Home, now is different - I get
throughout childhood, a sense
of some time Huntercombe, & come - some
thing to be - Maidenhead. of infatuation,
a feeling not the desired of always
there, but never dwelt on - This peculiar
feeling now, at past 50, is gone -
or can only be recalled for a brief
instant, sometimes in phases of
Dawn-light - or Evening - I look
up through the greenest leafiest branches
and see nothing but leaves - feel
nothing more than intense love for
the Nature - I find the "Mind's eye"
as regards positions of well known objects,
the size of people's features &c. often very incorrect -
in the calculation of distances -
the idea, generally larger than the reality
Eleanor Vere Boyle

will send
revised
schedule

Mr Bryan 17/80

f33c

38, Belgrave Road. S.W.



Dear Mr Galton

Thank
you very much for
"nature". I have found
your article most
interesting & envy the
man whose minerals
have a background of
brilliant colours - it
must be so pleasant
to look upon them

You suggest that a
 person ~~having~~ having
 a "good eye" for drawing,
 aiming or measuring,
 would probably have
 (if he "visualized" at all)
 a clear firm line for
 his numerals. Of course
 I have myself no line
 on which the numerals
 run but there is no
 variation from a per-
 -fectly straight ^{succession} line ex-
 -cept at the turns, & I have
 no pretence at ~~all~~ having
 an "eye." Drawing I can
 - not learn although I

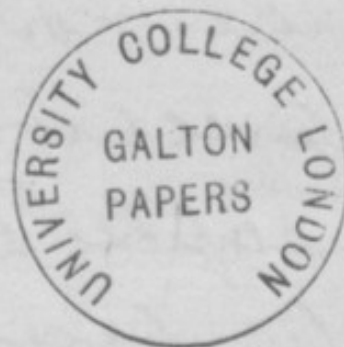
can see well enough when
a thing is out of drawing
or not straight. If I aim
at one side of a billiard
ball I hit the other
but I am not sure that
it is not really my hand
which is in fault & which
does not work with my
eye. It would certainly
be interesting to find
whether artists etc have
more correct visual im-
-pressions than other
people. Do you consider
the faculty in any way

dependent on general
observation or not?

I saw one of your papers
the other day & should
like to have one if you
could spare me one. I
would fill it up partially
if you care about it.

Yours truly

Ernest Browne





38, Belgrave Road. S.W.

A35r

Feb 24/80

Dear Mr Galton

I have been
long in filling up the
paper but I am very
much engaged at present
I am afraid you will
hardly be able to read it
now that it is done.

Are you getting many
answers? People who

do not possess the faculty
~~at all~~ are not likely to
~~even~~ write to say so I
~~suppose~~ so that it will
be difficult to get discover
whether visualizing is
exceptional, ~~not~~ or not

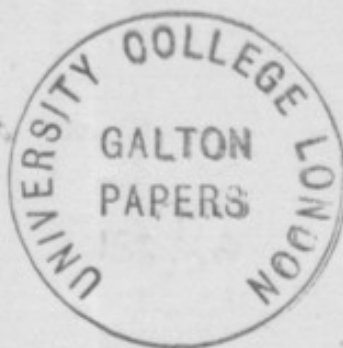
Yours truly

Effie Brown

P. S. My husband
wishes me to add that
he will put up a paper

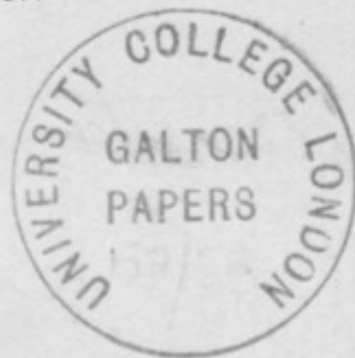
f. 36

if you like. He does not
requalize much



Mr Brown ^{A.37r} May 3/89

38, Belgrave Road, S.W.



Dear Mr Galton

Inclosed
is the account of my
"visual imagery" you
asked for. I hope it is what
you wanted. The days of
the week are very ^{various} different
but I think they are
among my very earliest
impressions, though

the donkey-carts may
seem rather complicated.
I find I have two
concerns who also see colors
in connection with the
days of the week but of
what description I know
not. My "Sunday" is evidently
taken from the name—
in fact I think it must
have been originally some

Strange sort of connection
with the sound & meaning
of the name with all of them.
If you wish to keep the
account would you mind
letting me have it back
to copy.

Yours truly

Effie Browne

A. 39r

3

Stu. en. te. haat.
h. m. l. e. s.

STATE OF M.

DISTRICT

MAJORITY

739

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DISTRICT

O. SCOTLAND

Visual images of numbers

f40r

The annexed two columns, if put end to end, represent how I see the numbers from 1 to 140. There is no break up to 30, & none from 90 to 130, but I think this is because the three figures at 100 make a sort of break in themselves. After 140 they go on regularly, but further off. The figures are not one above the other, as they appear here, but are beyond the other, stretching away into space; about $\frac{1}{2}$ inch long, light grey on a ~~broad~~ darker brownish grey ground.

From Mr. Browne
38 Belgrave Road
May 6/79

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71
70

141
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2
1

I do not think I have any decided way of adding figures. I do ^{is} what ever appears to me the easiest ~~for~~ way. Thus I never add 8 to 23 but 3 to 28. This however is not original as I was told ~~to do~~ work so by my governess as a child. If the sum is not immediately apparent so as to be a mechanical action, I divide it as best I can thus: 7 to 28

$29, 30 \text{ \& } 5 = 35 - 9$ ^{gives} ~~is~~ one less than 10 & 11 one more when added to another figure. I believe, however, that all these methods are artificial

With more practice the process,
of course, becomes easier. Perhaps I
find a fresh plan for simplifying
the sum or I get not to need
any ^{conscious} process at all in easier cases.
If I see no way of simplifying
the sum I count one by one
along my "visual" line. Thus 7 to
28 ²⁹ ~~that~~ at one time have worked
then ³⁰ 29, 30, 31, 32, 33, 34, 35 - changing
the position of course at 30 (according
to the drawing) & calling each of these
numbers mentally by its own name
remembering how far I had ~~got~~
in the accomplishment of my
task of counting 7 of them by
a sheer effort of memory.

Visual images of days of the week.
(These are as old as I can remember)
Sunday is the word (printed) written
in the middle of a patch of bright sunlight.

~~a sheer effort of memory.~~

Monday is an unsymmetrical
kite-like figure, of a dirty olive
brown. ~~I cannot~~

Tuesday is the name printed on
a black & white striped background.

Wednesday is the figure

shown. It is asked
curved round at the two

ends. The body is like clear glass: the stripes
are ^{half} bright pink, & ^{half} dead white: the
whole colouring like a solitaire ball.

Thursday is ~~the same~~ an irregular dark
patch, with the name printed upon it.

Friday & Saturday are two small spring
donkey carts, resting on their shafts,
with no one near them. Friday's is
light green, Saturday's dark green.

I think that I had the visual
images before I knew how to read,
& that the seeing of the words upon
them has come later.

He told me that
I may use his
initials.

F. Burdett (National Gallery) ⁴⁴²⁵

43. Argyll Road
Kensington. W.



Dear Mr Galton

You have asked me to relate
to you in writing my experiences of
the apparition of "faces in the dark". and
I proceed to do so as well as memory
furnishes me with data to the purpose.

But several years have elapsed since
I was subjected, and for a short period only,
to such visitations, and it is possible that
some details of the phenomena may have
faded from my mind. It is now deeply
to my regret that I made no notes of

F. Burdett

These visual images while they were as yet
fresh in my recollection, nor drew them,
as I might easily have done, any morning
after their appearance. But at the time
I supposed them to ^{be} phenomena attendant
on wakefulness, common to thousands besides
myself, and had no suspicion of the
scientific interest which you have now taught
us to attach to them.

I shall confine myself here to a bare
relation of those facts which I perfectly
remember.

These phantasms always appeared



p.43r

a short time after I had laid myself down to rest for the night, and while I was still, though with closed eyes, fully awake, and very wakeful. (I may here mention, since it is difficult to say what trivial detail may not have some scientific value, that habitually I lie down on my left side). Then, without the least traceable cause, while thinking perhaps of something I had been reading, or of the events of that day, or of what I should have to do on the next, or mentally running through some letter I had written before retiring to rest, suddenly I

saw a face, utterly strange to me, as if some
or five feet from my own, & raised a little
above the direct line of vision as my head
lay. Quickly others showed themselves,
forming a group, as it were. These waxed
and waned in a manner recalling the
apparent waving motion of the aurora
borealis. They never remained exactly
the same for more than two or three
seconds: but each changed its form and
character until, one by one, all died away,
absorbed in the dark background on which they
were projected. Generally one of them

F Burton



f44r

fixed my attention above the rest: so that, as in looking at a group of real faces, the most interesting one became the subject of active observation, while the presence of the others was merely perceived -

They were always male countenances; mostly commonplace and uninteresting at first, though strongly individualised & sharply defined. They were never associated with any I was conscious of having seen in life or in pictorial representation. On the dark background they were fully relieved, rounded and detached. But only the visages themselves, or rather, I should say,

the heads, appeared - no part of the body, not even the neck having been visible - This isolation of the heads did not, indeed, strike me when I was contemplating them. But I afterwards recollected that it was the fact.

The faces were not strongly illuminated; rather the contrary - Notwithstanding which they had colour, and every lineament and detail seemed distinctly visible, through whatever changes they might pass. The eyes were not always directed towards mine. Nor did the faces, in any one instance that I can recollect, directly confront me, but



p45r

were seen more or less turned towards the (spectator's) right, however slightly diverging from a front view. Neither did they, during all their transformations, alter their original position. Their place and their pose were fixed; only the form, character and expression changed.

One of these phantom heads still remains strongly impressed upon my memory.

It was that of a man of dark, warm complexion with blackish curling hair: very noble of aspect at first, which seemed to regard me with a calm air of nonchalance.

Its fine features, and deep, rich colour

attracted me from an artistic point of view.
But my admiration had some time for
exercising itself. Soon, the calm, indifferent
eyes became animated, while the whole
countenance underwent a gradual change,
lost its noble character, and as the features
looked strangely, assumed a look of decisive
and fiendish malignity. Its vivid & startling
realities became horrible. It seemed about to
speak; and I opened my eyes, & involuntarily
stunned myself, in the effort to get rid of the
spectre, which then disappeared. But it
is doubtful to me whether the act of
opening the eyes would have been effectual

F. Burtin



had my room been totally dark: whereas it was just faintly lighted by as much of the rays from a not distant street lamp as could creep through the chinks of a closed Venetian blind.

I believe sleep soon followed the disappearance of my spectral visitants -

They came, underwent their various transformations, and departed, without my will ^{although strong exercise,} being able to call them into existence, to detain them, or to recall them when they had vanished.

It is not now in my power to say whether these visions ever recurred a second time before I slept: but I rather think not.

nor do I believe they trouble me if I
 awake and lay sleepless in the night.

I cannot recollect that I was suffering
 from any particular nervous depression or
 excitement at the period during which I
 was liable to these visions. At all times
 my artistic work was apt to strain heavily
 on my nervous system, & to bring me many
 restless nights. And it has ever been my
 habit to sit up to a late hour.

It will be seen that my experience
 of these phantasmatia strikingly resembles in
 the main, that of the several correspondents
 of the "St James's Gazette". It differs from

^{Writer of the}
 words of the first ~~of~~ letter in that my faces were
 very distinctly bodied forth, & detached from the
 dark background: whereas his appeared as if
 traced upon it in chalks. Mine had a good
 deal of colour: his but little. The correspondent
 D. again, saw his faces brilliantly illuminated,
 "as if by lime light." Mine were more faintly
 lighted, though extremely distinct. Common
 to all of us is the observation that, in the various
 phases of change which these countenances
 underwent, their tendency was always to deteriorate

Believe me yours sincerely

FMBurton

Feb. 25. 1882



Mr Balfox 1

p.48r



answered

49, UPPER GLOUCESTER PLACE
REGENTS PARK, N.W.1

June 20th 1881

Sir. Having read your article on the "Visions of Sane People" in the 'Fortnightly' - and as an old friend of Mr Haweis, I think I may venture to send you a few lines on a branch of the subject which you have hardly touched.

Pardon my saying so but it strikes me that the Visions you describe especially Mrs Haweis' are singularly universal - most people from whom I have enquired always see sparks, flowers or stars

in the dusk or dark. —

I do not find that you describe the music that pictures call up — you mention the colour of sound — that is but an elementary form of it — but that there is quite a separate set of senses that create music from pictures, and vice versa vision pictures from music — apart from emotion. I can speak from experience. —

To me each composer's music has in a general way its own distinctive & characteristic colours and forms — Mendelssohn, greens & blues, and particularly every shade of beautiful violets, and mauves. Beethoven —

rich browns, and golden yellows. Bach
 Scarlatti Corelli &c black & white in checks
 more or less. — Chopin yellows, and
 pinks of the most delicate shades, and
 so on. I do not say that I actually
 see these colours when I hear the music
 but I am pervaded by a sense of them.

Music has not only colours, and
 stories (which latter is most common) for
 me, but a continuous panorama of
 pictures so that it is like a mental opera.

You do not also give the colours
 of odours, nor of tastes, which I have
 taken as an accepted fact all my life
 — nor the visions of places & of persons
 connected with and called up by certain
 odours. —

Now again the strange foretold
 circumstances and words, which the
 mind foretells to itself, when some
 event or speech makes the individual
 listening feel that he or she knows exactly



what is coming next - what will be said -
 - how people will look, what they will do
 - as though he, or she had lived through it
 all before. This is difficult to describe
 & needs explanation, I have never found
 anyone who could explain it. -

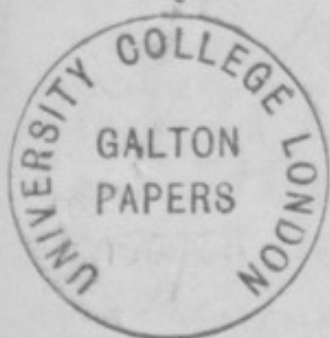
As to music pictures - my memory
 as a child was much more one of sight
 than mind, and this perhaps influenced
 me in these matters. I learnt my
 multiplication & other tables - dates &c
 more by sight than reckoning - I knew it
 by the positions of the figures to each other
 not by their relative value. A book with
 them printed differently put me out therefore
 considerably. I could at an early age
 draw likenesses from memory and still
 do without the least difficulty. -

Apologising for the length of my
 letter I remain Sir

Faithfully Yrs

(Mrs) A A Strange Burton

(author of "On the Leads" "The Port of Washington" &c)



Mr² Batson

f50r

49, UPPER GLOUCESTER PLACE
REGENTS PARK, N.W.

June 24th 1881

Dear Sir

Accept my thanks for
your kind letter in answer to mine
which I trust did not seem a liberty
from so entire a stranger. —

I will try to collect instances of the
people who have invariably answered
me when I casually asked what they
saw in the dark 'Sparks, stars, or
flowers'. I find that many see golden
balls, and have accounted for these
and other things by the circulation or
that they were biliously indisposed.

My eldest girl (of 16) when in the dark
(but it must be quite dark) sees a yellow
light bordered with Violet merging into
black in one corner of the room, with
showers of sparks coming across it. —

As to my own experiences I thought
them so very commonplace that till I
saw your article I supposed them
unworthy of comment. I cannot
tell you the experiences of my family
as I never heard any, and with the
exception of an uncle and three aunts
(one of whom is Lady Eastlake) I have
not many near relatives alive. —

I will write to my step-sisters who
are both musical and see if they have

f51r
any such impressions.

I asked my second girl (of 14) if she ^{was} felt colour with music, and she said "Oh yes, when the street organs play a certain tune, it is always pink, and another one I hear in church, is always blue."

As to the colour of tastes & odours - you have surely heard people talk of a 'brown taste' in the mouth. - The scent of the night-blowing Cereus, which is powerful but very sweet Vanilla, brings always to me a mental picture of jewels (pearls predominating) in a scene of oriental splendour and magnificence, with the oppressive heat of a southern night - and this development of gorgeous colours, I am always reminded of in tasting anything flavoured with Vanilla. - I have never had any association with the scent, but this is what it represents to me.

Perhaps you can hardly understand the expression "a bitter colour" - but that quite conveys to my mind the taste

of guanine, as something like the cold
steely colour of bluish lightning. —

I hear this all sounds very 'mad' but
I can fully feel for and understand
Mendelssohn's strange speech when
walking with my dear Mother (who died
before I was a year old) — looking over a
beautiful view he said "This would be
quite perfect if one had but some apple
-pie!"

I have personally never seen a
Vision — but I am constantly touched,
and looking suddenly round find no
one — this though I am no spiritualist is
most vivid to my sensations — I suppose
it is merely muscular. —

One of my aunts (sister to Lady E) told me
of a Vision! she had seen of one of her
servants, in the broad daylight of a Sunday
summer afternoon. Nothing afterwards
happened the girl except a severe illness
— as is generally predicted, — but so certain
was my aunt that she really saw her
that she gave her some orders, which she
was afterwards vexed to find she had not
fulfilled. The girl was out for the

afternoon, some miles away - at the time. —

This letter is already too long, but I cannot close it without adding that I think the explanations given of forestalling events, by past dreams, very inadequate. I certainly when dreaming have seen a place or house to which I have never been - and have afterwards in travelling come across and found my way about the place of my dream, as if I had been there before. I have found faces that I have forgotten revived in dreams so that I shall now never again forget them. —

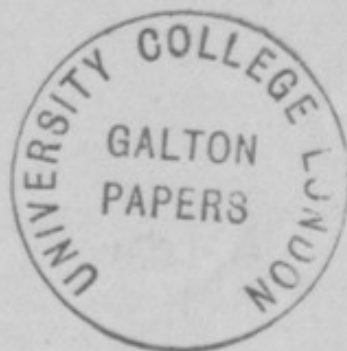
Writing is but unsatisfactory work - I wish I could say all this in a mutual meeting, but I could not trouble you to come so far, though perhaps some day when I am at

62 Rutland Gate, where some
cousins of mine live, I might
ask you to accord me a short
interview. —

In the meantime I remain
dear Sir

Faithfully Yours

A Strange Butson





Mrs Butson gave me this
Plas Wenydd f53r

Rhiwbrydder

North Wales.

July 3: 1881.

My dear Annie.

I waited to hear from
Mrs Butson's half-sister
Sassie if she could give
any answer to Mr. Galton's
letter: but I have not
heard from her yet.

I think it quite probable
that these impressions
run in families, differing

but slightly in the individuals
I have the same impression
of colours in connection with
notes on the piano; and certain
pieces of music invariably
recall certain people to my
mind (people who are long
dead); and these connections
are so safely hidden away
in some corner of my mind,
away from the thoughts of
active life, that I cannot tell
what they are until I am
playing at the piano. As

ls. I write I have been trying
to think who it is that is
so vividly recalled to mind;
and I cannot even be sure
which piece of music it is,
but I know it would all
flash upon me if I happened
to play it.

I cannot say that I see
anything in the dark,
as I always shut my eyes
from an old habit of fear
of lightening. If I happen
to lie awake at night my

eyes are open under the lids, as it were; for I never look into the dark. I often hear church bells at night, but I fancy that is due to the head lying flat.

I have once or twice been startled by almost seeing the figure of some well-known person in the door-way, or sitting by the window; I say "almost" for my attention seemed suddenly attracted to the place where the figure

was; and, as suddenly, the figure disappeared. I was not, to my knowledge, thinking of the person I saw and I do not recollect anything before or after that coincided with the apparition. I was quite aware that it was not real, for the vision seemed already fading when I looked up.

Only one instance do I recollect of a dream being a true prophecy of an event that

followed. My Grandmother
had several curious dreams
foretelling accidents, which
were undoubtedly prevented
by the warnings. We had
an instance of a dream foretelling
misfortune the other day. (Do
dreams ever tell of good fortune?)
The laundrymaid (whose laundry
is over the stables) dreamt that
one of the horses was sick;
and the groom felt sure some
ill would befall. Doubtless
you know that sickness in a

horse is ^a fatal sign - they
 scarcely ever are sick, but when
 they are they die. In a day
 or two this same horse was
 seized with fearful illness
 and for some hours seemed
 a hopeless case, but the united
 efforts of three men, Jack &
 self brought him round.
 You will wonder what I could
 do in such a case, but I made
 hot salt bags, very large to
 wrap round him. Don't
 laugh, for it was prompt
 and effective. But this

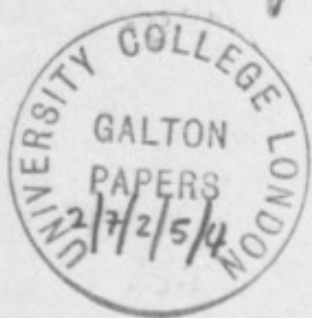
little anecdote is not much
to the point. I have put
down my "impressions" as
plain as possible, and you
may make what use you
can of them. If Susie writes
on the subject I will ~~I will~~
write to you at once.

The enclosed to Nora is
Dorothy's first effort at a
letter; she cannot spell, but
when I tell her the letters to
make she can make them
without help. My love to all
ever your loving Sis. Polly.



Miss Dora Du Cane

PLr



Coombe Springs.

Kingston on Thames.

Dear Mr Galton,
Papa has told
me to write and ask
you if you have
a paper of questions
on visualisation
like the ^{ones} you left
for us to answer,
if so could you
share one ~~to~~ and

would you kindly
send it to

M Saunderson

Aspenden Rectory

Buntingford

Herts

we should be so
much obliged if
you would.

With kind regards
 & many thanks for
 the paper you sent
 me

Yours truly

E. Dorothea DuBois



Miss Dora Du Cane

F31

Coombe Springs

1st Kingstone on Thames

14th Feb^y /80



Dear Mr Galton,

I shall be very glad
to give you a description
of numbers 100 - 1000 - &
1000000 - as they appear
to me. 100. is a plain
white jam pot standing
on a rather light coloured
round table, I seem to
see it in my throat &
every thing is dark

with the exception of
the jam pot & table on
which it stands. —

1000 is a grocer's purple
& sugar bag it is empty
& knocked in on one
side, the bag stands in
the same place as the
jam pot, but the round
table is quite dark. —

1000000, is ~~a butterfly~~
in the shape of a
triangle. & is bright vermillion
sometimes it has white
wings then there is no



f.4r

triangle but a sort of
red colour between the
wraps, as if something
red had been spilt on
them, neither of these
two ways of seeing ~~so~~
are standing on any
thing but seem to be
in the air ~~with~~ and all
is quite black around
them. Every thing which
I see appears to be in
my throat.

Hoping that I have
explained myself
clearly—

I remain

Yours truly

E. Dorothea, Du Cane

Miss Dora da Cane f5r

Cornube Springs



11th March/80

Dear Mr Galton,

I was so sorry
that we were not
able to come to
your lecture on
the 9th inst, I should
like very much to
have heard it; we
should so much
like to see a copy of it
if you have one

to share. — I thought
perhaps you might
like to know of
~~the~~ what I see where
I think, read, or hear
of the word *Ephraim*
which I remembered
after I wrote to you
the other day, it
seems to me to be
written in light
yellow writing
letters with a

Brown knapsack
stuffed out the
letters. Hoping
you will be able
to spare us a copy
of the lecture

I remain

Yours truly

E. Dorothea DuBois

P.S. Dorothea seems to
me like a lot of flies
buzzing in a hearth.



Miss Evelyn Chapman^{ff}
Willoughby House
Leamington
Jan 24 10th 1880

Dear Sir

I have heard with
much interest through my
friend Miss Stacey of the
enquiries you are making into
the visualising faculty and
should be greatly obliged if
you would kindly send me
some of your papers or
questions on the subject.

I remain
Yours truly
Evelyn Chapman



f8

Willoughby House
Leamington
Jan. 26th 1880

Dear Sir

I am much obliged
to you for the paper on binomial
numerals - I think I recognise
the diagrams of my friends,
the Staceys and their cousin,
the Elbrights - I have interested
a good many people in your
inquiries respecting the represen-
tative faculty and shall be
happy to do what I can in
giving answers on the subject
and, as far as possible, answers

from several members of the
same family - Any account that
promises to throw light upon
the workings of the mind is
specially interesting -

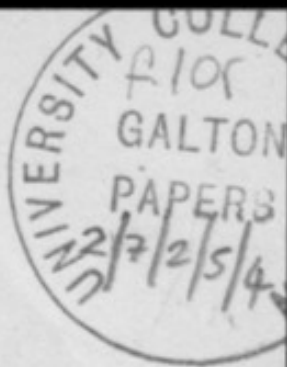
I remain

Yours truly
W. E. Chapman

J. Galton. Esq.



Mrs Chapman



My dear Mrs Galton

I was rather taken aback
at being asked to put my im-
pressions of my own powers of
visualising in black and white.
But I have done my best to
answer the questions. I am
a colourless sort of person. I
mean I have no decided tastes.
I am rather short sighted, and
have an inaccurate musical
ear. So I don't think I am
a very good subject to examine.
However I am very happy to try
to be of use. I was sorry

p10v

to hear you had been ailing.
and I fear this cold
weather must try you. I only
hope it is not the beginning
of another cold winter.

I wish we could call up
an Italian atmosphere round
us at will!

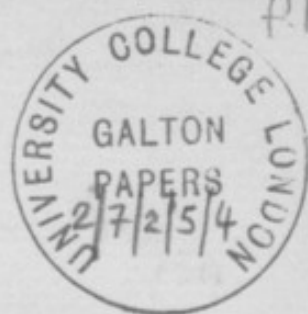
Believe me

Very sincerely Yrs

Shepwell

Shook it to
Friday.

Clark



R. I. E. College,
Cooper's Hill.
Staines.

July 31. 1880.

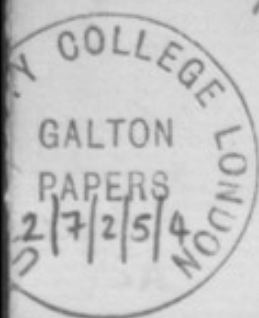
Dear Sir,

With reference to the figure curves described in 'Nature' some time ago, it seems possible that my own experience may be of value as throwing some light upon the origin of these curves in some cases. When quite a child I think I was rather slow at making simple arithmetical computations in my head, until I formed the habit of running to the nearest clock, the figure on the face of which enabled me to do simple addition & subtraction sums quite readily. This habit was gradually lost but the associated mental image of the clock face may remained.

Yours

J. R. Clark

J. Galton Esq: &c



Mr J. J. Clemens

F.125

Newnham Hall

Cambridge Nov 27th 79.

Dear Sir,

I should have said that numerals define the relative positions of points in an ascending & descending scale, for my scale is a geometrical line, having neither breadth or colour, but only length, which is infinite.

When whole numbers are considered there is no perceptible distance between consecutive numerals, but in the case of fractions

the line is stretched out like
an elastic string.

Similarly a hundred in comparison
with ten thousand approaches
very near the zero point, but in
comparison with one shoots off
to the far distance.

The curve is perfectly flexible.
I throw it out as a straight-line
to image the Sun's distance, or
I twist it round the earth to
see the earth's circumference.

The accompanying figure ~~the~~ lies in
a vertical plane & is the picture
seen in counting. {Figure (1)}

The Zero point never moves, it

f. 13r

is in my mind; it is that point in space known as here, while all other points are outside or there. When I was a child the zero point began the curve, now it is a fixed point in an infinite circle, the finite bends being neglected in comparison with infinity.

I have had the curious bending from zero to thirty as long as I can remember & imagine each bend must mark a stage in early education. You see it is absent from the negative side of the scale, which has been added since childhood.

f. 13v

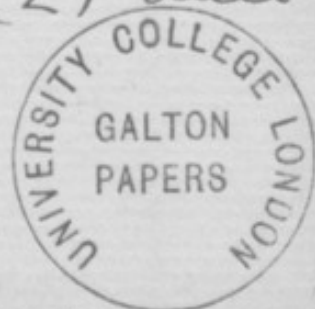
I need hardly say the figure is
drawn to fill the paper & not
at all to scale.

Beyond a million the line runs out
to planets, the sun & stars.

To image these distances I move
along the line making the light
grow very gradually.

In some calculations I see the
nearest hundred as the projection
of the Zero point on a horizontal
line & the numerals repeat
themselves as in the first
hundred. The figure (2) will
represent this.

Yours Sincerely
Isabella G. Blanes.



Mr J. J. Clemes

p 145

I have two uncles mathematicians who are likely to have characteristic ideas about numerals. Their addresses are

William Clemes junr

St Austell

Cornwall

Dr Willis

Oakroyd Terrace

Manningham

N^o Bradford.

The first is such a shy man he will not answer the questions honestly
over

unless asked to do so.

J. J. G.

A. 14v



Mr J. J. Clarke

See over

This tide not wanted
now

Figure (2).

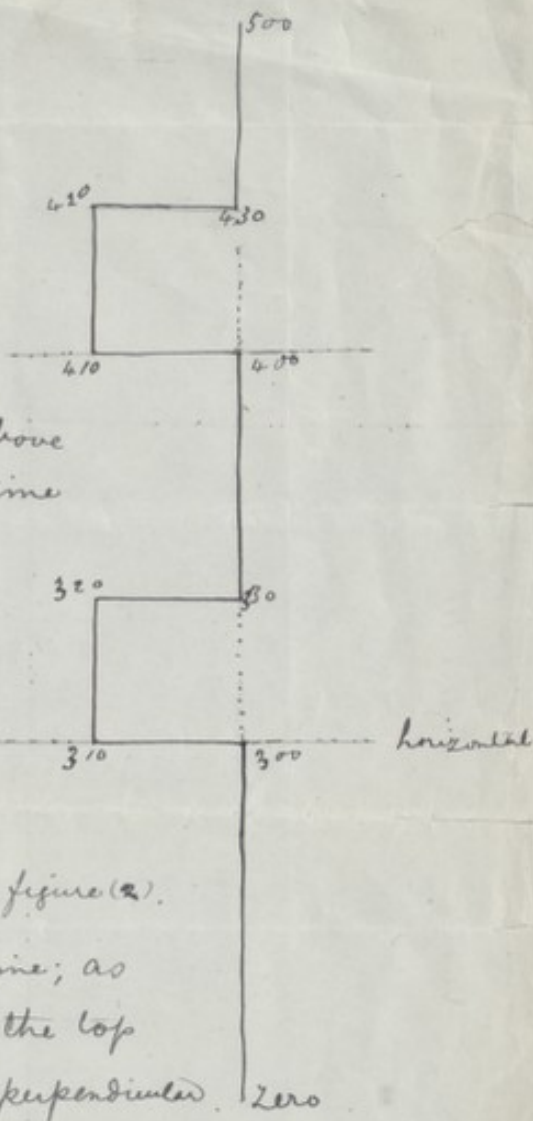
X

f15r

This is an instantaneous position of the
scale ~~at rest~~ in motion.

At the commencement of the operation
the line of hundreds moves horizontally
until the hundred wanted is vertically above
zero, the lower hundreds at the same time
bend round & become compressed into
the perpendicular, thus altering the
vertical distance of the line of
hundreds. The line above
the starting hundred twists into
the form of the first hundred as in figure (2).

Only two hundreds are seen at a time; as
the next highest hundred enters at the top
the lower hundred moves into the perpendicular. Zero



Curve of Numerals Figure 111.

Position of rest.

Vertical to ∞
1,000,000

f.15v

VIII

~~IX~~

horizontal

10,000

100,000

1000

100

20

30

10

Zero

-1000

-100

-10,000

-100,000

-1,000,000

vertical to ∞



Reduce to about
this size or
even smaller

1,000,000

100,000

100

20

30

10

0

-1000

-100

-100,000

-1,000,000

Mrs Frob' address
(from Mrs Cook) P. 16r

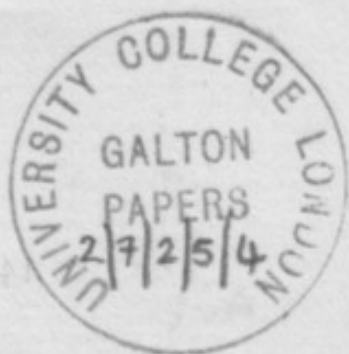


14. ESSEX VILLAS,
CAMPDEN HILL. W.

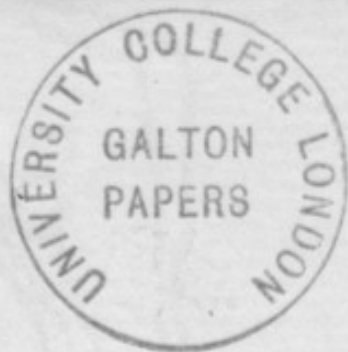
June 20th

Dear Mr Galt,

It occurs to me
that you might
be interested in
making the acquaintance
of a Lady from
the north whose
visions are the most
extraordinary & the
most systematic



have ever
 heard of. She
 has just come
 up to town and
 is staying at
 the Grand Hotel
 Trafalgar Square
 until Thursday next.
 Her name is
 Mrs Ford of
 Adel Grange, Adel
 near Leeds. 7



fit

know her very slightly
but know her to
be a very charming
woman. She has
read your paper
& has been greatly
interested in it.
So she would be
very pleased I feel
sure if you would
call upon her,
supposing that
the matter interested

you sufficiently -
the Mrs Ford's children
have inherited the
same peculiarity in
a greater or less
degree.

With kind regards
to Mrs Patton & yourself
Y^r very truly
E. Pick.

Emily Colket
Communicated by Mrs. G. Hewson.

A18c



60 Park Road
Haverstock Hill
May 5th 1880.

Dear Mr. Hewson.

I should be very
happy to assist Mr. Galton
by an account of my
Mental Visions, but
what I see is so trifling
and absurd, and scarcely
worth recording. I wrote
particularly as I am

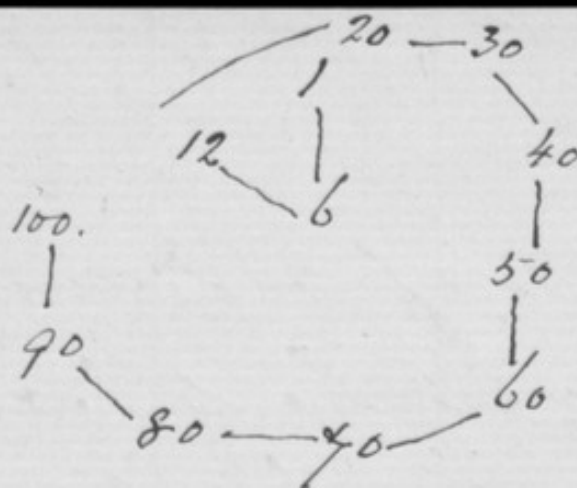
unable to call them up
at will, and so choice
in the objects that present
themselves. I close my
eyes, and often nothing
but a dark grey colour
appears, gradually forming
into the shape of some
object or picture which
I see most distinctly,
generally moving as in
a Magic lantern.

Lately I remember I saw
some grotesque figures

grass, as if a number of
gurgoyles had walked
off some building.

When I had more
time than at present
I often used to close
my eyes for the pleasure
of seeing what would
present itself. Lately
I seem to have lost
the power, or am too
busy to notice it.

Annals present themselves
to me thus:



p19v

and if I think of 4 times
9. the 36 appears in its
exact place and so on.

The remembrance of
visual objects entirely passes
away from my mind
in a very short time,
but that I actually see
things as it were I am
quite convinced.

I am going to leave
London very shortly
Emily Collett, daughter of an Artist of
Cambridge. &c.

Mr. Cooper

f.20r

2/9

10 replies are included

EDGBASTON HIGH SCHOOL FOR GIRLS

HAGLEY ROAD.

BIRMINGHAM.



Dec. 2. 1879

Dear Sir,

I must apologize for the delay in sending the visualizing papers. Press of schoolwork has caused me to neglect all other things lately. Here are the papers now. All the English mistresses here (with one exception) have answered the questions, & there is also a paper from

EDBARTON HIGH SCHOOL FOR GIRLS

HACLEY ROAD

BIRMINGHAM

a German lady. The subject has given us great cause for interesting discussion, & we have one & all been glad to afford information.

I do not know whether any details of the power as it exists in children of school age would be of any use to you, but if you would care for any information, I have

a good field for enquiry
round about me. It
seems to me that as regards
questions of mental develop-
-ment, schoolmasters &
school-mistresses may do
a good deal in the way
of careful investigation,
only we need guidance in
the plans we follow in
these inquiries.

If at any time, there are

questions in which statistics
gathered from schools may
help you. I hope you
will apply to me, for
I take great interest in
all subjects connected with
the physical & mental growth
of children, girls especially.
I believe you have had
some papers from friends
of mine, but those from
the school I send together.
Thanking you for directing
us to this very interesting
introspective study,

I remain
yours truly
Hooper



Miss Cooper sends

Miss E. A. Miers

S. Green

Kate Andrews

C. Corpe

M. Pope

Mr. Haublin

Miss M. Turrell

Tran von Boeckmann

Miss E. Green



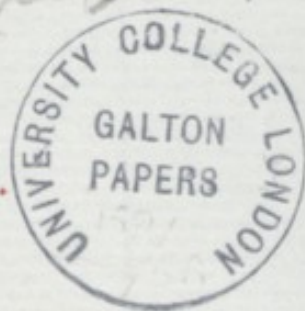
I shall always be
glad to render any
small help that

I can
Sir,

Mr. Cooper

p23r

157, Camden Road, N.W.
(The Crescent)



Jan. 15. 1880.

Many thanks for
your letter, & the copy of
"Nature". I shall read
your memoir with great
interest, & I am very glad
that I have been able
to help you in any way.
We have had many
interesting talks about
your lecture, at the High
School, & Miss Furrell has



p23v

been interested & interesting.
What she told me about
the little boy & Linnua
(I think she has sent you
an account of this)
recalled one of my own
childish experiences.

I had read some stories
of serpents with great
interest & these had affected
my imagination powerfully.
Then I seemed to be
troubled by a kind of



f.24r

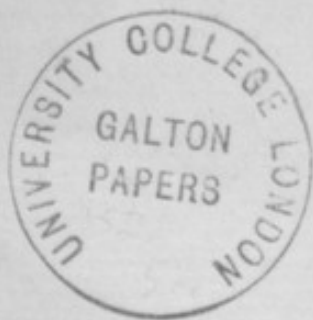
imaginary monster
serpent, which appeared
to lie in wait for me
in dark corners & out
of the way places. If I
came down stairs in the
dark I either expected
to place my foot on its
coils at the bottom of the
stair-case, or I imagined
it sliding down stairs
after me. I knew
quite well that the thing

was a work of imagination
simply, & yet its hold over
me & was great. Nobody
knew of my fears, for
I was ashamed to tell
them, but there this
creature of my imagination
was, & many a dreadful
moment have I had on
its account. The feeling
was not unlike having
a nightmare, when you
are awake; if you will
allow that mode of
expression. What I think
is worth noting is the
curious way in which

p25

I was impressed & subdued
by a creature of the imagination.
For months imagination &
reason were at war on the
subject, but no effort was
sufficient to drive away
the impression. Now it
disappeared finally, I
cannot tell, but while I
was subject to this, I ~~felt~~ a
~~restraint~~ it had considerable
effect on my actions, for if
I could avoid the chance of
meeting ~~the~~ creature, I did.
When I did face it boldly
I gained nothing by the attempt.
I have done nothing about
notes on my pupils yet but I
am quite ready to do so, when
I see a good plan to follow.

I remain
yours truly
C. Hooper



Miss Cooper f26r
Edgbaston High School for ~~ladies~~
280 Hagley Road
Birmingham
March 2. 1881

Dear Mr. Galton,

I wonder if I
may trouble you so far
as to ask you to let me
have two or three more
copies of your Visualizing
paper? I have not
given up the idea of
investigating amongst
my pupils, & lately I
have been considering

the relation of your
researches to the facts of
memory power & its
training.

If you would be so
very kind as to send the
papers to me

% T. F. Gardner Esq.

157 Leander Road
N. H.

I should be greatly
obliged.

I am going there on
Friday, for a day

or two, I should be
specially glad to have
the papers before
Friday evening.

I remain
yours truly
J B Cooper



Miss Cooper

p28r



EDGBASTON HIGH SCHOOL FOR GIRLS
HAGLEY ROAD.
BIRMINGHAM.

March 8. 1881.

Dear Mr. Galton,

I am very much
obliged to you for sending
the ~~visualizing~~ papers
also for your letter.

I am very much
interested in the idea
of the game you
suggest, & I shall

EDGBASTON HIGH SCHOOL FOR GIRLS

HAGLEY ROAD.

BIRMINGHAM

try it very soon. &
send you results.

It somewhat reminds
me of the enquiries
suggested in a little book
on Memory by Dr. ^{Hostinger} Granville (D. Boyer & Co.)
I have tried some
of his tests for "right"
& "sound memory"
but have not got very

definite results yet.

Your plan seems
to me a much better
one for really testing
sense, impressions
& I shall try it at
the earliest opportunity.
I should very much
like to hear your lecture
at the Royal Institution
but I suppose it is

p20v

only for the favoured
few.

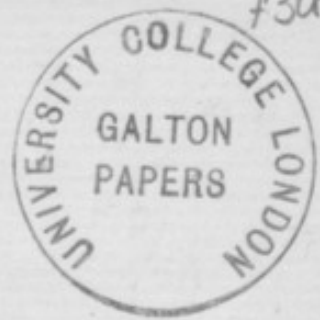
I should have written
to you from London,
but my short visit
was very full.

I remain
yours truly
A Cooper



Wm Cooper

EDGBASTON HIGH SCHOOL FOR GIRLS
HAGLEY ROAD.
BIRMINGHAM.



Notes on Questions (Wm Cooper)

6. The association of words in a book with their position is very strong. The passage learned by heart from one edition is recited with more effort from a different edition. This remark applies especially to poetry, music & Mathematics.
13. I am much interested in the teaching of elementary Geometry & take this subject in the lowest class of my school. I try to lay a foundation of concrete knowledge of form using such H.G. occupations as



clay-modelling & paper-cutting
for this purpose, & this special
work perhaps leads to special
power of visualizing in this
direction.

14. Algebraical formulae are
always visualized. Both in
algebra & arithmetic the
habit of analysis is very
strong. Fifty is not only
raised the mental image 56,
but this is soon followed by
 $= 8 \times 7$, & this again by $= 2^3 + 7$.
To see a number in a street &c



f.31r

often raises the same set of images. Here also special work cultivates special power. Mental arithmetic. Some power but this has not been cultivated to any great extent. The process always seems to go on by means of the usual numerals, when these become ~~the~~ numerous, results only are retained, as that for as long only as they are required for further processes.

15. In card playing too, the recollection is rather of cards that are in than of those that are out: rather results obtained by a mental process than a

p. 31v

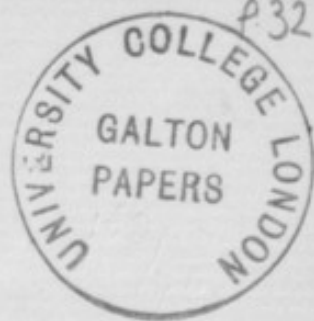
visualization of events or facts.

My general conclusion about myself is that I possess the power of visualization to a considerable extent, that it has been fostered by my work. It is almost necessary for success in organization to be able to see results of plans for school arrangements, before you try them, & I find that my plans generally work out as I expect them to do.

That visualization is the result of habit in my case is I think shown by the following small experience.

After I had begun the study of Greek, & when I had only gone a very little way, I was forbidden to read, on account of weak eyesight. I still kept up the study of Greek, by means of oral teaching.

EDGBASTON HIGH SCHOOL FOR GIRLS
HAGLEY ROAD.
BIRMINGHAM.



after a time I was again allowed
to use my eyes, but when I
took up a Greek book, I had
to study each letter, as if I
had never learned the Greek
alphabet before.

Weakness of sight has had to be
supplemented by great care in
observation, & the result is
that I not only see a great deal
but I also carry away more
mental images than I really
need.

Albopfer

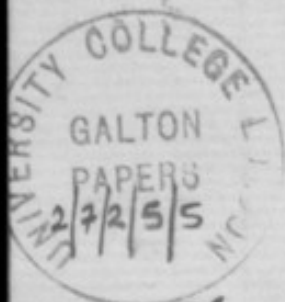
Miss J. K. Davie

f.1

224 Hagley Road

Birmingham

Nov - 18



Dear Sir,

In filling up your schedule I have misled you; I don't think I have any special power of visualising geometrical figures, but my interest in geometry being considerable and time limited, I have acquired the habit of visualising the figures required for solving questions in plane geometry, when out walking and so can do it readily. I commit the question to memory before going out, and put in the

p. 2

lines as required, connecting
them and trying fresh combinations
as I should on paper. in
fact I can work nearly as well
as pen & paper in hand. In
saying this I refer to plane
geometrical and geometrical
conic ~~paper~~ questions. I
have very little experience in
solid geometry, and there I
believe I visualise the common
engravings of cubes, spheres
tetrahedrons &c. not the
objects themselves which I
have scarcely seen.

I am Sir

Sincerely yours

John Keen Davies.

Miss Susan Dowson Geldeston, Beccles ^{f.3r}
March 1st, 1880



Sir

After reading with great interest your Article on "Visualised Numerals" in Nature of Jan: 15/80, I made the following notes of my own experience which I venture to send you as they were suggested by the 10th case you mention.

As far back as I can remember, I have personified the numerals, those below 10 having the most distinct characters. Two, being I suppose the easiest figure to use in my early attempts at sums, appeared the pleasantest, or the most of a friend; in the closer the connection of any other number to 2, the better I liked it; so 4 and 8 came next in order.

6 was less a favourite, being a multiple of 3. Even numbers always had a pleasanter type of character than odd ones, & of the latter, I liked 3, 5, 7, and 9 in diminishing order, & overlooked the "odd"-ness of 1 as it was at any rate $\frac{1}{2}$ of 2, & I pitied it a little, feeling "it could not help itself, poor thing".

5 seemed self-important; 7 ungenerial; and 9 a far-off acquaintance known chiefly by hearsay. 12 seemed an important & influential person.

Between 12 & 20 the numerals had ^{the} characteristics of 10, combined with those of the figure in the unit place, except that 16, being 4×4 was rather favoured. Beyond 20, each figure in a number kept its own character, but each set of 10 appeared rather as

p4r

a separate family, of which the surname was represented by Twenty, Thirty, Forty, &c, & the Christian names by the units. The Twenties, owing to the good influence of the 2, were a pleasanter family than the Thirties, & so on. I cannot define the different characteristics of the numerals accurately any more than a child can say precisely why it likes one person & not another, though the likes & dislikes were quite definite.

In learning music, which was very uphill work, I personified the notes in much the same way, ~~the~~ in this case taking C for my favourite, I think because the scale of C was the easiest to play on the piano. And, as in learning

p4y

the other scales, beginning with those having the lowest number of sharps & flats, & passing on to those with the highest number, I found that C. became "sharp" very soon, after only one other note had done so, "sharps" gained in my mind a great preference over "flats," as C did not turn "flat" till after almost every other note ~~had done so~~ in the octave, & what C did was presumably a sensible & wise thing to do.

These characters still cling in my mind both to the numerals & to the notes in music, & to a certain extent similar ones belong to the letters of the Alphabet, but of these latter, the outlines (so to speak) of the characters are much dimmer. The other members of my family have no such associations with any of them. I have often wondered

2) how far this habit of personifying numbers &c, was a common one amongst children.

Perhaps I may also say that I believe I see numerals generally in ordinary print on ordinary paper, & do not remember any date or number ^{I am told of} unless I have seen ^{it} in black & white in my mind on its first being mentioned to me; that being, to me, a sign that I have paid enough attention to enable me to recall it.

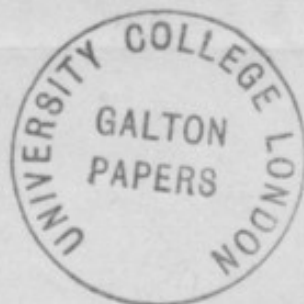
If I am mistaken in supposing it may be worth while to send you these notes, I must beg leave to apologise for

troubling you with them. ^{p5v}

Yrs truly

S. Lucretia Dowson

Francis Galton Esq re



S. S. Dowson Golddeston, Beccles f6
March 8th 1880

Dear Sir

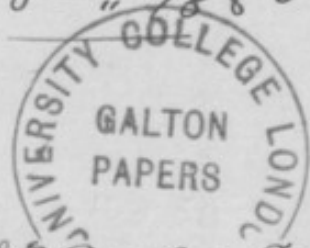
Enclose you a diagram & a few notes sent me by a friend who has been questioning two young cousins of mine.

Is there any one particular set of questions that you wish to have answers to? If there is I will try & get some answers to them for you, on hearing what they are.

Yours truly

S. S. Dowson

Francis Galton Esq 2 F.R.S.



Hester aged 12.

Commented by
S.S. Dowson

f. 7r

"I like the odd numbers best, because they are men. 1 is a man, 3 is a man, etc - "What is 84?" - "Oh that is a lady." 8 is a poor sort of creature, but I think 4 is the poorest. I like 9 very well. I don't care about 1."

"Do you always think about these men and women when you do sums?"

"Oh no. Only I think they are men and women."

From this I gather that the association is not very intimate between the number and its personification, but that this is rather a game with which she has amused herself.

And with a younger sister this

was more evidently the case. She made the months from May to September feminine and the others masculine, but she said she did it to amuse herself, and as she had heard us talking about it I do not think her account is very trustworthy.

Neither of these children had any shapes connected with numbers months or days of the week.

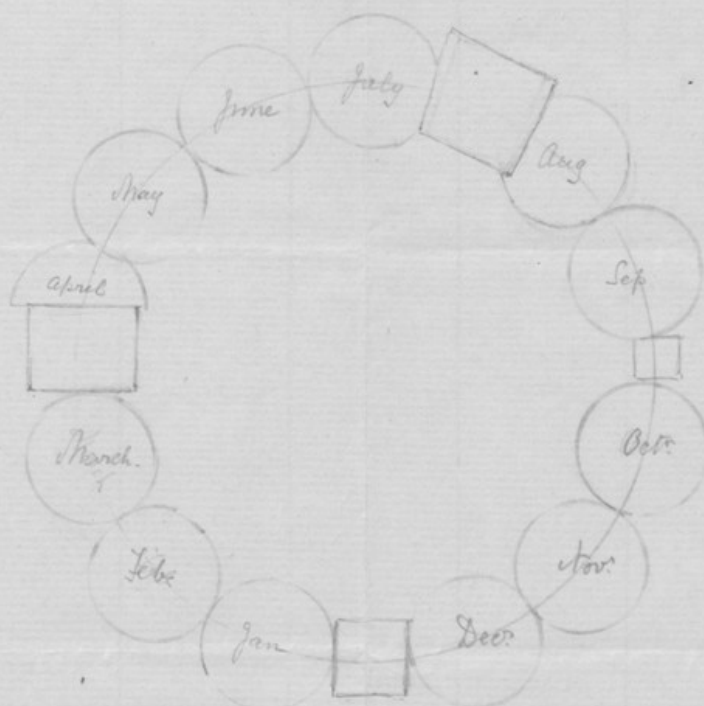


Diagram of the months. From the description of Tom.

aged 11.

Communicated
by S. S. Dowson

A.8



"I think of a lot of round os, going round that way, ∞ in a big circle. January is at the South Pole, only there's a space between Christmas and New Year for the holidays. There are square spaces for all the holidays, a very little square for "Goose Fair" (i.e. Michaelmas) when we have only two days. April is only half a round. August a little more than half. July has a little shaved off. -- The days of the week go in a straight line from right to left. -- High numbers like 100 are low down, small numbers high up. I see them written down."

Saturday

Miss Duckworth

f9r

SUSSEX LODGE,

HYDE PARK GATE SOUTH.

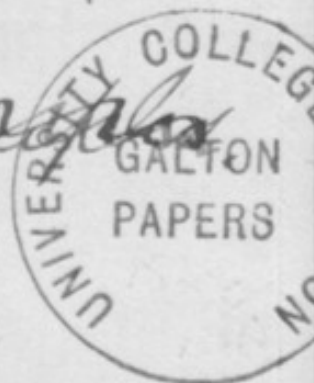
after
very
26-
16-
minutes

Dear Mr. Falton, I am
very much interested in
your idea, & will get some
'exact science' from my
friends - If you would send
a copy to the Rev. B. Medley
Dullington
Bath

he would be an excellent
collector for you. Also
if I had two or three
more, I could, I think,

~~Sample of handwriting~~

HYDE PARK GATE SOUTH



for them in

The No 1 example is the
only one that at all applies
to myself. I 'visualise'
everything, in words as
I mean, I see words printed before me,
well as in figures; but,
as I have often asked
people whether they do
the same, & nearly al-
-ways had a smug,
half-contemptuous negative,
I conclude it is not com-
-mon.

I ~~only~~ see my figures
 in a common place way,
 as in an arithmetic book,
 and having simply no
 power of retention, can
^{work nothing in my head.}
 Partly; no doubt, from
 want of quality of
 brain, & partly from
 much headache, I
 think.

In the same way, I
 scarcely ever forget a
 face; yet I cannot
 get a distinct & exact
 image of any one when

absent, - as to form, ^{flow} tho' the colouring I could describe at any distance of time; & on seeing that person again, I sh^d know in an instant if ~~his~~ hair had been dyed, or the shape of face changed. I only tell you this, as it may join on to other facts.

If by any chance you could look in on Sunday, after 4, it would be very nice. I am so sorry you cannot do so. I love theories!
Sincerely M.D.

Schedule
Sent

Dear Mary Eyster

flr

MOUNTFIELD COURT,
ROBERTSBRIDGE,
SUSSEX.



January 18th

Dear Mr. Galton,

I have been
reading your article
in Nature with the greatest
interest; those ways of
seeing Numerals are the
oddest things I ever
heard of! Could you spare
me a copy of your question?
Not that I can presume?

To hope to add anything
to your stock of information
but I should much like
to see on what subjects they
turn. — Personally I
have very little power
of voluntary visualization,
the involuntary has often
fuzzed me, when some
place suddenly rises before
one's mind; for instance

Yesterday, which made inter-
ested in a grave book I was
reading, I suddenly saw
in my mind's eye an
(identified by a summer house)
spot in a wood near
a house we once lived
at; in no way remarkable
either in itself or by
any association, and
a place which to the best
of my belief I have never
thought of since I left

Lursey near fined twenty
 years ago! I suppose it is
 a common experience,
 but odd! Is the whole
 of our consciousness woven
 together in our continuing
 web? but then what
 pulls the particular life
 when there seems no possible
 association? Forgive me
 for speaking of what appears
 very silly to anyone less interested
 in the wonderful structure of
 the mind, that you are, which
 I trust may lead you to

Madam Mary Gurner

(2) 13r

Solvent my puzzlers. I
should like to ask you
about these things if be
in London. At
present of course I ask
for no answer; Only if
you have any question
papers to spare, if you
would send me one?

If sent tomorrow or Tuesday
would you address it to
Milton Villa West Hill
St Leonard's on Sea, as I

^{till Wedth}
 am going to stay with
 friends there who will
 I think be interested in
 the subject.

With many apologies for
 troubling you, I remain,
 Yrs Sincerely

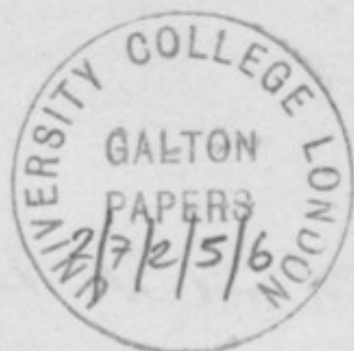
Mary F. Geston



Lady May Carter

p4r

45, Eaton Place,
S.W.



Dear Mr. Galton,
In your kind
letter sending me
the "visualising" questions
you held out the
hope of talking over
these subjects when
we meet. Now it

MS. B. 1. 1. 1. 1. 1. 1.

MS. B.

Does not seem as if
the-fates would be
propitious in giving
me such an opportunity,
without a little assistance.
No doubt, like all busy
men, you never pay
visits; but do you
ever make an exception.

on Sunday afternoon?
If you would look in
and have a cup of
tea between 5 & 6 next
Sunday, I would be
at home, or any
other Sunday if I knew
you were coming.
I am afraid I have

only two forms for
numbers to show you,
but it would be very
interesting to me to
hear a little more about
the subject if it would
not bore you?

Believe me

Yrs Sincerely

Mary F. Geston



Lady M. Gorton p. 65
with enclosure

45, Eaton Place,

S.W.



Dear Mr. Galton,

Nos 1 & 2 are the
same lady's, drawn with
her eyes shut on different
days. They vary, but
there is enough similarity
to confirm the general
principle on which the
test runs. The other
was almost rubbed out.

so I have just inked
over the numbers & launched
on the stairs for Tons.
This one
~~she~~ goes up to 20 white,
to 30 grey, to 40 golden;
I think she said on no
particular ground, only
"in space." I will write
and ask her if she can
draw some of the shapes.

in which she sees ~~very~~
lovely Joan Gentlemen
who see a dog's head
stick in a dog, must
have been haunting
as to impressions on the
senses, I knew a lady
who told me she heard
beautiful music playing
in the air, one time
especially, in the fields,



p. 7v

on a voyage to India
but, poor thing, she
went out of her mind
soon after. I sh. always
be rather frightened at
these abnormal impressions
on the brain. (like your friend
omnibus!)
As to visualizing scenes,
as far as my own experience
goes, I see them much as
I should in reality, only
less bright; I have to turn the

Lady M. Norton

p. 85

mental eye just as I do
the bodily <sup>45, Eaton Place,
S.W.</sup> one. I mean
if I was thinking of "the
Merchant of Venice", I should
see the character ^{distinctly} in turn,
and I should not see
the theatre & the audience
without a sort of mental
turning round. I cannot
make the Ball room at
Buckingham Palace for
instance, look dizzying but
I can better represent to
myself the frightful London

Fig light of one of the
Corridors leading to it.
I should much like to hear
some more of your
curious instances of this
power, (or, what it is one calls
what is involuntary?)
I hope you are writing
upon them, but then
you will give only a
selection! I am greatly
in the dark as to which

it can possibly lead to,
 however curious in ^{itself} ~~the~~
 must every sentence be,
 that lies on the boundary
 between sense & mind.

(I don't think that sentence
 is very intelligible), but
 you know what I mean.

May I ask to be remembered
 to Mrs. Galtow, though it is
 so long since we have met.

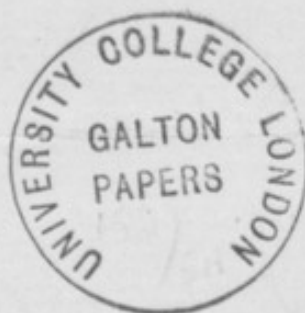
f.8v

Believe me to remain

Yrs sincerely

W. H. Murray

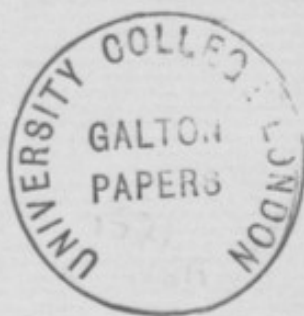
April 11th



f10

Com^d of Lady M Egerton

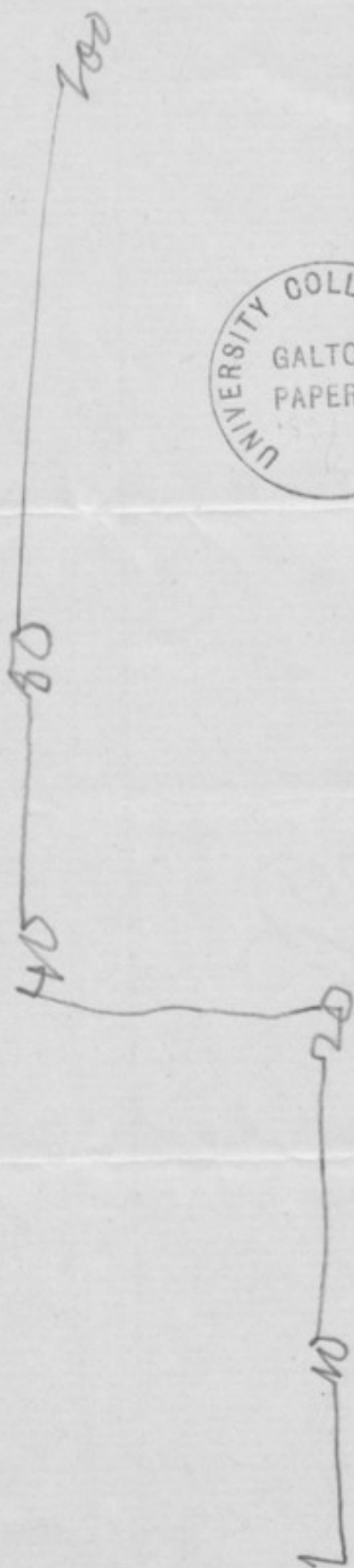
MOUNTFIELD COURT,
ROBERTSBIDGE,
SUSSEX.



(2)

117

Cont^d by Lady M Egerton



(1)

45, Eaton Place,
S.W.



Dear Mr. Galton,

The enclosed book
with due to the R.S. party
last night, where I thought
I might have met you.
Perhaps you have done
collecting these things,
but I will send it, for
the sake of the Curious

✓
Each of father & daughter
being the numerals in
exactly the same way
so much so that in copying
out their half effaced
pencil scribbles, I could
see no excuse for doing
it twice over.

The author(?) is W. John
Hastings, whose family

I believe have been
attended to as far as "Heard
Genius". I was staying
with them the other
day. He said it was
impossible to draw what
he saw, because it was
in different planes; but
as far as I could, I drew
from verbal explanations.
The side view is something
the way the figures in

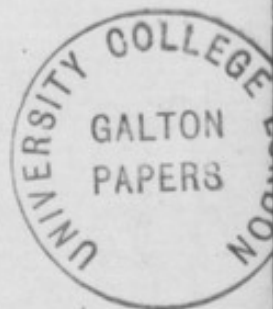
from the eye, each to after
 20, taking a fresh start ^{parallel}
 to the last. Colours did not
 seem to be in question.

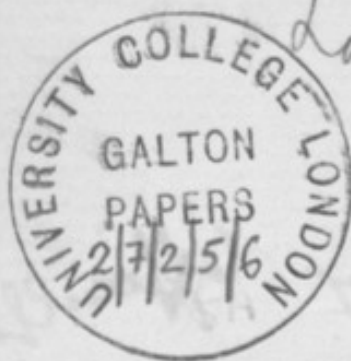
I have never got ship things
 "ladder". She has been very
 busy about houses lately
 as they are changing.

Jos. Linder

M. J. Egerton

June 3rd





Lady Mary Egerton

152 A.14r

25, Eaton Place.

S. 761.

June 17th

Dear Mr Galton,

Here are three
original scribbles.

Miss Martineau did not
draw lines beyond 100,
but I understood her
to say it went on like
her father's.

What an interesting book

What an awfully difficult
subjects you are undertaking?
Well! it seems to me that
the more you investigate
and discover of the automatic
action of the material brain
the more you prove that
Matter cannot be the
only thing concerned;
how could it theorize

on its own working!

And so I wish you

God Speed.

I trust Mrs. Galloway

is benefitting by Vichy.

You have probably

hot weather there; here

it is cold & rainy.

Of course this requires

No answer, I thought
W. sends the papers such
as they are before they
get lost, but they did
not seem to have much
idea of using the pencil,
& they are not very clear.
Yrs sincerely

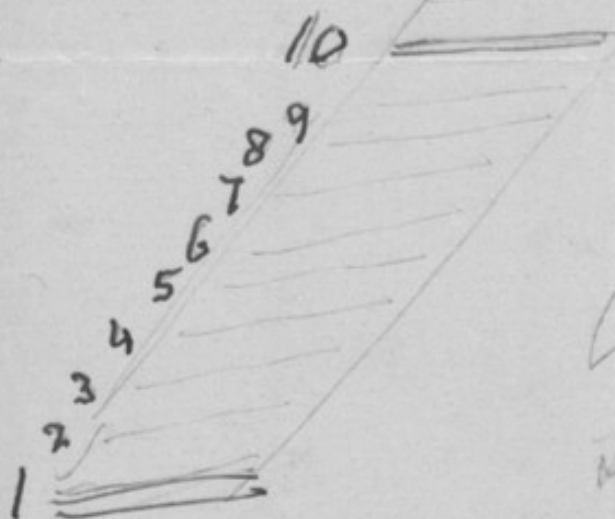
W. J. Gaston



Comm^d of Lady M. Eversley f.16
(This is Miss Knapp's)



Does
Up to 20 in white 20
up to 30 grey
up to 40 golden



All words have
shades.

Miss Ford

f15

52 Torrington Square
W.C.



Saturday - 25 June -

My dear Sir -

Your letter to my mother
has been forwarded to me here
at my lodgings. My mother is
coming to stay with me here
~~today~~ this evening, & will remain
~~with~~ till Monday morning
when she goes to my sister in
the Bromwell Road for a
week. If you have leisure

Tomorrow afternoon, it would
give us much pleasure to see
you here any time between
three and six o'clock.

It is very probable that my
mother has read your article
in the fortnightly, but I regret
to say I have not done so, as
when I am in London I have
very little time for reading.
We were interested in the
subject you speak of, through
reading an article I understand

"Native" medicine in the
beginning of the year. We were
interested chiefly because it
caused us so much surprise
to find there were persons in
the world who had no such
"visions", as on comparing
notes amongst our friends, we
even found some persons who
could not recall a single face
to their mind, and with ourselves
we found there was scarcely
a word or a letter which did
not present itself in some place

p2v

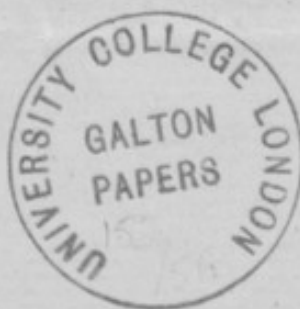
Trick form to our minds; so that
one might almost say the letter
was the symbol for the vision,
but the vision the symbol for
the letter. I think my mother
was the only one amongst us who
had any mental chart for
the figures which represent 100,
7 or 10 strongly & so early was
this impressed upon her mind,
that she says as a child she
always thought the phrase
which she heard the old woman
use "upwards of 50" was
a reference to this chart &
was only disabused of this idea

by finding that the phrase
 did not also coincide with
 the chant. For myself I have
 never had this idea of figures
 as from the time when I first
 learnt the multiplication table
 the moral character of the
 figures has been the more
 vivid impression they have
 left upon me - perhaps owing
 to my greater or less difficulty
 in learning the different tables, as
 the slowness & wickedness of 9
 was so strong with me, it almost
 seemed wrong to learn about it.

But as shame we read the
fortnightly, I do not know
~~whether~~ whether all this may
not now have ceased to be
interesting to you.

Yours truly

Emily S Ford.



Miss Emily Ford
Adel Grange. Seeds. 44
Engaged Leonardo to the
facer with clock
personified numerical
in procedure

Aug 20. 1881

Dear Mr. Galton.

I have at last found the part
in Leonardo's book, relating to going
over drawings from memory. It is not
so explicit as I thought it was, but
here it is, though I fear it will come
to little use of use to you.

"I have often ~~considered~~ found it of use,
to recollect the ideas of what I had considered
in the day, after I was retired to bed, and
uncompared with the silence and
obscurity of the night. For by thus re-
peating the outlines, and other parts
of figures, which require a closer attention,
their images are strongly impressed
on the memory, and familiarized to
the mind." From

p4v

"A Treatise of Painting" by Leo-
nardo Da Vinci - Translated edition.
Pages 34 & 35 .

I must say on reading this over, I feel a
little uncertain whether he alludes to
the actual drawings he has made
in the day, or to the designs he has
formed in his mind, but I strongly
incline to believe he means the former.
I also enclose ^{illustrations of the} my characters of the
figures which I said I would send.
I also enclose an account of the
visions (of my childhood) in the
dark, which I wrote out, along with
the figures during that great thunder-
storm in July, (which took my attention

from it) after reading your article
in the Fortnightly - I do not suppose
it can be useful to you, but I have
considered I might as well
send it, as it will be as little
trouble to you to burn it, as it is
for me to send it.

With kind regards from
my Mother

I remain

Yours truly

Emily J Ford.

I forgot to say that I wrote the
thing about the duck, because
I should have thought that some-



how figure & other vicissitudes might be
persistent remains of the imaginings
of the dark, I mean with every one.



Mr. Smith Ford

p. 6r

I know that I was awake & not asleep,
as I used to listen ^{for} to the striking of the
hall-clock, with longing for the daylight
hours. Also my consolation was the
striking of window blind left ^{between} by the
curtain & I ^{used to} watched with great anxiety
^{beforehand} the wrangling of these curtains & am
sure, hoping she would leave a large
space of blind uncovered.

On each side of the window two
huge figures with folded arms kept
guard, & the horror of these figures (like
in the fact that they never raised
their heads. The room would ~~of~~ seem
to open out, & I had expectations, as a
person does who sees the curtain draw
up ⁱⁿ before ⁱⁿ a theatre. A hint would

suddenly rush from furthest space
 & plant itself suddenly before me
 & out of it would come a long pro-
 vision of men in dressing gowns with
 conical hats, who walked by me & each
 in turn raised his head & showed me
 a face absolutely devoid of expression.
 Graves would then appear & open, &
 horrible forms get out & stare at me
 with the same fearful vacancy -
 Dark cliffs would arise, & persons
 would be borne against them by an
 invincible force, ^{would be} crushed flat,
 their ~~faces~~ faces thus assuming
 the same dreadful & vacancy.

I dare not close my eyes for then
 I should see the things quite plainly
 without the relief of the window blind.
 It was not a very pleasant relief for
 to use a to divide itself into squares
 caused by the bones in outline
 in which skeletons, carrying coffins,
 & digging graves appeared. The relief
 consisted in the fact that these
 figures were all colorless, being
 only represented in grey. The
 wickedness & most of my pictures was very
 appalling to me, especially that of the
 men in the hut.

These things were systematic in that
 they were recurrent. I used to try not
 to think of the differences between the

p7v

in order that they might forget me, but
they never did. When the hut came,
I knew perfectly well what would
happen & waited with palpitating
fear for the door to open & the dreadful
moments of this ^{new} looking at me to
come. When the graves & blood stained
ground came, I knew they would open,
& that their ghostly inhabitants
would also freeze me with their strong look.
& when the diggs rose up, I knew the
people would be rushed against them
& hit & hated them at the same time.
I can now recall the feeling of blessed
relief when the dawn came & dispelled
the visions & I could at last close my eyes.
and I was astonished the other day when
I found up here who can enter a dark room
with the most complete equanimity - I did
not know such persons lived.

(numerals) Miss Smith Ford p. 85
The figures are a procession of ~~figures~~ persons
who walk away from me, I being the nearest.
1 is indefinite & is regarded with indifference
by the rest.

2 is also indistinct, but seems to be
well-meaning.

3 is delightful - & amusing - & very
sympathetic. (But this last quality I cannot
always try to make everybody remain in
divide into sets of three. When sitting
under a dull sermon or lecture I worry

myself to divide the window panes into
sets of three - or in driving I divide the
panes in the street into similar
sets, so that 1 & 3 is a familiar person -)

4 is odious - proud & neat, & ready to find
fault with those who fail in these
last qualities.

5 is kind, but stupid.

6 is always meaning to be better, & wears a long cloak which she is constantly tripping over.

7 - is so pleasant because she is quite unconventional. One may say what one likes to 7, she would never catch you up short as 4 would do -

8 is hypocritically good, hiding his wickedness under the most rigid conventional goodness.

9 is wicked.

10 - 11 & 12 are very excellent persons.

Behind them little havoc is taken by the earlier figures who keep strictly in marching order, & all of them (except

4 - 8 & 9 who walk moodily on) look back & wave their hands &

talk & laugh - But 10 - 11 - & 12

are serious persons, with their upturn
has begun. 11 it is true is easing going,
& if 10 & 12 were not there would go as

late as the rest, but between two

such wonderful persons he must be

good - 10 is ~~if~~ eager & excited with
the idea of elevating the ^{long of the} ~~pro~~minence.

12 is grave & cautious. & so good is
he almost noble. After 12 the pro-

minence grows too dim to be seen -

I only know that after 12 though the

~~backward~~ & earlier numbers look
up to the 'teens & twenties' is with

enormous awe, it is yet true that

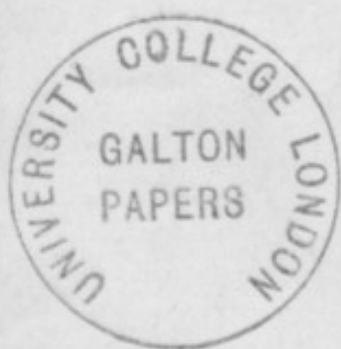
the 'teens are really a bad ~~to~~ set

This procession appears as a whole if
 we does "owns" or thinks of the multipli-
 cation table, but if we thinks of
 a separate figure, only that portion
 of the procession appears distinctly
 which belongs to that figure.



Miss Ford

f. 105



The Grange, Adel,
Wexds.

Sept-5. 1881-

Dear Mr. Galton -

I got this letter from
a cousin of mine "Gerald Place"
& I did not send it to you
I thought it such a muddle -
but I think ^{now} I will send it to
~~you~~, as it is concerning it may
interest you. I have not
opened it out completely, as I

would you be its "genuine"
ness. I expect its author
would be dismayed if he
thought I had forwarded
it to you.

Yours truly

Emily J Ford.

enclosed of Miss Ford (3) p. 115

Cote Bank,
Westbury on Trym.



8. VII. 81.

Dear Emily,

I have discovered
the views of most of the family
on the subject of numbers. I am
sorry I could not find out
father's & mother's - but I left
it till today now they are both
out. However I feel almost
certain father would not
have any - his is not at all
the right sort of mind to have
them - it is like Edward's &
he has none; & I hope mother

will be in in time for me
to put it in.

^{28 yrs old}
Ornston: Imagines them as
written numbers - but not at
all in space - No characters.

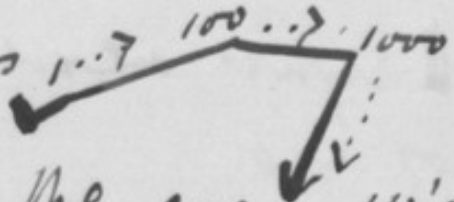
^{23 yrs old}
Edward: No spatial marks
No characters(?)

^{22 yrs old}
Manan: First there is black
space. In this the numbers stand
out as more or less bright spots.*
1-4 bright. 5-9 misty. 10
11 + 12 (especially 12) very bright.
13 ... 19 misty: 20 bright. They
are in a straight perpendicular
line the high numbers highest up.

The numbers have not strong characters but she dislikes 7 or 13. There is something about

2 but I forget what.

Rosa ^{21 year old} In line away from her in crooked plant. The line changes direction at 100 again at 1000. Thus 1...7 100...2 1000



~~Numbers~~ Only the even 10's stand out in larger numbers these are nearer ^{together} when further from her. 70 & 80 are nearer together than 20 & 30.

She does not see the ~~man~~ figures but or the numbers themselves - but they are there in some form.

No characters: but dislikes

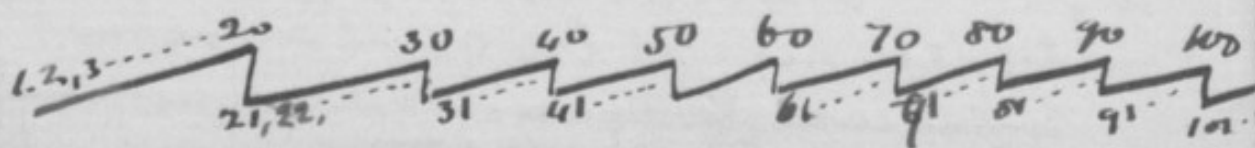
7, 13 & 17.

William I forgot to ask him but will send it if you care for it.

I expect his will be good as he is ~~rather like the man and~~ ~~is in many~~ ~~points of mind?~~

Gerald. ^{8 yrs old} ~~Numbers in straight line~~ P.12v
 If I am thinking of ~~the~~
 the lower numbers - whose meaning
 I can easily grasp (say 1-20) I think
 of them in a ^{horizontal} line across my eyes.
 (Probs from seeing them written on
 a black board at the time when I
 was most interested in numbers)
 about 3 ft. in front of me, beginning
 1 ft. to right - extending to 3 ft. to
 left of me. When I think
 of larger ~~and~~ numbers they are in
 a line at right angles to the former -
 i.e. ~~to~~ a horizontal line directly away
 from me. Above 20 only the 10's stand
 out clearly, then only the even 100's &
 even 1000's - but the further they are
 from me the more misty do they
 become.

Some years ago I clearly remember
 I used to think of them like this:



2 I consider ^{enclosed by my for} very proud (from ² AlBr
likeness, probably, to swan's neck
- wh. is always considered a sign
of pride)

4 Strong-minded strong bodied but
rather sleepy lazy.

5 Has a good deal of character
but very indefinite. It is rather
sharp or snappish on the surface -
but pleasant to get on with when
you know it.

3. Is a fashionable lady who thinks
a good deal of herself.

7. Scruffy or unpleasant

8 Fat & comfortable, very cordial
& good tempered. Like Mrs P.D

~~strong~~ - if you know her - of
~~temperament~~.

11 Very weak minded - one's stop
gap between 10 & 12. ~~with~~ sewing
as particular end in the world except
to bother others.

12. Holds a sort of sovereignty
 away over the lower numbers
 & reminds me of a large hen
 with a brood of chicken.

20 Similar. Both 12 & 20 have
 some of the pride of 2.

Aldam ^{7 y old} Not at the hand back.

Probs has nothing definite

Dora ^{5 y old} 1-10 in a row far away
 from her (like mine)

100's are in this shape



~~100's~~ millions -



billions



They have no particular position
 in space but each is imagined not
 as a written number but ^{as} a certain
 portion of space.

4 Plump & jolly

3 Weak minded

7 Disagreeable & cross

f. 14r
8. Elegant & polite
12 overbearing.

Cara (14 years ^{old}) ~~Each number~~ Numbers
all mixed up together "like
stars in a jumble"

2 pert. 3 Narrow minded

5 Nice. Pleasant easy going

7 awkward & ungainly

8 fat & jolly

Arthington (13 years old) No position
in space & no character.

Oswald (10 years old) Figures in
outline ~~slanting~~ "in a steep
slant upwards"

12 King. 11 Sub. King

10 3rd in command. 1 meanest & lowest

7 dull.


It is interesting to see how people
imagine their souls. When talking

about ~~now~~ numbers we got out
 this also. Would you care to hear
 them?

Marian Large ~~and~~ egg shape
 ball of gray matter 2 or 3 feet in
 diameter - floating in black space

Rosa Ostrich's egg

Gerald & Oswald These space
 in body with substance just like
 air - no definite shape.

Dora  an ~~ir~~irregular
 flat pentagon.

I hope I have not bored you
 with all these. Of course you will
 not use them unless you think they
 are worth it.

~~Discussing these things with you is the~~
~~best thing I can do for you. I am sure~~
~~you will find them very interesting~~
~~and I am sure you will find them~~

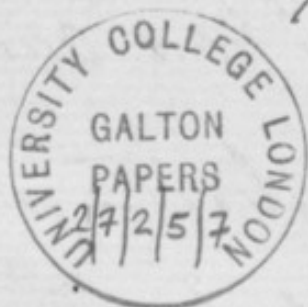
Miss F. Fiske

(1)

Richmond Hill
Edgbaston

ALG

Nov. 19th.



Dear Sir

My sister I am quite sure
that our visualising powers are not
at all affected by our state of health;
we have good general health, but
decidedly sensitive temperaments -
On comparing notes with her I find
that we cannot realize any one
possessing memory without visualizing

power; he thought very much remembered
 in this way; I have another sister who
 has this visualizing power but much
 less strongly, she has a less good memory
 than we have; my memory is very
 good for anything that has happened.

My father died when I was quite
 a child, so I cannot tell you about
 him, but I think my mother has
 this power to some extent. My
 sister (H. S. F.) is extremely fond
 of drawing, & is a very good artist.

Amateur Artist, & though I cannot
 draw I have always taken a great
 interest in the pursuit & in often
 describe to each other, any scene or
 figure that specially strikes ^{us} we have
 very good long eyesight & keen powers
 of observation

And I mention that
 the figures I visualize from description
 in words etc. are less clear in
 outline than those from real life?

I am yours faithfully

J. Lowe

7 - Fowke Richmond Hill

f. 17r

(I sent her Typical laws
of heredity to
look at.)

Galton

Aug 19th.

(2)

Dear Sir

I have to thank you for a number of
letters with your article which interested
me extremely. I quite expected that you
would find that visualising power is ~~more~~
stronger among women than men from many
causes. I suspect that the singular fidelity
& accuracy with which they often visualise
persons is due in some measure to the keen
interest they take in all matters of dress
& appearance. I shall now watch carefully

to see if your observations confirm another



of my anticipated results, viz that this
 faculty is most highly developed in the
 nervous, excitable temperaments of whom we
 may take Macbeth & Lady Macbeth as types.
 I am myself trying to discover how far this
 visualising power forms a chief element in
 the poetic genius & am at present led to the
 conclusion that German poets visualise
 more fully than those of other nations,
 this may account for their legendary des-
 criptions, of which I bring examples.

I was very glad to see the remarks in the
 difference in minds; the suggestion of a
 wide enquiry into mental habits will,
 I trust, lead to valuable results,

p. 185

I think too it comes at a very opportune
moment, just when Educational
Legislation seems increasingly in favor
of an assumption that every man's mind
is, or should be, of the same mould -

I know you are much interested in the
question of heredity. I hope you will not
think it the criticism of presumptuous
ignorance if I ask if sufficient allowance
is made for reaction & exhaustion. If
heredity is as certain as one is tempted
to think, would not intellectual progress
have been more continuous & steadily de -

fixed, the problem seems to me like one
of those that do not allow for friction.
I might not however to intrude upon your
time because I am deeply interested in
these subjects, excuse me if I have already
written at too great length —

Believe me yours faithfully

F. Gowke -



1. For ~~since~~ ^{7. From} early childhood I have possessed the faculty of seeing ^{different} ~~different~~ events which have happened to me in pictures, a kind of pictorial memory I find very interesting. These pictures come before me naturally when I am thinking of any circumstance connected with them, I do not see the event in all its successive stages, but only the actors in it at certain moments. Generally these pictures are in small groups of two to four persons figures including my own, but sometimes a larger scene, as a concert room or lecture room presents itself, in these larger scenes however only a few prominent figures are clearly defined, the others are blurred & indistinct. The faces of the people I see in the smaller pictures are quite distinct to me except my own - the faces of my figure however & the details of my dress are as clear to me as those of the others, & in the picture I see my face clearly at the age of 20. As that I have reached middle age, I think these pictures are formed rather less frequently, but those which are formed are as vivid as ever, & I had a singular proof last July. The figures I see are generally stationary, moving their limbs only, but changing places. A peculiarity of mine is that I always see these groups as though they were directly opposite to me. I can generally perceive a boundary on the left hand, the wall of the room, if the scene is indoors, ^{or the} if out of doors, but on the right hand there is always a blank, & the figures ^{are} towards the right hand are less distinct than those on the left. I need not close my eyes to see these pictures, but I must be quite quiet & if spoken to they disappear. The pictures I see are always of people I have known & events which have happened to me, though some of the incidents are trivial & unimportant. I never saw a purely imaginary picture but one, it was when I was thinking out the plot of a child's tale, & at a certain crisis of the story I saw the two children I was imagining with startling distinctness. In writing out the story some months afterwards, I was quite unable to visualise the children, though I tried hard to do so, until I came to the crisis, when I again saw them exactly as I had done before & the scenery in which I placed them. In writing descriptions I do not see the persons or scenery I am describing while in the act of writing, but the moment I have finished they seem to pass rapidly before the field of vision. In reading I visualise detailed descriptions of scenery slowly & with varying distinctness, & words & plays I am not anxious of visualising the persons of the characters & whom I am deeply interested

but I must do so, as I always, without hesitation, correct any illusion or engraving to make it correspond with my mental image. In seeing any play of Shakspeare's acted, I am annoyed by finding that the actors' personations ~~displace~~ displace my mental image, but I recover these after a time. I can always recall any person I have known at all intimately by closing my eyes & keeping myself, I then see the person I wish opposite me, without accessories. I am much interested in this visualising faculty, should I hear of any remarkable instances of it, I will write them down for you. At the risk of being tedious I give a curious experience with reference to sound. Some years ago I first escaped seeing a Double Murder & suicide; it took place here in a frequented thoroughfare, I reached the spot about 2 minutes after it had happened, saw the people & was asked by a bystander who if I had not heard the shots, (the murderer had used an 8 chambered revolver) he was answering so, he expressed great surprise, saying they had only just been fired. I was naturally rather uneasy as to the effects of so painful a scene on my nerves, but beyond nervousness at the sight of distant things while not walking, I experienced no unpleasantness & tried to dismiss the subject from my mind. About the fourth morning however I was awakened, earlier than usual, by the report of firearms, I knew it was impossible for any ^{one} to be shooting so near the house, but could not help asking if the others had heard it, they had not. The same thing happened to me twice more, each time ~~at~~ a few days interval. There was no sensation of night or day, nor even of light, I awoke suddenly & naturally & just as I should have done had the sound been real; the report was loud, always giving me the impression of a gun fired nearly under my window. Some after the third awakening I left home for a change & the phenomena ceased entirely. I may add I retain a distinct picture of the whole scene of the murder; on passing the spot where it happened I saw it distinctly again for some time, but this unpleasant sensation wore off at the end of a few months. If these notes are of any use to you, pray use them in any way you like & do not name. I should also be glad to answer any questions should you wish to ask any.

F. Fowke.

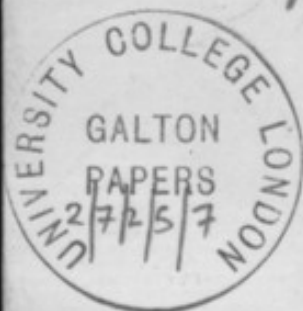
Redmond Hill Southampton.

Miss M. H. Fox

f21r

Little Pouton Hall

Grantham
April 27th 1880



Dear Mr Galton

Harris Butler has told me
that you would like to know
more of my childish fancies
about figures, and I will
try and remember all I can
forgo. Mine was an indolent
imagination, that let thoughts
come in a train as there were
causing to enquire more &
I used to puzzle myself much
in my arithmetic lessons by

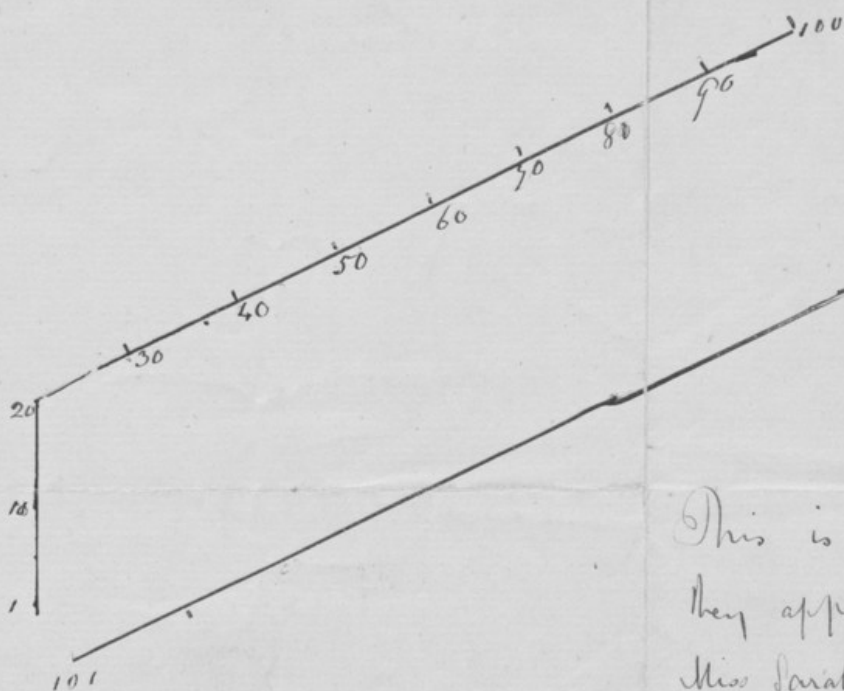
my faucis, instead of simply
adding up or multiplying—
In addition it always gave
me pleasure & satisfaction when
ever 4 was taken under the
^{as if taken into its arms}
protection of 8, - to form 12 - not
so when 7 & 5 were joined
that galled on me - 7 I considered
a bad character - a kind of Crooked
back Richard & I disliked the
little ones to go near him - poor
little 3 especially - a weakly
little child - ⁴four was much
better able to take care of itself
- I may have had that idea of 3
being weakly from

my sister - the 3^d of the family ^{p22r}
being delicate - but I have no
recollection of 2 being a strong
one - like myself - & the combination
of 6 & 4 always pleased me - and
- I looked on as a motherly
figure - probably from the
fat proportions & equalized
form - (my eye enjoys proportions
and my drawings are accurate)
I think I regarded 5 & 8 as feminine
characters & 9 masculine - and
when beyond 10 - I looked on
the numbers as distant cousins
but I never troubled myself as to
the parent stock - subtraction

was always a puzzle to me. and
 Had to learn ^{it} like a parrot. I could
 not understand it.

I think my dislike to γ was it being
 hard to learn, multiplied, as well
 as the want of soundness in form
 & I thought a cross person - &
 goodtemper - I was my favorite
 and I like writing this years date
 every time I do so - but shall like
 next year best of all - so beautifully
 balanced. — More I cannot remember,
 for the haze of years is over my memory,
 & I do not want to add anything new
 to these few old conceits - I am sorry I can
 remember so little.
 Yours truly
 M. F. C.

Miss Fox



This is the scale of minerals as they appear to my sister-in-law Miss Sarah Fox.

Edward B. Tylor

Linden
Wellington Som. Oct. 6. 1880.



Hale

U.S.

flr

5 EXETER STREET.

Boston Mass. U.S. &
July 21. 1881

Francis Galton Esq.

Dear Sir.

I have your note of the
28th. ulto. from Railroad
Gate in answer that you
have never received a
letter from me written
at the time I sent Dr
Clark's volume, in
which I called your

attention

to the autobiography

of Robert Houdin &

his experience in training

his eye & mind to rapid

observation. So that he

could detail the contents

of a shop window or

a book case from the

glance given in passing

I have not the book

at hand now &

3

f.2r

cannot refer you to the page
=

But perhaps McMillan
might find the letter =

However I send you now
a second copy of Dr

Clark's work with my

compliments - I should

be much interested to

hear your opinion of

the phenomena he

describes. Literally -

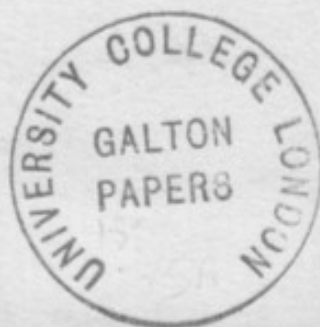
phenomena I may say

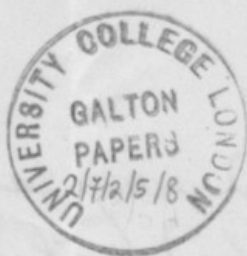
& of his theories. — Clarke
was a very intelligent man
of large & power, & much
coolness & observation —
Possibly you may know Dr
Bachnill — of whom I
have heard him speak as
an acquaintance here

Believe me

Truly Yours

Geo. S. Hale





The Amber House.
(Lord's) Regent's Park.

Dear Mr. Galton

Pray make whatever use you like
of my visions and my names! A great
many of my friends know about my "roses."
I will try and make a character sketch, but all
yesterday evening I failed to get any glimpses.

of their flight, and very rarely now I see it
 well. I wish you had asked me in my childhood
 days when they were so familiar and so vivid!
 I cannot surmise what change time can have made
 in the formation of my brain - or is it my eye? so
 that I still see that vision, but so much more minute
 & transcendent. Did I tell you, my little boy sees
 bright headed prins, & he describes in a cluster, thus
 with the most lovely coloured heads!
 The enclosed facts, which I gleaned for you

& then thought hardly worth sending, may be ^{p4r}
of some use, as they are clearly referable to a
drug.

I hope to be able to hear your lecture.
My husband will lecture there next Saturday
& the 3 following Sat: on American Humourists.

Yrs. very sincerely

W. S. M. W. L. S.

Your letter is so kind & flattering that I weep at my
inability to supply you with better word-faces - but they are
so hard to catch - in fact like Alice in Wonderland's
"grin with me a cat."



P.4V

Francis Galton Esq.

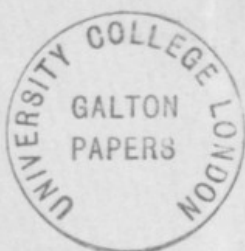
to be

42 Rutland Gate
S.W.



Wm. Thackeray

f5r



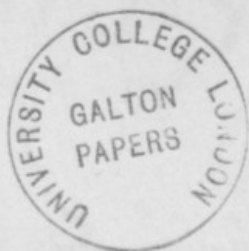
The Amber House.
(East) Regent's Park.

Dear W. Galton

I send you some word-faces. I find that there are very few pretty words - an immense number have the corners of their mouths ^{drawn} down - but I find it so very difficult to hit the expression. "crape" "wig" and "serpent" are fair. Observe that "sermons" or "serme" is represented by something serpentine.

time, I can't be sure what, while serpent is not.
 I see sometimes a relation to the angles of the letters
 as in love or away: possibly in sweet which takes an
 X like impression, perhaps from the w and some subtle
 topsy-turvy w reflected in the mind as in water.

But why head s^d have pointed ears, why pen s^d
 slant askew, why began s^d be so disagreeably obese
 I cannot say. I shall see you this evening.
 Y^r sincerely H. M. Davis:



March 11¹⁸⁶¹

The Amber House,
(2nd) Regents Park.

Dear W. Galton

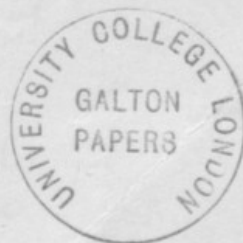
I send you the illus^{ns} of my humble theory that there is a sort of "fairy pool" in the brain which reflects in an amusing manner sometimes. If you wd prefer more exact data I will ask my father-in-law who will give the very dates necessary. Somebody - I think Dr. Carpenter.

suggested the other night that the mental
processes of the Hindoos who have such a
gift for colour m^t be worth investigation. The
most intelligent Mussulman in Calcutta is
coming to us next Wednesday 4 to 6 - and if
you w^d like to meet him we should be very
pleased to see you and Mr. Fulton. He is "black
but comely," singularly cultivated and learned,

P. 7r
and expresses himself with grace & clearness
in 8 languages of wh^{ch} our's is one.

Believe me Sincerely y^rs.

W. H. Morris:





FTV

Francis Galton Esq
42 Rutland Gate
S. W.

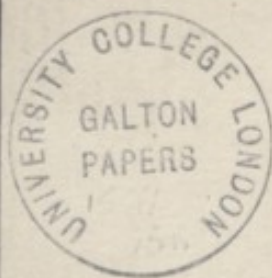
Mr. House

f8r

The Amber House.

(Lord's) Regent's Park.

Feb 29.



Dear Mr. Galton

Many thanks for showing
me the enclosed in which I am
very much interested. I wish I
could pretend that anything repre-
sented colours to me, except of course
sounds & their qualities - which I believe
is very common & can be scientifically
explained. One hears singers who have
pale-coloured or even black velvet voices.

I was once enthusiastically explaining
to a friend certain effects in the orchestra
when the "dark instruments" came in -
unconscious of the expression I used till
he politely suggested that I should speak

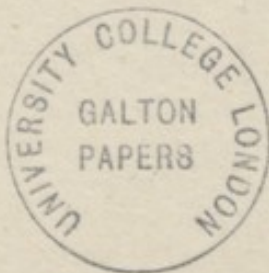
English - yet there is really no word
to express certain effects in music
performed by a number of instruments
except the "dark" part or "light" part.

I so much more care for colour than
form in art that I wonder my brain
does not often evolve colours.

A friend of mine told me the other
day that vowels represented colours to
him. i & e - meant something pale &
thin, ^{gauze-like} a & o - dark rich hues, crimson or
purple velvet &c.

Believe me sincerely &c.

W. H. W.



Mr. Haweis 49
Amber House
Regents St
St. John's Wood Road

Visualised Ideas
for Mr. Francis Galton.

see p. 2 for numerals

part of pages 1, 4 & 5



f 10r
Blue



7
LONDON
FEB 28

Vol. 1

UNIVERSITY
GALTON
PAPERS
LONDON
59/58

in

Ideas, or images.

fil 1

I draw a distinction between ideas and visions: though all my ideas are visualised: I do not exactly see what I remember or conceive: yet I cannot be said not to see it. Memory, like imagination, always seems to me a going thither: a Vision is a scene which comes to me.

I am an artist, the daughter of an artist, T. M. Joy. I cared for nothing but drawing, and writing stories, as a child. The first faculty I naturally drew from my father. The latter, possibly from my maternal ancestor Bishop Sprat (Charles II) no one since has written a line so far as I know on either side. I taught myself to write in print long before I learned a "hand."

Printed words have always had faces, to me: they had definite expressions, & certain faces made me think of certain words. The words had no connexion with ideas, or association, except sometimes by accident. I once saw a girl who exactly represented the word Foreign: she happened to have a dark, foreign face, it was a mere coincidence. The only instances I can give are very few & ridiculous. When I think of the word Fat (Fat) a ^{profile} face similar to W. Corney Grain's has always been delineated. But W. Corney Grain is very thin; & I never saw him till a year or two ago. When I think of the word Beast, it has a face

Beast



The more I exaggerate the cheek curve, the more emphatically it looks like the Beast.

Something like a Gargoyle. The word Green has also a gargoyle face, with the addition of big teeth. The word Blue blinks & looks silly, & turns to the right. The word attention has the eyes greatly turned to the left. It is difficult to draw them properly because, like Alice's Cheshire Cat, which at times became a grin without a cat, these faces have expression without features.



attention

The expressions of the word of course depend greatly on those of the letters, which have likewise their faces and figures. All the little a's (a) turn their eyes to the left - this determines the eyes of attention. Ant however looks a little down. Of course these faces are endless, as words are, in all languages and it makes my head ache to retain them long enough to draw.

Ideas or Images (continued)

p. 12 2

I generally count ^{up to 10 or 50} from C to D (Diagram I)
 I can however count from A to B. That is
 to say, I can get on either side of the plan in
 my mind. If I contemplate a great number
 of figures the arrangement is on a path described
 by Diagram II. I "walk" along the line, (on the
 right side after 50) to find the numbers I want in
 calculation &c. But I can take a short cut from
 10 to any number up to 50, & I usually do. I notice
 that when on paper the numerals get closer together up
 to 100: and the successive hundreds follow the
 same plan, but occupy a smaller space. I am
 a villainous arithmetician, & find my numbers
 slowly: but I know where to look for them on the
 line, & I get about on one side or the other till
 I can pick my numbers up and add them. It
 is a kind of jumping after them - very ugly -
 they are on a level plane. I never had cards or
 counters as a child, and cannot trace the formation
 of the line: but the decreasing spaces may indicate
 increasing facility in adding tens
 as I learnt arithmetic.

(The intervening numbers are
 on small grey spaces, on
 transverse lines.)

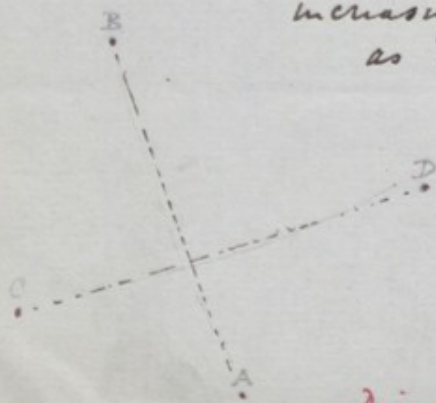


Diagram I

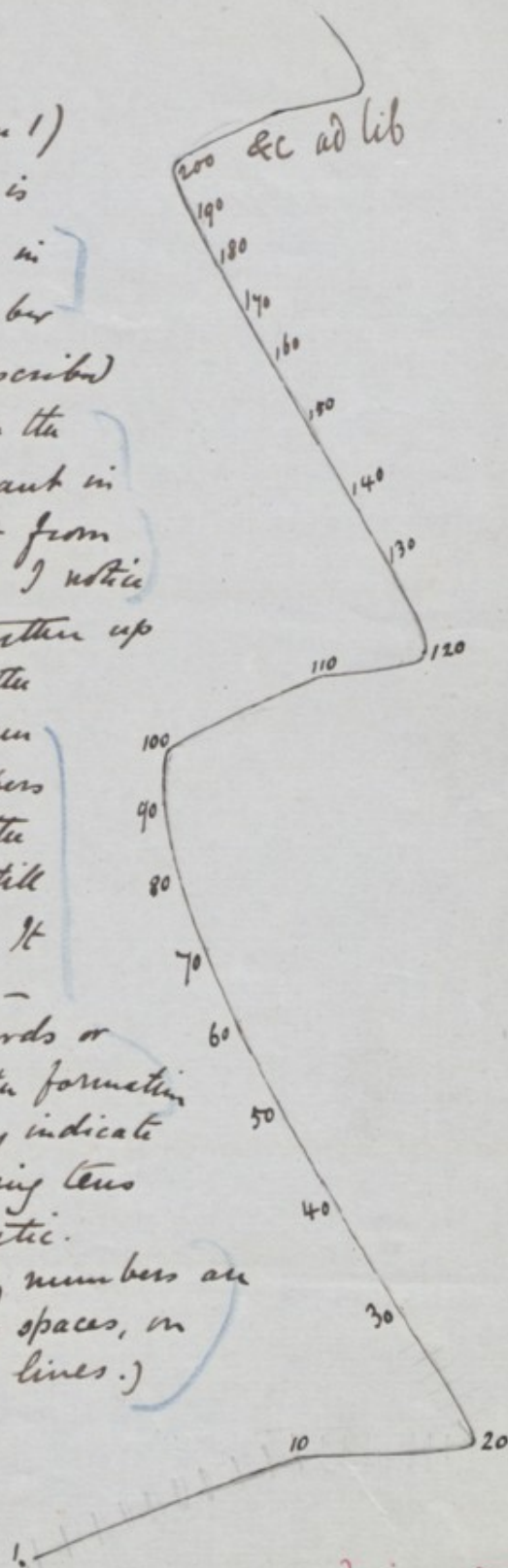


Diagram II

Ideas or Images, continued

p. 13 3

The days of the week proceed from B to A in lines not unlike fig 5 in the Pamphlet. In referring to an approaching day, I generally think of it from the point of view B, (as if I stood behind B) but I speak of it from the point of view C, (on one side of the plan.) A past day is contemplated from point D.

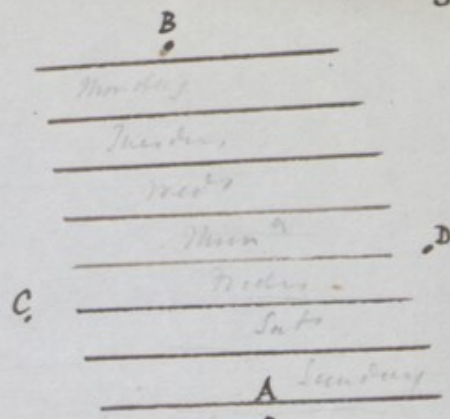
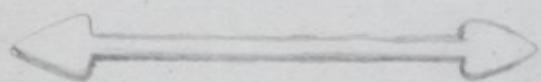


Diagram III

I do not exactly see these lines, and they are certainly without colour - greyish. I can always walk round my images. Not so visions.

The idea of Pain (not the printed word) was always visualised in my childhood. I thought that a pain was a thing that got into one: and was quite smooth, clean, and moveable. It was made of flesh, pink, (like the interior of the mouth) but rather hard, as if lined with something stiff. Size, according to circumstances & position. If it



A pain.

was situated in the stomach, it was placed horizontally, about 14 in long and took the curve of the abdomen.

If in the head it was also horizontal, perhaps 4 in long. If in the

side, it was upright and of various sizes, but always of the same materials, and always well-made, ^{flattened} with nicely rounded corners. This was my notion of "a pain" till I was quite a big girl.

Visions

p. 14 4

All my life I have had one very constantly recurring vision, a sight which came whenever it was dark, or darkish, in bed or otherwise. It is a flight of pink roses, floating in a mass somewhat in the form

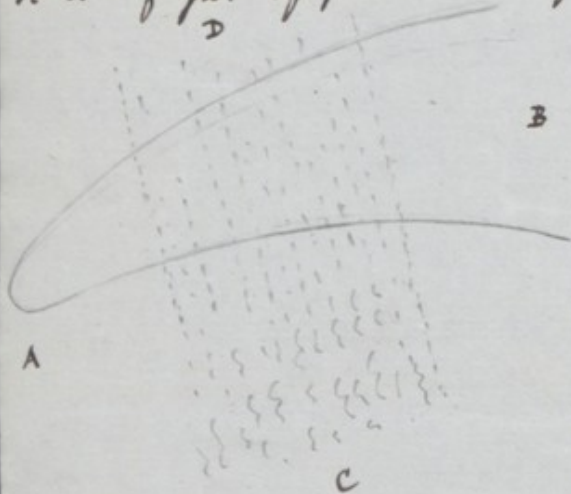


Diagram IV

and direction of A to B, and this cloud or mass of roses is presently effaced by a flight of 'sparks' or gold speckles which vibrate, and fly ^{at} from a different angle similar to C to D. These sparks totter or vibrate from left to right, as if from E to F, but they fly distinctly upwards. They are like tiny blocks ▮ half gold, half black, rather symmetrically placed behind each other and they are always in a hurry to efface the roses. Sometimes they have come at my call, sometimes by surprise, but always

Equally pleasing.

What interests me most is that, when a child (under 9) the flight of roses was light, slow, soft, close to my eyes, roses so large & brilliant & palpable that I tried to touch them. The scent was overpowering, the petals perfect, with leaves peeping here & there, texture & motion all natural. They w^d stay a long time before the sparks came and occupied a large area, in black space: Then the sparks came slowly flying, & generally, not always, effaced the roses at once - but every effort to retain the roses failed presently.

Since an early age, the flight of roses has annually grown smaller, swifter, & further off, till, when grown up, my vision had become a speck so instantaneous that I had hardly time to realise that it

I was there before the fading sparks shewed that it ^{was} 5
had 'past' — my Grail. This is how they still come, at
will or unexpectedly, these successive flights. I cannot retard the
sparks, but I can get the minute impression of pink several times.
However, the pleasure of them is past, now that I am past 'the
Age of Innocence' and it always depresses me to speak of them,
though I do not now (as I then did) connect the vision with any
elevated spiritual state. But when I read Tennyson's "Holy Grail"
I wondered whether anybody else had had my vision — "Rose-red,
with beatings in it" (the moving, palpitating petals) floating along
(*"Down the long beam stole the holy grail"*) only mine was up, not
down. It might be worth while questioning Tennyson!

I may add, I was a London child who never was in the country
but once, and I connect no particular flowers with that visit.
I may almost say I had never seen a rose, certainly not a gran-
-dity together.

Sounds have come to me very distinctly both in sleep & waking.
As a child I often thought my mother called me. It was like an
echo; & quite unexpected. The voices of friends whom I have recently
quitted recur with astonishing clearness now. Sometimes they re-
peat the past conversation, sometimes they utter meaningless words,
but always the voice with every modulation is exact. If this is
memory, it is 'unconscious cerebration.' I cannot recall the voices
at will thus sounding: though I can recall voices to some extent
when I wish to. Here is the distinction between the sound-vision &

* A lady of my acquaintance has told
me exactly the same thing of herself of
the noise in our omnibus - J. H. Newman



The memory or idea.

The "ringing in my ears" of times, as a child, was troublesome enough for me to make conditions with my sister what times were to be hummed in the nursery. Great fights ensued on the striking up of even one note of a "ringing tune."

I also heard, especially in the din of an omnibus, the most heavenly strains of music (this was the sound *viscino*, not an echo) for any length of time. *

Some years ago I was quite disturbed on going to bed by *viscino*, occurring in a space about 3×3 in. Sometimes landscapes, a corner of a field &c, sometimes a crowd of indistinguishable people, & many other things, mostly irrelevant but pleasing. Sometimes I c^d trace the *viscino* to some work I had been doing; i.e. threads of a fabric once occurred, my leaves & forms repeatedly: I had in each of these cases examined the fabric or the way immediately after breakfast. Why therefore, it should recur when I went to bed, and not other things w^h had occupied far more time & thought in the day, I never c^d satisfy myself, unless it was that my brain was fresher in the morning.

Often it took me some time to trace back the *viscino*, perhaps to a momentary glance at the object. Often I could not trace the *viscino* to anything I had ever seen.

I cannot recall the state of my health or my occupations at these times: but during the last two years I have not seen anything on putting out the light.



Mr. Haweis p. 17r /
Anker House
Reports p. 2

Brain Tricks.

My father-in-law the Rev. J. O. W. Haweis told me the following curious incident. A great admirer and student of Turner's pictures, he specially admired the picture in the National Gallery representing the Thunderer tugged to its last resting place by the little steam tug. (*Temeraire*)

He wished to possess a copy of this picture for his own delirium, and decided to study the picture with a view to copying it from memory: which he did, coming up to London for the purpose & returning to his home in Essex when he was satisfied that every detail was impressed on his mind.

He spent some days, or weeks, in painting a small replica from memory, and when he had satisfied himself with his work. He brought his little copy to London to compare it with the original Turner. His vanity received a considerable check on finding that while the main details were fairly similar, the whole picture had reversed itself in his memory, the position of the two vessels, their course &c. as if seen in a mirror. Highly disgusted he lost all interest in his laborious little replica and put it in a garret. From wh. we rescued it, years later, and we now possess it.

When Mr. Haweis told me this, I remembered how often my memory has played me a similar trick. In searching for a lost passage in a book, I can often recall the exact place in the page, and whether the right or left

p. 17v

page where it lives. But it has frequently happened that I have found the passage after continuous search in the contrary page, and in the contrary spot, as if reflecting in water. Thus, supposing I am confident the passage



is at A. so much so that I can almost see it: I find it at B: but sometimes I find it at C.

That is to say, I cannot count upon my internal brain-pond, but have the choice of 3 spots where I may find my passage.

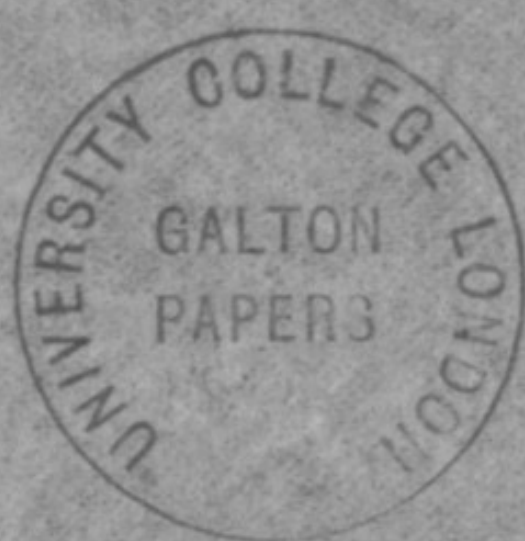
Another trick different from the Pond-Trick is one which vexed me as a child. I spent ^{early} my life under the table writing stones in a neat print-hand, and I was morbidly fussy about never wasting even a $\frac{1}{4}$ an inch of paper, I therefore wrote carefully and adapted my sentences to the exact length of the lines. (Instantly I forgot to put a comma or hyphen at a word till I had got a word or two further, then I looked back & saw my error & rectified it. How often later in the day my fidgetiness made me look at my book, convinced that by mistake I had put the hyphen or comma at the wrong word — (in fact the word whereat I had stopped to punctuate the other sentence!) which wd necessitate an untidy erasure. I invariably found the comma properly placed, but the accuracy wd recur and I had to look up the sentence again. An instance of how the successive actions in writing were photographed on my brain and not the places where they stood.

f18f



413v

Volume 1
James McCall
H. J. McCall



It seems to me not generally known, though probably you know, that the left hand can write without learning, or to speak, if the right hand has been taught. When I was a child I was fond of experiments and often tried to write with my left hand as now from left to right. One day I found that though this process was horribly difficult and laborious writing with the left hand from right to left, is not only perfectly easy, but the hand-writing is precisely similar to that of the other hand.

My handwriting, apparently a "found hand" when a child, has completely altered since 20, but my left hand has moved along with my right as any mirror shows. [As Per Enclosed. N. B. I never remember having tried my signature before. It is only a little weaker muscularly.]

Among the images which present themselves in the dark on going to bed, I have repeatedly traced the objects to objects I had examined for a shorter or longer time the first thing after breakfast. * Never objects before breakfast or after lunch.

This is of course by no means always the case: but often enough to be worth noting. I hope I have not told you this before which would seem silly.

* Possibly because my brain is freshest & most impressionable then?



Wm. Galton

*The rose, wholly pink, more from left to right;
The sparks, black & gold (or fire) from right to left at
a different angle, vibrating.
Ground, black. Considerable velocity.*

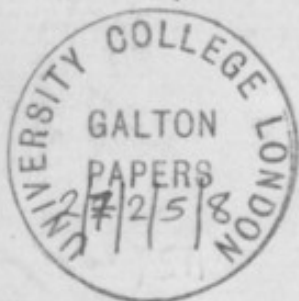
*For F. Galton
to Rindley*

Mrs Hankin Jan^y 19/80

f21r

High School for Girls

The Laurels,
Edgbaston.



Dear Sir
I am much obliged
to you for the copy
of Nature containing
your interesting article,
which I have just received
on my return to Edgbaston.
I am extremely sorry
that a very great press
of family business pre-
vented me from telling
you sooner that my
little boy's habit of

counting by means of ^{p21v}
a domino over not taught
or suggested to him in
any way. - A somewhat
puerile incident connected
with my daughter, though
having no connection
with Visualizing. I am
to bear on heredity. -
I had from childhood a
hereditary habit of fidgeting
with my dress when
speaking or thinking earnestly
- This worried my husband
& I gave it up. - after
the birth of my little
girl as soon as she
began to make any

use of her fingers, we
observed this same habit
of forgetting with her
dress which I had given
up before her birth. —
It is also singular
to notice that one
member of my family
one of my brother's
one of my aunts
I believe one of
the preceding generation
has had an extraordinary
faculty for playing
by ear quite unpossessed
by the others. —
Have you given
much attention to

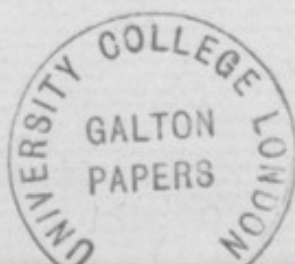
the manner in which
imaginative children
invent & visualize their
^{imaginary} companions & friends - My
second boy had at 3
years old 3 companions
purely imaginary - Charles
George & Palmas - with
whom he would spend
hours in an empty
room talking & playing
- The good qualities of
Charles & the failings
of Palmas were the
subject of his constant
conversation - When about
5 years old he said one

day "I saw Charles
in Church today, -
The Laurels,
he is in Edgbaston. then
Choir" - After this
the companions of his
infancy seemed to fade
away & we heard no
more of them -

I think I have a
strong imagination - I
have written poems
& stories in magazines -
~~but~~ I find when I try
to visualize anything
- say my breakfast
table my mind darts
off into long vistas

of incident connected with
people who have sat
with me there, till after
a succession of pictures
void in colouring, but
with little if any sharpness
of form. I find myself
landed miles from my
own breakfast table
apparently in a flash
of thought. -
I am Sir

Yr truly
Mary L Hawker



P.S. My little boy
 (now 10 years old) is
 at present at home
 from school - I have
 just asked him, for the

first time since he
 was 5 years old "if he
 still counts by means
 of a domino" he says
 he now sees an imaginary
 card only the pips (as
 he calls them) have
 now, no white beneath
 them - but I stand out
 in the air - I have
 asked him if he
sees any of the

pages & pages of poetry
he knows by heart
& he says not a word
it all comes "out of
his head" he adds
that "he believes he
spells too badly to
see any thing in print."
- I wonder whether good
spelling is at all con-
- nected with visualizing?
- He is an exceptionally
clever boy except as
regards spelling

I sent him
a paper of numbers
as a reprint of V. 11

B. Hayslow.
Stickfield Ser.

A25r

Reynolds & H.
H. W.

Feb 7 1880.

Dear Sir,

As you are collecting
Vesuvial Minerals &c I try
to send mine, but that there
is anything remarkable
in it, but as one variety
out of many.

I have always associated
my numbers from childhood
upward. in the arrangement on
next sheet, but am quite
at a loss to know how
they so arose. You
will see my Alphabet
corresponds. With the

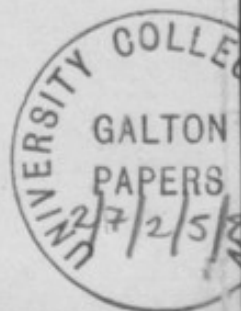
f25v

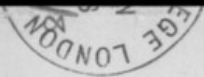
Letters I have added the
associating colours. These
seem to me to be partly
derived from the initial
letter as B for blue.

or also sound as E for
green. O as white
is probably due to the
white interior of the circle
but why V should be
scarlet, I can't say.

Some letters never seem
to be associated with
any colour at all.

Yr. very truly
J. H. Huxlow





100 f26
10 11 12 13 14 15 16 17 18 19 20 21 22 . . . 29
9 40 41 42 . . . 49
8 30 31 32 . . . 39
7 19 20 21 22 . . . 29
1 2 3 4 5 6

101.102 24-25
201.202 26-27 as above

no colour
K. L. M. blue
J black M no colour
I black O white
H gray P purple
G green Q no colour
F. G green R red
E. S green
D brown T no colour
C white U grey
B blue V scarlet
A yellow W no colour
X
Y
Red - Z

Mr. Henderson Stray Observations. f27r

I can recall the sound of any musical note, & therefore can pitch it without reference to other notes - (The sound remains according to the pitch when I was high, not the high-strained pitch of the present day)

I find it easy to recall any room &c to my mind very distinctly, & can trace easily whole miles of distances along roads, over fields &c in one grasp like a small map, as if I were in the air looking down, like a bird's eye view.

When figures ^{ages} refer to the eyes
 of a person's life there is this difference
 before 10 to that observable in
 ordinary arithmetic

10 11 12 etc. ---

9 8 7 6
 5 4 3 2 1 2 3 4 5 6
 7 8 9 10 11 12

no 1/2

I stand here &
 look at them

one month
 born



Enclosure Miss Wray

Fitchfield Sec. f28

Reynolds Ph
A.W

Dear Mr. Gallen.

I was describing
My Optical vision.
on the Lady: who seen
something similar, but
both her they are always
faces of various kinds:
I enclose her letter
describing them: which
may be of use to you.

Yr very truly

Ed. Brewster





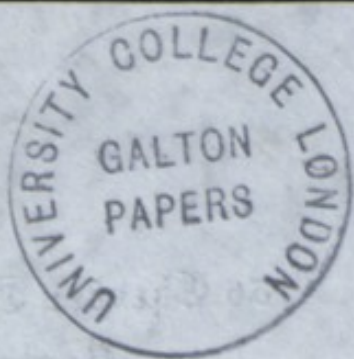
April 6th

p29

36. Chester Terrace,
Regent's Park.

Dear Mr. Newson

I still continue
to see these periods
paces between sleep-
ing & waking. I
was telling you
about it. Sometimes
they come like birds
& sometimes it



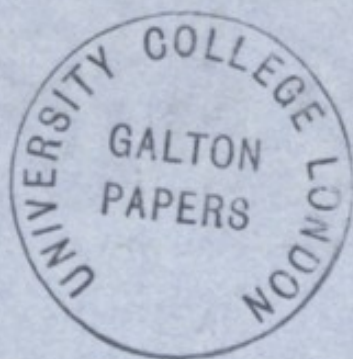
A29

requires a strong
effort of the will
to produce them.
They are always
of the same tint,
a sort of neutral
grey with a great
deal of light &
shade on them.

They are generally
on the left side
& one falls into
another as I look
fixedly at them.
They are weaker
like, nor have
the slightest idea
of what they will
be, till I see them.

With kind regards
Believe me
Very truly Yours
James H. May.

Wednesday Morning.



Miss Hewson, Lady Superintendent of the

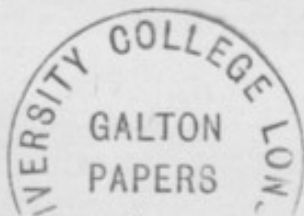
f31r

(H)

the oldest

Sister.

Cambridge.



Feb 17. 80

My dear George,

I enclose some statistics
of my mental vision, & hearing;
make what use you like of them.
I lent the paper to Miss Cookson,
who will find out some other
people, I hope she won't lose it,
but she is gone from home. I
asked Miss Oke about it, but
all she said was, "I don't quite
understand, what is it you mean?"

Mr Cookson said, "I think I know
what you mean, but I see nothing
myself. Miss Cookson said she
could see something, but I could

not make out what, so she said
she would write it down & let
me know, & would ask others.

I asked Mrs. Nightingale, as an
uneducated & very-deficient-in-
spelling individual, . . . She sees
no numbers at all, only when
you say 2 or 9, they seem rather
distinct to her mind! - As to all
that is visible to me internally,
it is quite impossible to put it
all down, what with all the different
histories, & kings cropping up here
& there, & then the Bible & then
geology, everything wanting a
visible place. If my ^{visibility} visibility
were to go, I believe I should
have no memory left. I always
remember where things are, by

p32r

mentally looking at the place
where they ought to be, and I
can hardly believe that every-
body does not do the same,
though they do not know it.

Therefore, being born blind has
always puzzled me immensely,
as I can hardly imagine how
any body can think without
seeing. If I am asked how
to spell a word, I see it printed,
& then read off the letters slowly.

How many people have a
twist at 10 & 12, it is very
curious, one can understand
the 10 twist, but why 12 should
have it is odd, unless it is from
the clock, which theory I am
strongly inclined to believe. I
used to look at the clock for my

p 32v

age, & thought I should not like
to get out of the clock, so I suppose
I had to shoot upwards where I
did so. - What a lot of nonsense
this would seem to some people! -

I suppose you would like your
pamphlet back, when I get it -

How can you do sums with
your figures all the wrong way! -

I suppose you would call mine
the wrong one. I wonder whether
it is an "Identity" that I always
go from right to left! -

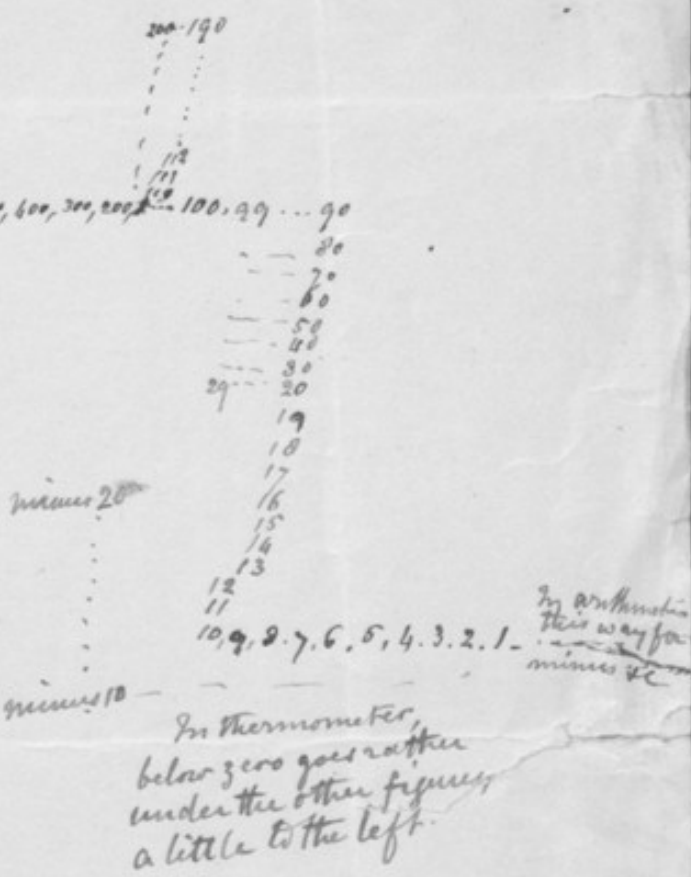
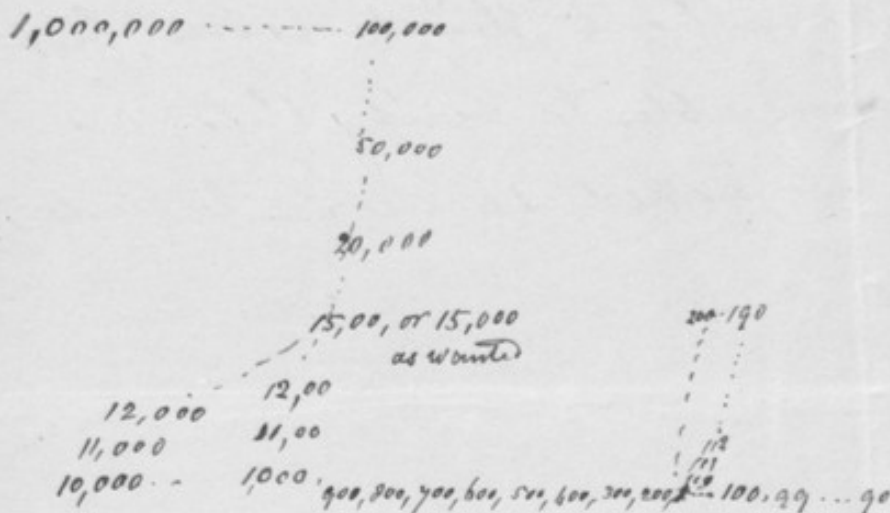
The trouble of gelatine printing
is the washing out if you only
take a few impressions, and if you
take many, the last are so weak,
I find it better on poorish paper,
than on note paper, (vide heading of
this note -) Ever y^{rs} affly,

(Miss Husk) L M Husk

Billion
trillion etc

Mr Henson

f33r



There are no colors, all the numbers are suspended in space - I stand a little below number 1, 2 look at them towards the left.

When very young, I did sums by the clock, but do not remember it. I used to see the early numerals as above, when quite a child. I have always disliked 5 and like 6, 7, & 8.

Four is the highest number I can see without.

dividing it. 5 is IIII || 6 is IIII III &c. so on. p33v

I have been told that no one can see
5 & upwards without this division, but
I have not been able to verify this, as
no one I have asked seemed to understand
my question.

Miss Henslow
Cambridge
Feb 23. 80.



f34.

Miss Henslow begs to
forward the answers
to the Questions received
through her Brother.

No 9 was the most
difficult & unsatisfactory
to answer. She also
sends the answers of
a friend, at the same
time.

To F. Galton Esq.

Miss Henderson

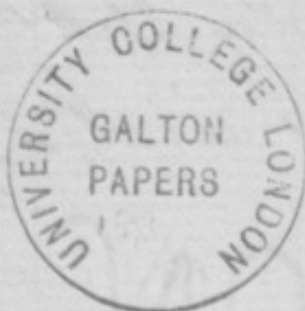
f35r

Historical events fit into
ordinary numerals, only that
they represent hundreds instead
of single numerals.

B.C. goes backwards in a
peculiar way, something
like the thermometer degrees
only more to the left and
receding at the same time,
so as to be always getting
further from A.D.

The Alphabet is ^{only} from ~~one~~
I learnt as a child

A B C D E F G H I J
K L M N O P Q R S T
U V W X Y Z.



f35v 3rd wk 2nd wk 1st wk last week

2	Sat.	Saturday	{ Always reckoning from right to left
So	Sun	Sunday	
on	Mon	Monday	
	Tue	Tuesday	
	Wed	Wednesday	
	Thurs	Thursday	
		Friday	

The Weeks

The Year

My birthday is in Oct, and I seem to view the year from that point of view, & do not move round with it.

May | June | July | Aug
 April
 March
 Feb
 Jan | Dec
 Nov

The weeks all fit in from right to left.

(My mother saw the year the other way round. I believe she also saw numerals.)

Blisslow's
Months

begin Oct 18 year.

f. 36r

Jan. •

{ Feb. |
March |
April |

May |

{ June |
July |

{ Aug. |
Sep. |
Oct. |

{ Nov. • |
Dec. |

Charlottes Numbers.
(apod 4)

9 8 7 6 5 4 3 2 1.

Anne Barnard (see Hinton)

20 21 22 23 ... 30 ... 40 ... up to 90.

13
14
15
16
17
18
19



12 11 10 9 8 7 6 5 4 3 2 1

4c 103 102 101

Rather hazy }
out here. }

10,000 ... 1000 ... 500. 200 100 L

Mary, Arthur, Leonard ^{f37v}
^(my daughter aged 9½. G.H.)

& y^r Ethel, were in
precisely the same state
of not being conscious of
"seeing" numbers, or letters
at all — ^(eldest boy 18 years old) Guston thought
he saw ~~these~~ ^{numbers}, first in
a straight line, & then
going off at an angle
of 45° — but he could
not say in what direction
— He gave me diagrams
for the Alphabet & Months,
which I will enclose —

^(14 years)
Harriet, said she saw
the letters in lines,

like this 1 ————— 10 f.38r
11 ————— 12

so on ad: infin:

Rosey ^{12 years} thought she saw
them in a straight line
from left to right -
Charlotte said she saw them
(without hesitation) & on
my asking her to write
them down in the direction
began writing them from
right to left, ^(see enclosed sketch) just in
the way in which I always
see the earlier numbers -
I remember when I first
taught her to write numbers
she always bothered me
by writing them in that way.

(2^d Edition)

8c. 29 28 27 26 25 24 23 22 21 20

19
18
17
16
15
14
13

10 11 12

9

8

4 5 6

3

2

1



A. L. Barnard

^{edgewood}
(Sedgwick) at 11. -
see 2^d page of sheet 2 of
this letter

2^d Edition copied
from M.S.S.

Z.

Y

X

U P Q R S T U V W
M L K J I H G

A B C D E F G

A. S. Barnard

N O P Q R S T

M

L

K J I H G

F E D C B A

A. L. Barnard

U V W

g
y
c

Sedgwick ⁽¹¹⁴⁾ alone ^{knows} ^{f38} (2)
what I meant ^{Mr. Barnard} directly,
if I except (Charlotte)
a without hesitation
drew me such a
charmingly eccentric
diagram. That doublets
were devised ^(by his Papa) as to whether
he might not be inventing
so 2 days afterwards
I asked for a fresh copy;
it was identical with
the first, except that
the q is (unintentionally)
out of the straight line.
But his alphabet would



Not bear the same tests ^{p39v}
it varies from the first;
he says the second is
^(see back of sheet 1)
the correct one; but I
think there must be
haziness in his mind
about that — as there is
in mine about some
parts of it — I send his
first (in pencil) as well
<sup>(copied on back of
sheet 1)</sup>
as his second, for you
to compare them —

[I have accidentally written
my letter on the back
of his 2^d edition ^{p1 of this letter}]
which I did not mean to do

There are 2 curious coincidences ^{p410r}
between Henslow & me —
I had been wondering in my
own mind why certain places
in the multiplication table
never came readily to me.
I always have to think
before remembering 9 sixes
are 54 - or 8-sevens ~~at~~ 56.
Just after I had been turning
this over (not aloud)
Henslow asked me to let
him a sum to do in his
head, as he was turning
it over he suddenly turned
round "Polly, ^{EE his sister Mary} What's 9 sixes?"
I asked him if he had
any difficulty in remembering

2 he said he always stuck^{P40v}
at 54 - & 56 - the very
2 that always bother me!!
The other thing is that in
both our alphabets the
position of O. P. is hazy.
we never feel sure which
of those 2 letters comes first.
So much so that in writing
down my alphabet for
you, I found myself
leaving out O - & then
not seeing it any where!
it seems to gyrate round
[mean. of my gyrations of visual objects G. H.]
P - in an odd way!
Henslow says they are
marsh'd up in one lump.

with him ^{my} ~~2~~ ^{Ward} ~~are~~ ^{his} (3)
^{see} ~~these~~ ^{three} ~~three~~ f.41r
x y z -

letters are also in a
hazy mass in my mind.
his months run together
in blots & lines, which
he has tried to set down
for you. They suggest to
my mind that they run
into terms & holidays,
Easter being a moveable
feast, has given rise
to a double break -
rather late - perhaps
because we sometimes
had our Easter holidays, not
by the almanack -

p41v

This is Henslow's Alphabet
 A B C D E F G H I J K L M N
 O P (confused)
 Q R S T U V W {x
 y
 z}

This is mine
 a b c d e f g h i j k l m
 (n seems to be in the same line
 sometimes after m,
 sometimes in the second line
 - rather like y, so is o
 & p) n r s t u
 v
 w
 x y z

My centuries run thus

f42r

1820 1880
1819

1800



1701 - - - - -

1601 - - - - -

etc

1799

1699

1200

1100

1000

46

Curves however,
then the B. C. S go
off to the left hand
indefinitely —

I need not remind you of
the smells of St. Albans
store room*, etc - Louis a
is strong on these points -
I have written too much
my head is exhausted,
& probably of patience
Y^{rs} ever AB

~~It is a very old book~~
~~and is very valuable~~
~~to the collector~~
~~of old books~~

* A most delicious dinner of
Cake & Spices peculiar to the
Store-room in my grandfather's house
at St. Albans. I can always recall
it.



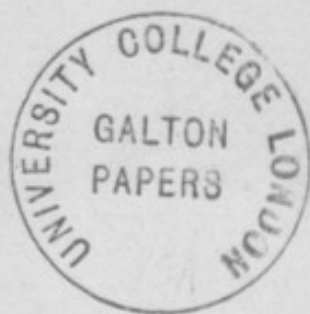
formerly
Miss Anne Beulow

f43

Mrs R. C. (Barnard)

Leckhampton
Cheltenham

Family



Mr Hengford
Endner M.B.
Rhodes

13 Fitzwilliam St
Cambridge
Aug 3-1880



Dear Sir,

I beg to thank you for
the pamphlets you sent me,
2 which I found today, on
my return from Germany,
awaiting me. - I enclose
you a set of answers to
your questions, given me
by one of the lady students
there, who is considered
clever, but I had not
sent them sooner, because
I hoped to have been able

To find at least one
person among my acquaint-
ance who visualized
numerals, but, though
I have asked several,
have discovered none.
Again thanking you
for your kindness, I
remain yours faithfully
Louise M. Hewson

Answers.

Mr Rhodes
communicated by
Mr Huxlow

p. 45i

1. Fairly clear - not quite so bright as the actual scene.
2. All the objects are pretty well defined at the same time.
3. Quite distinct.
4. Yes - no - ~~hardly~~ only.
5. At a distance corresponding to reality.
I cannot project an image upon a piece of paper.
6. The mental picture wavers but returns again, it may last 2 or 3 minutes. It is unaltered in brightness. The fatigue felt in the eyeball, as it would be if I were fixing my eyes in reality on the scene.
7. Not with great distinctness - No - No.



8. I find much pleasure in dwelling on the recollection of scenery, but do not recall it with great precision of detail -
yes.

9. If the picture flashed across me when I was not trying to recall it, it would be, I think, as vivid, or very nearly as vivid as reality. But it would be less vivid if I recalled it by conscious effort.

I have mistaken a mental image for a reality, when so far as I know in health, & certainly while awake, but this has only happened once or twice.

10. I have nothing to say on this point.

11. No on this question.

12

2

Miss Rhodes by Miss Henderson

13. p. 46

- A Fair, as to both sky & haze of different colours
- B Tint of rain is vivid, also tints of white - Church-bell faint - Haze of trees, good - Whistle of a railway - vivid - Chirping of the - good - Haze of a dove, good.
- C. All fair - oil lamp & gas perhaps most distinct -
- D Salt, lemon juice, good - The rest fair -
- E Violet, good. Silver, fair. Soap, good also prick of a pin - The rest rather faint -
- F Faint -

13. No.

14 No. Not varied -

Eliza Rhodes

with send
notes

Mr. C. Herschel
Gorton College
Cambridge.

f47r

Jan. 21st/80

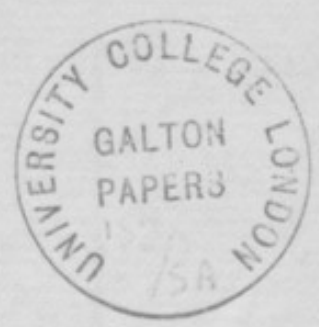
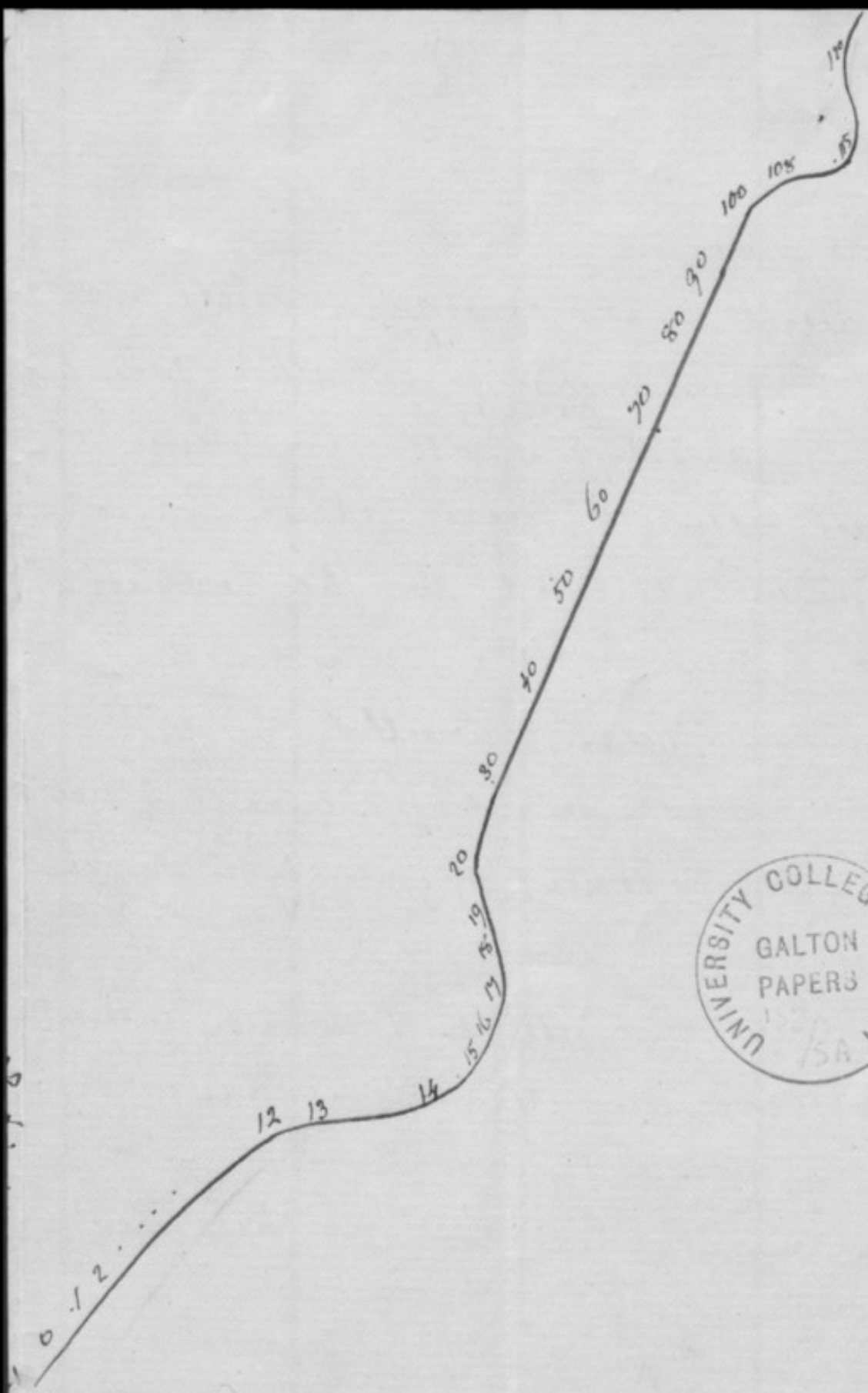


My dear Sir

One of your papers of questions on the faculty of visualising having fallen into my hands I have filled in some of the answers and now return it to you hoping it may be of some use. Since writing the answer on 'numerals', I have seen your paper on this subject

in Nature. I have endeavoured to draw a diagram of the way in which numbers present themselves to my mind. The representation is ~~purely~~ diagrammatic, the real image has no definite lines or colour but is nevertheless quite invariable & very distinct. The direction of the line is straight but passes over elevations and depressions. These being seen obliquely appear as curves in the drawing. I may add that I see dates in a similar figure, but not the same; the ups & downs correspond, but the line is curved. At the part of the curve closest to me is the date of the present year. I

p48r



The past years are to the left. and further

of in order.

I regret that I began to fill up this paper myself as other members of my family whose answers we have been of more value have become interested in the questions. One of my brothers, who is a mathematician, would be very glad to give his experiences if you are still collecting information on this subject.

I believe it will add to any interest that these answers may have for you if I mention that I am a daughter of Sir John Herschel, the astronomer.

I remain
y^r. obed^t. serv^t
L. A. Herschel.

Life of Mrs Caroline Herschel the wife
of Sir William - the lady to whom a medal was
awarded by the astronomical society

p. 338. Extract from letter of Mrs. Bechendorf
to John Herschel. dated 1846

"... She said that whilst she was sitting away
her time in her couch she had - with her mind's eye -
"set up a whole solar system in one corner of her room
"given to each newly discovered star its proper place
Mrs Herschel was then 76 years old.

49
Mrs Caroline Herschel

M. Herschel

A.505

August 8th -

Checked out



Dear Sir

Allow me to thank you
for kindly sending me
the pamphlets with your
account of the researches you
have made in the curious
subject of 'Mental vision' -

They seem to me exceedingly
interesting and must surely
help those who are trying

to explain the processes
of our minds - One would
naturally suppose that those
most gifted with powers of
quick & accurate observation
would be most likely to retain
vivid impressions of what
they have seen, and to be
able to "look" at these after-
wards at their pleasure -
- and yet scientific men do

not rank high among
your Mental Visualists -

Might this not however be
partly accounted for, by
the habits of guarded and
cautious expression among
them? which might even lead
some to err on the side of
coldness in their descriptions
while quite as many ^{non-scientific persons} are
likely to exaggerate the
vividness & distinctness of
their mental images?



f.51v

May I allude to another point
which interested me much,
viz: your remarks on the
nomenclature of numbers. I
find it a great help in
teaching little children
to let them say "one-ty = one,
one-ty = two" &c for 11, 12, &c—
at least as often as the usual
names; and in like manner
ten-ty = one, ten-ty two, &c for 101,
102; — eleven-ty, twelve-ty, &c.:
this breaks the artificial habit

^{+Saffell}
Wm. Herschel

p. 52r

of considering the second
decade as something
quite peculiar and
anomalous - and also
of looking on 100 as a
natural stop in the flow
of numbers, as children &
uneducated persons are
so much in the habit of
doing -

I must apologize for

intruding on your time
with these remarks but
am

Yours truly
Isabella Herschel



Mrs Hubbard
(written by J. S. Sours)
April 2. 1880
Colour -

p53r

1, Ladbroke Terrace,
Notting Hill. W.



Dear Sir,

I have read with great interest your communications to "Nature" on "visualized numerals" but I had no experiences to offer to your collection. The end of your last letter however encourages me to send you a few lines on an analogous matter, viz: the colour of the vowels - I do not know how it is with others; but, to me, the colours are so strongly marked that I hardly understand their appearing of a different colour - or

- what is nearly as bad - colourless,
to any one -

To me they are, & always have been
as long as I have known them,
of the following tints: -

A. pure white; - like china in
texture -

E. red - not transparent - ver-
million with Chinese white w.
represent it -

I. light bright yellow - gamboge.

O. black, but transparent: the
colour of deep water seen through
thick clear ice -

V. purple -

Y. a dingier yellow than I.

Consonants are almost or quite
colourless to me - though there
is some blackness about M.

The shorter sounds of the vowels
are less vivid & pure in colour.

Of my two daughters one sees the
colours quite differently from this
(A. blue, E. white, I. black, O. brown,
U. purple, I think) - the other is
only heterodox on the A. + O. point
- A. being black & O. white with her.

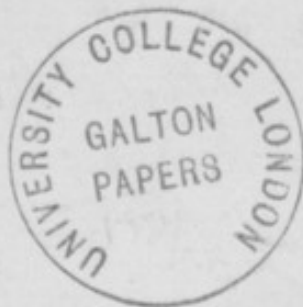
My sister & I never agreed about
these colours - & I doubt whether
my brothers John + Sebastian

Evans - both of whom you know feel
the chromatic force of the vowels at all.

Some association with U in the
words blue & purple may account
for that colour - & possibly the
E. in red - may have to do with
that also - But I feel as if they
were independent of suggestions
of the kind -

Faithfully yours,

WMS Emma Hubbard.





Mr. Hubbard
April 8. 1880

f55r

1, Ladbroke Terrace,
Notting Hill. W.

extracted
& combined
with former

Dear Mr. Galton,

I am vexed to have left
your note unanswered so long -
but will not waste your time with
apologies -

Your questions are unexpectedly
difficult to answer - I cannot
throw the full light of consciousness
on these twilight regions; & I cannot
say definitely in what lies the
association of colours with the vowels.

My first impulse was to say that
it lay solely in the sound of them,
in 5th connection I certainly feel
it the most strongly; but then the

Thought of the distinct redness of
 such a word as "great" shows me
 that the relation must be visual
 as well as aural.

Never having seen the vowels
 printed according to my view of
 them, I feel no jar in seeing them
 of any hue; & in fact I should
 prefer the "A E I" all in one colour
 to seeing a white A, a red E, & a
 yellow I. The meaning of words
 is so unavoidably associated
 with the sight of them that I think
 this association rather overrides
 the primitive impression of the
 colour of the vowels - & the word

f56r

"violet" reminds me of its proper colour
until I look at the word as a mere
collection of letters -

One of my daughters, as I think
I told you, sees all the coloured
bowels precisely as I do - but
transposes the black & white A
& O. (I think this is without having
had any early hint from me); my
other daughter is consistent in
taking A as blue, E white, I black,
O whitey-brownish, U opaque brown.
(I think when I last wrote, without
having her at hand, I misrepresented
her view -) My two sons I think
are quite without a association of
the kind - My mother, I feel pretty
sure, is free from any fancy of the

knid - whether my Father was so
or not, I do not know -

This is an unsatisfactory answer
to send after the delay of so many
days - but I cannot conscientiously
offer you a better -

Believe me to be

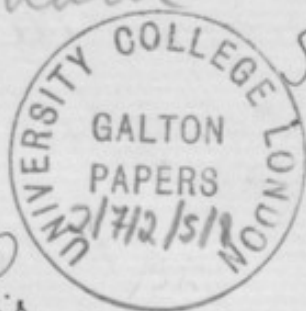
faithfully yours,

Emma Hubbard -



Eliz. Hughes
British Association
Swansea.
Ludwig Collen
Cheltenham

p.57r



Sept 2nd 1880

Dear Sir

I do not know if the following facts will be of any interest to you.

From my earliest recollections, numbers I have always taken in my mind the positions which are illustrated by the enclosed diagram. I think you said in your lecture that in many cases numbers were mentally grouped in twelves. To me they always appear grouped in tens, but 12 & its multiples stand out more

f. 57v

prominently than the other numbers. I associate no colour with them, but varying degrees of shade. 1 appears to stand in a comparatively bright light, which light increases to 10, 11 & 12 being brighter than any other numbers. 13 is in the shade, 16 to 20 are darker than any other numbers. At 20 the light begins again, but decreases towards 30. 34 to 40 are in the shade, the light increases from 51 to 57, 59 is very dark, 60 is bright & from this point the light is almost invariable. The numbers from 1 to 10 always appear to face me, 11 & 12 appear to be lying at an angle of 45° with

their faces turning to the left.
From 13 (with the exception of the
numbers from 50 to 60) all face
to the right. The deeper shade in
which the numbers from 15 to 20
stand, may perhaps be accounted
for by the fact that I learnt
to count in Welsh as well as in
English, & in the former
language, as perhaps you know,
16 is expressed as 1 and 15; 17 as
2 and 15 & so on to 20; 15 to 20
may perhaps have been thus
specially associated in my
mind. I had no idea for
many years that everyone did
not imagine numbers in the
same positions as those in which

p58v

they appear to me. One unfortunate day I spoke of it, & was sharply rebuked for my absurdity. Being a very sensitive child, I felt this acutely, but nothing ever shook my belief that, absurd or not I always saw numbers in this particular way. I began to be ashamed of what I considered a peculiarity, & to imagine myself, from this & various other mental beliefs & states, as somewhat isolated & peculiar. At your lecture the other night, though I am now 29, the memory of my childish misery at the dread of being peculiar came over me so strongly, that I felt I must

^{Elizabeth Hughes}
Thank you for proving that in this
particular at any rate, my case
is most common. f59r

I have always possessed, in a
rather unusual degree I think,
the power of winning the confidence
of children, & have often been
struck with the power which
some of them possess of living
in a world of their own
imagination. In my own
childhood (which was a very
unhappy one, through my being
somewhat different to the rest
of the family, & misunderstood
in several particulars) the world
around me was not nearly
so intense or so real as the

f53v y

world of imagination in which I
lived, & I don't expect ever to see
in this world anything so clearly
as a certain town to which I
used to retire mentally in all
my sorrows, & receive sympathy
& comfort from certain imaginary
persons.

I remember, also, how I
detested having illustrated
story books; whenever I read
of a place or person, my mind
instantly painted that place
or person, & the pictures in the
books used to disarrange &
spoil my own mental pictures.

I have the power of recalling
places to my memory very

p 60r

distinctly. I am rather short-sighted, but very seldom wear glasses. I find that when I recall places, it is not the blurred image which returns, but the distinct one, as it would appear through an opera-glass for instance, & this is the case even when I have never seen the distinct image. I seem to have the power of correcting the blurred image.

When I recall faces, unless very familiar ones, I generally recall them in one position & in one place. I have vainly tried to discover the reason for that particular position &

place.

f60v

The mental images of places called up by memory are generally as distinct as those called up produced by the places themselves, & usually cover a larger space than can be actually seen, & I notice that they are most distinct when I open my eyes & fix them on a comparatively distant object, what I am looking at disappears, & what I want to see — appears. There is a certain indescribable difference between mental & actual vision, though not as a rule in clearness.

Occasionally when I have over-tired my brain, I cannot sleep, but pass into a curious state in which faces & other objects appear

with increasing intensity. My
eyes are always open. The faces
are generally repulsive ones, I
have never recognised any of
them. At first they are motionless
& disappear silently, if the state
continues long enough they
become animated, move, and
sometimes, very rarely, I have
heard them speak, at which
point I invariably move &
break the spell. This power of
moving I am conscious of
possessing all the time, but
it requires an effort to use it.
There are various other curious
mental sensations which I
occasionally experience, & two
or three points about dreams
which I should like to have

mentioned to you, but I feel that I have already trespassed far too much on your time. I may mention however, that my dreams are usually so vivid that on several occasions I have confused what I have dreamt with what has really happened & have been angry with persons for what they have never really done. I have occasionally a pre-knowledge of what will happen, & what certain people will say which is positively painful, I think sometimes I must have dreamt it, fortunately this pre-knowledge is always about trivial things.

18
f.625
UNIVERSITY CO
GAL
PAPER

I should like to give one more fact. During the last three years, I have been working for various examinations & I find that I can form a mental image of the various pages of my note books, so distinct that it requires only a small effort to read them off. If any distraction occurs, the image of the page at once becomes blurred & illegible.

This is the first time I have ever put in words the facts contained in this letter, & on reading it over it sounds so much like the ravings of a lunatic that I feel bound to

f62v

add that I think my friends
would describe me as a cheerful
commonplace girl usually
enjoying excellent health, & of
average abilities. I am at present
at the ladies' college, Cheltenham,
where I have taught for the
past three years.

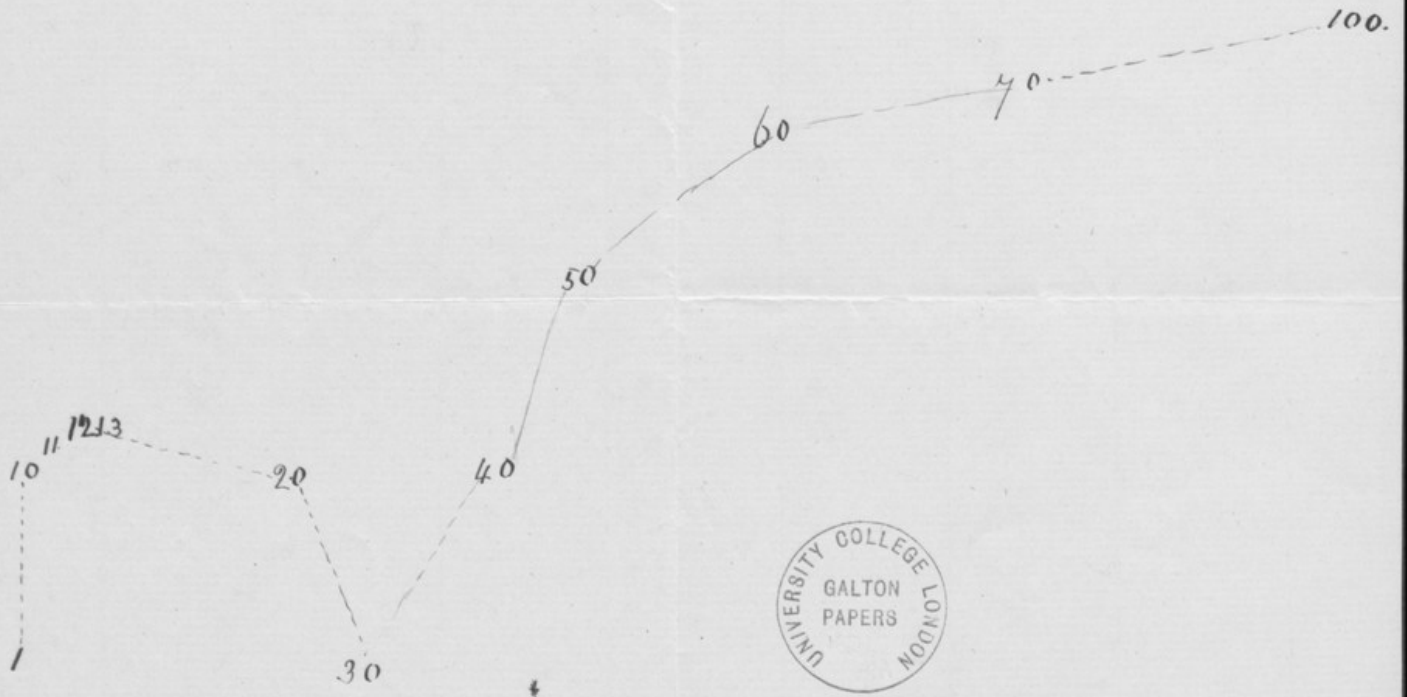
Thanking you very much for
the great pleasure & considerable
relief which your lecture
afforded me,
I remain

Yours gratefully
Elizabeth P Hughes



Elizabeth Hughes f63r
Ormond Chamber's
Regent St
Cheltenham

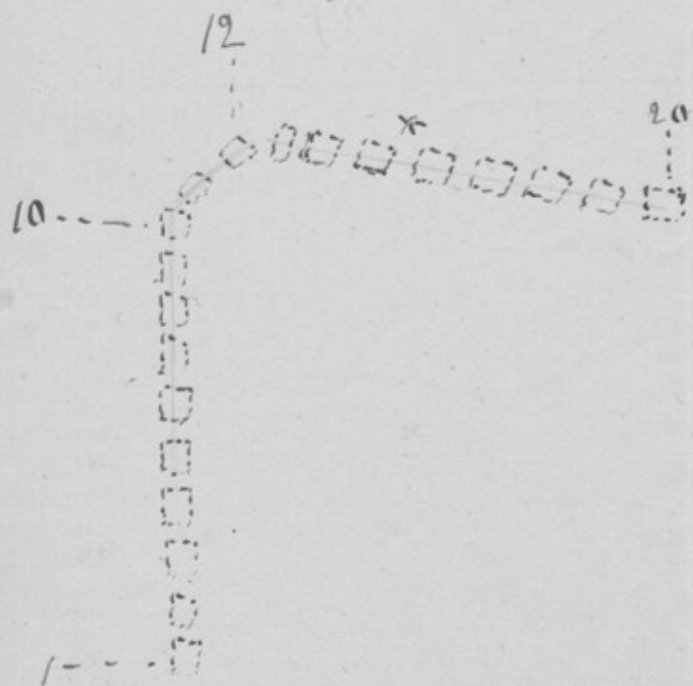
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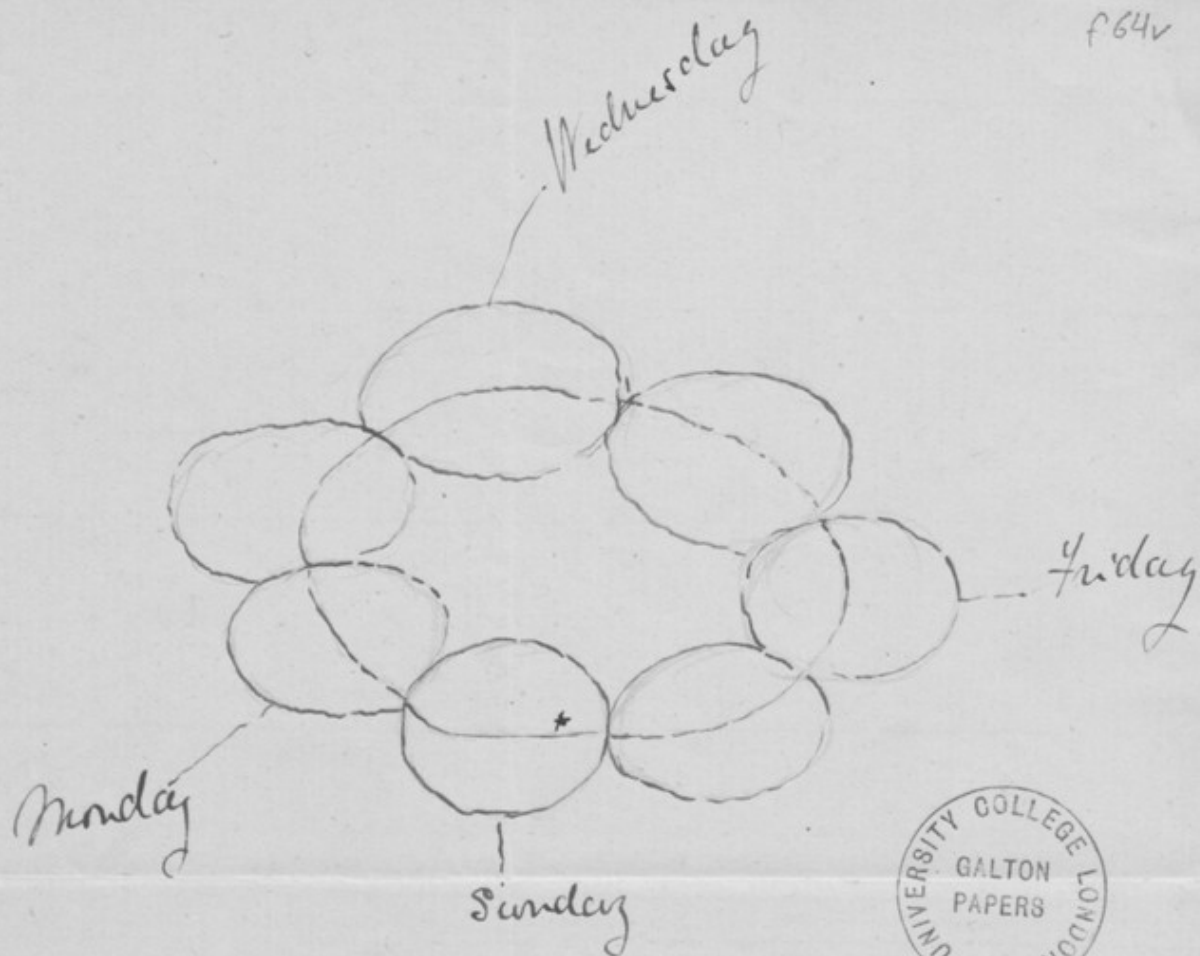
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Miss E. P. Hughes.
36 Spilman Street-
Carmarthen
S. Wales.

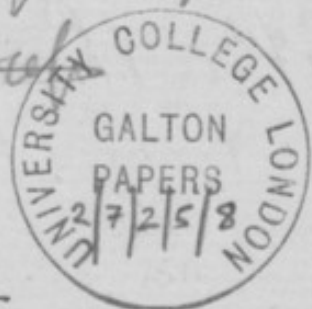
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f64v



Mrs. Hughes Ormond Chambers f. 65r
~~See Address~~ April 4th 1881 Challentham



Dear Sir

Thanks very much for the pamphlet - you sent me. I read it with much interest. As regards the various questions in your letter, -

(1) As regards the number-forms, they appear neither written nor printed, but rather as blank cubes, but by a mental effort I can call up the particular number for which the cube stands & see it on the cube, but when I think of a particular number I do not, unless I will it, see that number on its cube. I use the word cube but it is not a perfect cube, & its edges are not distinct. When I think of 11 for example, I see at the same

f65v

time, only less distinctly, all
the numbers, or rather the cubes
representing them, from 1 to about
25, possibly to 24. Then if I
think of 42, I see also, less
distinctly, from about 35 to 45.
I notice that the number I can
see at the same time, decrease
as the numbers go higher.
Whenever I think of a fractional
~~or dec~~ number, I invariably
see it printed & have no
number-forms in fractions.
I enclose a rough sketch of
the direction the numbers take
to 20. If it would be of the
slightest use to you, I should be
most happy to draw you a
more complete & accurate one.

(2). As regards Welsh numerals, ^{p. 66}
I learnt them by word of mouth
from an uneducated nurse, &
have since discovered that the
Welsh for 15 is not a separate
word as I imagined from the
sound, but a compound word
meaning 5 + 10. If you would
like any further information
I can easily get it. I shall
not visit Wales until the
Long Vacation, I will
vivā voce my Welsh friends
most vigorously on number
forms etc & if I get any
favourable results will
forward them to you.

(3) As regards my visual
memories being more
defined than the scenes themselves,

P 66v

I hope I remembered to tell you
that I occasionally find ~~that~~ on
revisiting places, that my
mental pictures of it, have
sometimes slightly changed,
never enough for them to lose
their individuality, but I have
occasionally found them
wrong in small particulars.

(4) Certainly my memory
pictures are more panoramic
than the eyes can take in at a
single glance. The range of
mental vision varies very
much, if, for example, I try to
recall a certain picture on a
wall, I see that picture very
distinctly, & possibly nothing
else, if, on the contrary, I think
of a room, I am not at all

150 f. 67r

I am sure that I don't ^{with Hughes} see the 4 sides
at once, At any rate I am quite
sure that I can see distinctly
wound a corner.

(5) I am perfectly certain that I
am awake when I see the faces
previous to falling off to sleep,
∴ I usually fall to sleep rather
gradually, & lose sensation
in all parts of the body
except the head all the time
being perfectly conscious, &
possessing full control over
my thoughts. When I see the
faces I possess sensation all
over my body, & have always
with a little effort banished the
faces, or replaced them by well-
known ones. I find that it is
only when I have foolishly

over-worked that I have these ^{f67v} faces troubling me, & they differ from my usual mental pictures in always being in motion while if, for example, I think of my father, so some one mentions his name, he always appears motionless, his appearance is beyond my control often, but it always requires an effort on my part for me to see him move.

(6) Since I have reached years of discretion I have never seen a vision & mistook it for a reality.

I see fire-faces, & images on the wall paper figures in the clouds etc, but very seldom unless I set myself to see them.

I have tried your experiment
several times with no result.
I have not been very strong
lately & I find that when I am
not strong the power of making
new pictures is much lessened.
I also have a good deal of work
at college preparing girls
for the various examinations
so I don't feel in a very fit
state to make the experiment.
I will try again under more
favourable circumstances, &
if I see anything, will write
to you. I have a good deal
to do with the elder students
at college, & I am disappointed
in not finding as yet a
single one possessing a strong
visualizing faculty.

I enclose a copy of the days of the week as they always have appeared to me. The line shows the hours as they appear to me, for instance, if anyone mentioned 6 o'clock on Sunday, I should see the place indicated by the star.

If I can be of any use by trying any other experiments, or in any other way, please remember it would give me great pleasure to be of any use, & you may trust me to give you as accurate information as I possibly can. I am hoping that you will give us some more information on the subject at York next September. In case you should wish to write to me again, I enclose my home address which would always find me.

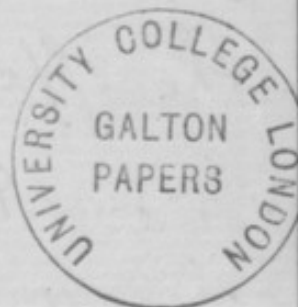
Believe me
Yours Truly
E. Hughes.



Miss Hucker
Miss Stoney
Miss Stoney
Miss Stoney

July 4th 1881
Ladies' College
Cheltenham

f69r



Dear Sir

I have tried the experiment which you suggested, a great many times, under as varied circumstances as possible, but have utterly failed to see any after-image. I have, however, noticed on several occasions, that when I open my eyes, for a very brief time, (so brief, in fact, that for a long time I did not notice it) I cannot

f69v

see anything. I should find
some difficulty in describing
the effect, it is not blackness
but rather blankness. Sometimes
this effect does not occur.

I have questioned my
acquaintances, but, as yet,
have only come across one
case that seems quite
dissimilar to any of those
mentioned in your pamphlet
I beg to enclose it if it is of no
use to you, may I trouble you
to return it, as I am trying
to get some possible explanation

of the way in which the colours^{f 70}
occur.

I came across one curious
case of number-forms, in
which the numbers, 8, 18, 28 etc.
were complete blanks, & there
seemed no explanation of the
fact, as far as we could
discover.

I am sorry I have only
been able to get one specimen
which seemed worth sending
to you.

Believe me, yours faithfully
E P Hughes.

Mr. Huggins

f.71r



UPPER TULSE HILL. S.W.

January 16th 1880.

Dear Mr. Galton.

I have read your paper
in this week's Nature on
Visualizing, with much interest.
Will you allow me to draw
your attention to one or two
points which have occurred to
me?

(1) Have you seen a letter from
Dr. Jesson which appeared in
last week's Athenæum? (January
10th) What is described in the
letter is curious, and it struck

me that it might be worth your
while to ask D.^r Jessop to fill
up one of your papers. It is
just possible that he may have
remarkable powers of visualizing.

(2) I am strongly disposed to
think that visualizing power
depends much upon nervous
state. Would it not be worth
while to try and get some
particulars as to visualizing
power from those who have
suffered from loss of deeply
loved relatives? It would no
doubt be painful to try and
answer the necessary questions

A72r

but I think you might get out,
some curious facts. Women
being much more emotional
than men, should, I am
pretty sure be able to tell
curious stories, if they would.

(3) Do you not think that a
strong power of visualizing
might account for the visions
of such characters as
Joan of Arc & Catherine of
Siena? May they not have
visualized both voices and
forms?

(4) Do certain conditions of
life favour the development
of visualizing power?
Were not some conditions

F. 72v

which would certainly favour it,
present pre-eminently in the
middle ages?

Pardon me, if I have troubled
you; and be careful how
you again stir up the
interest of me of those
creatures of whom you know
the poet says

"a dearth of words a —
need not fear".

With my husband's kind regards
Yours very truly
Margaret Lindsay Huggins.

F. Salton. Esq. F.R.S.



140
130
120
120dc
119
118
117
116
115
114
113
112
111
110
109
108
107
106
105
104
103
102
101
100



90
80
70
60
50
40
30
20
19
18
17
16
15
14
13

Visualized numbers
as seen by Edith Jacob
Crowley, Reclong, Winchester

The position of the
figures shows the
position of the viewer.
The stand point
changes at 13.

The plane alters
at 13. and 20.
At 13 it ascends to the
sky at 20 sinks.
20 30 40. are on
a level. "standing on"
20 you look down
and 30. 40 etc are on
the same level as yourself.

Really the diagram
cannot, therefore show
21 22 23. according
to the laws of perspective.
But I see no backs
of numbers as I showed
if I constructed a model
of what I see.

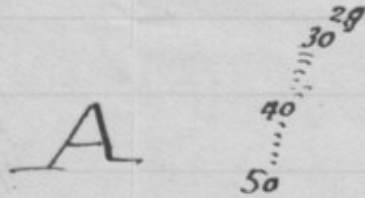
I am not sure
of the turning point
12, 13. what it is
as I have done it on
13. Thirteen is hazy.



160 x 99 180 11 13

neither do I make a ^{conscious} mental leap from 29 to 30. I cannot see
how I get from 29 to 30, but that I ^{see} showed the 20 30 40 in one
line I should say the 30 continues from 29. And even now
The hundreds repeat the diagram.

I am not perfectly sure that the numbers may not have gone on from 29 to 30. making another descent at each "decade" A.



But when I draw it thus it seems wrong in the same manner in which the wrongness of a person who tries to help ~~you~~ to recall something one ~~has~~ forgotten Teases one.

Now I work it afresh in my mind as I write I see it cannot be as at A. because the tops of my mountains are on an ascending plane.

30 being higher than 20. & 40 than 50.

the skyward tendency continuing

So that my diagram is write & my explanation at the side incorrect in this point.

Probably when in infancy one frames the diagram one is not very careful how to link ones facts! or as in nature the links are animals that have a certain hesitation

of form about them

f2r

Es Jacob.

Sent, with Miss Edith Jacobs' Compliments,
in consequence of her sister Gertrude's having had the
pleasure of meeting Mr Galton at Nask Mills.



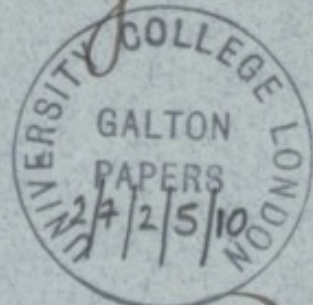
Edith Jacob

p. 2v

Miss Kiggles
Melbourn Vicarage

Aug 20. /80

Leamington.



Dear Mr Galton

I owe you many
apologies for having delayed
so long in sending the
diagram, which I promised
Lady Mary Gerton I would
let you have.

I enclose it now - but it
is very roughly done I am
afraid - not near as well
as I should like I have done
it. And I have also tried

I answer honestly the
questions you sent me
last week. My great
fear has been that in
thinking it over I might
be led to write down
something more than
what I actually see. But
I hope I have avoided
this.

If I can think that
anything I send you can

be of the least use or
interest to you - I shall
be very proud.

Believe me,
With my warmest
kind regards,

Yours very truly

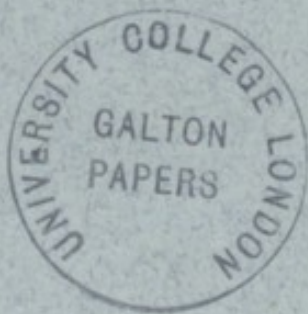
Rose Kingdley.

I inherit the difficulty
about figures from my
father; & the difficulty



in recalling faces from
my mother.

The background colour for
the ladder pattern is not
right. it is a smoky
gray really: but I could not
get it on the very bad paper
I foolishly used.



Encloses L. S. Luzcan (Lake)
vol 32. French (body) ft

"WITHERNDEN" SCHOOL,
CATERHAM VALLEY,
SURREY.

R. F. W. S. O

Dear Sir,

I will send some more
as soon as possible. This
strikes me as an interesting
note in some respects.

I am.

Faithfully yours,

C. H. Lake



Communicated to Mr. Lefroy
by Mr. Lefroy
Cambridge

425

March 19th



My dear Uncle!

I have sent a diagram
of my "mental imagery" to Mr Galton
as he desired, but no one knows until
they have tried how very difficult
it is to reduce one's "mental imagery"
to a diagram! And I did think
I had done my duty in that way
when I wrote to Mr Potter, in
fact if only I could have foreseen

the consequences nothing should
ever have induced me to make
that unlucky remark when dining
at the Trotters, for it seems to me
that I have been doing nothing
ever since ~~but~~ but trying to put
down those wretched numbers of
~~mine~~ on paper. But I hope at least
I shall be allowed to see the diagrams
when they are printed, if only to see
whether any one else has a better
plan than mine! We expect Miss
home to-morrow, she did enjoy

her visit to you so very much.

With love to Cousin Annie and
 Maud I remain yours affectionately
 Mary G. L. LeRoy.

Aunt Mary sends her love.

f4r



April 9/80

Canbury
Bournemouth

Dear Mr Galton

Thank you very much
for sending me the copy of Nature
with the notice of your lecture in
it, which interested me very much.
I will send you a painted diagram
of the numbers, but I do not see them
quite so distinctly marked as I shall
have to paint them & also though
I have drawn the bars straight
I really see them a little sick ways

to me, ^{as} if I was standing looking
at a staircase rather from the side.

In answer to your question as to
where I see them I think certainly
in dreamland, certainly not in
any definite position as compared
to the objects I am looking at, for
I do not see them at all when I
see a number in black & white
before me, but only when thinking
of a number or numbers I do not
see. The same with the months &
days of the week, when I see the
word written before me I do not stop

so to speak to see the picture in
my minds eye, but when thinking
of them without seeing them I
always see the picture. I cannot
think of any absent person or any
place I have been at without
immediately bringing a more or
less distinct image of them
before my minds eye, but I suppose
this is the case with most people.
I cannot remember when I began
to see numbers etc in colours, &
I cannot think of anything to
account for them. I don't think

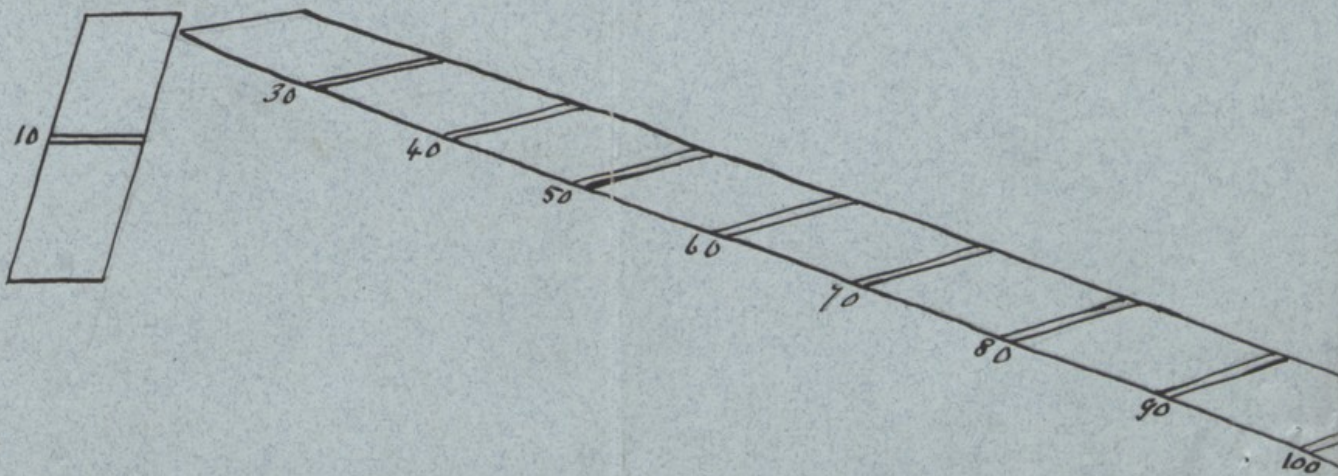
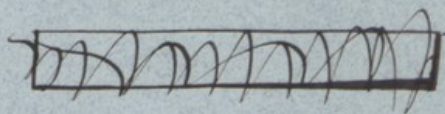
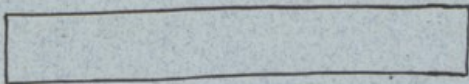
I remember sounds or times at all
well or distinctly. I remain yours
truly. Mary G L Leidy.



The end of the bars are less regular in reality, but at the
 same end, could only be made

W. J. L. 1894

96



The

Miss Leproy Cambrey

FT

Bournemouth

April 14th



Dear Mr Galton

I send a plan of the numbers
as correct as I can make it but it
is so very difficult to see clearly the
exact position of the numbers.

I have drawn an outline of a bar
larger than the right size as I
thought that was what you
wanted, but the size of the bars
in the coloured drawing is about
the size I see them, only perhaps a little

smaller. Though I seem to see the
bars from the side there is no perspective
effect in the shape of them, they are
the same size one end as the other,
the reason why the coloured drawing
was at a different angle to the
pen & ink one, was that I could
not get it into the paper the
required size, unless I made it
rather a different shape, but
I thought it was nearly the same

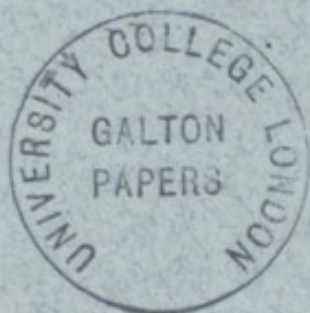
40. 50. 60. 70. 80. 90. are the same
colours exactly as 14. 15. 16. 17. 18. 19.
& 1. 2. 3. 4. 5. 6. 7. 8. 9. are always the same colour when

and a hundred is a vague red
 something like 30, but not so
 bright. When I come to a hundred
 & one, I see the numbers begin
 to go up again, in fact I see
 the same plan over again, not
 another one beyond it. I shall be
 most happy to correct the drawing
 when it is sent to me, if it requires
 it, and only wish I could see it
 and the others in the magic
 lantern, when you exhibit them.
 Remain yours truly
 Mary G L Lepraz.
 ever they come.

Wm Lefroy

f. 8r

Canbury
Bournemouth



Dear Mr Galton

I am afraid I have been
much longer than I ought in answering
your last letter, but I hope it has
not caused you any inconvenience.
The colours of 41, 51 etc & of ~~4~~
42, 62, etc are the same as the
colours of 1, 2, etc, and so on through
all the other numbers. I am sorry you
thought the background black! for
I did not mean it to be pure black,

but a sort of very dark green
 which I think is the real colour,
 though I see so little background
 that it is difficult to decide ^{what}
 the colour is, but I send another
 dash of colour as near as I can get
 it, but it is ~~so~~ ^{that it is almost} very dark, I remain
 yours truly Mary G L Lepry.

The colour ought to be quite smooth,
 but I could not get it to be smooth
 on note paper.

Miss LeRoy

F10r

Sunday Monday & Tuesday are
different shades of dark brown

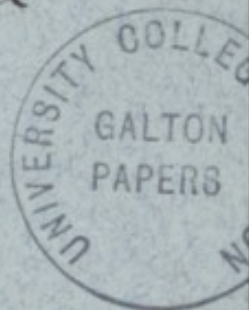
Wednesday, grey.

Thursday very dark grey

Friday, red.

Saturday yellow, & they just follow
each other in succession. the months

I see in an order like this



June July
May August
April September
March October
February November
January December

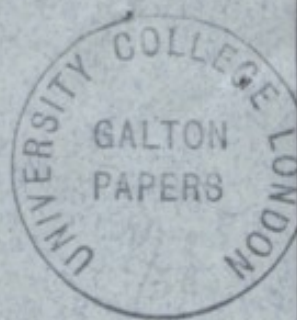
but they have not all of their
colours January & March are yellow
February a sort of dark green
May very pale blue, June & July red
July darker than June September

November & December different shades of drab.

Some letters have a colour to me but most of them scarcely any.

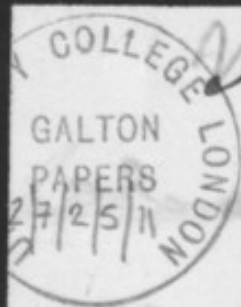
e is a greenish yellow, i bright red
 y a duller red, a white, l. m. n.
 different shades of dull brown,
 h a sort of drab. The bars of colour
 for numbers I see rather thicker than
 I have drawn them. Some of the notes
 of music have a colour to me, c is dark
 green, g & b very light brown, g the darkest,
 a is a very dark sort of purple, f a
 sort of yellow, but it is only when
 thinking of the single notes, that I see
 them in these colours, I have ~~not~~ colour

associations with any times.



Miss M. Lefroy presents her compliments
to Mr Galton, and would be much
obliged if he would let her know
how she can get the number in
which the diagrams will appear,
and she would like very much if
possible to see the report of his
lecture on the subject.

Miss M. Lefroy
Cambrai
Bournemouth



William Southwick
Weymouth, Dorset
Dec 8th 1879

P.125

My dearest Aunt Louisa
I should have sent
back the visualizing
Papers before, only Philip
Simcoe took such a
fancy to them, he wanted
one to copy out, so
I had to wait. Miss
Pridham has filled
up one, and I the other
although I am rather

ashamed to parade
my deficiencies, for
my visuality (is there
such a word) is so
defective that I sometimes
wonder what is in
fault, eyes or brain!
My consolation is that
Mama is even worse
than I am, and I
believe Aunt Wheeler
too, so it is a case of

"hereditary" - Mama
would very probably
not know me, if she
were to see me unex-
pectedly - I am not as
bad as that, but still
very bad! Both Mama
and I have the sense
of smell very perfect,
much too much so for
comfort. Has Uncle
Francis ever noticed



f.13v

That every scent is not
perceptible to some
noses, in the same way
that every sound is
not audible to everyone.
For instance, keenly as
I can smell, I can't
smell mignonette,
& I have often noticed
how some people don't
perceive scents that
I find overpowering



p.14r

We are having such
cold weather ! The
roads are so slippery,
just like a sheet of
ice - We were nearly
upset in the carriage
yesterday on our
way to church. The
snow has been lying
for more than a
week, and we

immense quantity
of birds come daily
to be fed - The
children are all very
well, but they cannot
get out much this
weather, however they
have plenty of room
to play about indoors
so it does not much
matter - I must

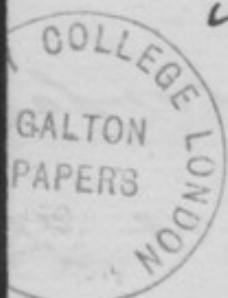
not go on scribbling
so with much love
I remain

My dearest Aunt

yours very affectly

Millicent G. Lathbury





Treasure ^{Millward Lethbridge}
re Launceston
Jan 20th 1880

My dear Uncle Francis

Thank you very much
for sending me your
paper, in which I
was greatly interested.
Most wonderful it
appears to me that
the power of visualizing
should vary so greatly.
I am surprised to see
that the highest ability

it not always accompanied
by a large measure of
this gift, for it must
be an extraordinary
help - I wonder if Macaulay
possessed it in any
marked degree, for the
account of his power of
retaining word for
word what he had
only once read appears
incomprehensible otherwise
As regards mental



p. 17r

arithmetic, I cannot understand how it is possible when the faculty of visualising is not there. When I was a child I "saw" every word printed which I spoke, but I never do now - probably because my present life is more active, & as a child, books were my chief companions - I hope Aunt Louisa is not

feeling this cold too
much - It is bitter here.
Baron is regularly out
of health, and I fear his
Bronchitis is becoming
chronic - I would give
anything to get him to
go South, but I do not
think I shall succeed -

With love to dear Aunt
Louisa and yourself

I remain

your affectionate Niece

Millicent G. Keithbrink



W. Reuben Lewis. F185

West Riding Asylum,
Wakefield.

15th Feb'y '80.

Dear Sir;

Interested as I have been
in your 'Psychometric observa-
-tions' & your last article upon
'Visualised Numbers' I feel
tempted to send my personal
experience in the form of a
Scheme of Numbers which I
have used from my childhood
to the present time.

I cannot recall the exact
time when this mental scheme
first presented itself, nor do I
remember any of the links of its
(links)

development or explain the
 peculiar direction of the line.
 I can however state positively
 that it was perfectly familiar
 to me at the age of Seven &
 that during the succeeding twenty-
 six years of my life it has
 always remained a vivid picture
 has never been supplanted by
 any other scheme & that I
 can think of no numeral without
 automatically performing the following
 mental process:-

- a. A picture of the numeral in
 printed characters starts up before
 the mind's eye
- b. This printed character vanishes
 into its allotted position as a
dot in the Scheme.

Then two conditions appear absolutely
 necessary to satisfy the mind
 & the operation is so natural
 & automatic that a decided
effort must be made to
 restrain it. The Scheme
 always appears most vivid in
 its relationship to Age &
 this may be a clue to its
 origin as I well recollect as
 a child placing myself & my
 sister in accordance with our
 age in our relative position
 in the Scheme.

All numerical calculations I
 perform on paper with
 printed characters but in
 reckoning I invariably use the Scheme,

f. 19v

The Decades from 30 to 100
are always represented as Partitions
of equal length separated by high
substantial boundaries.

From 200 to 1000 the ~~system~~ ^{scheme} from
but a parallel system of the
same figure.

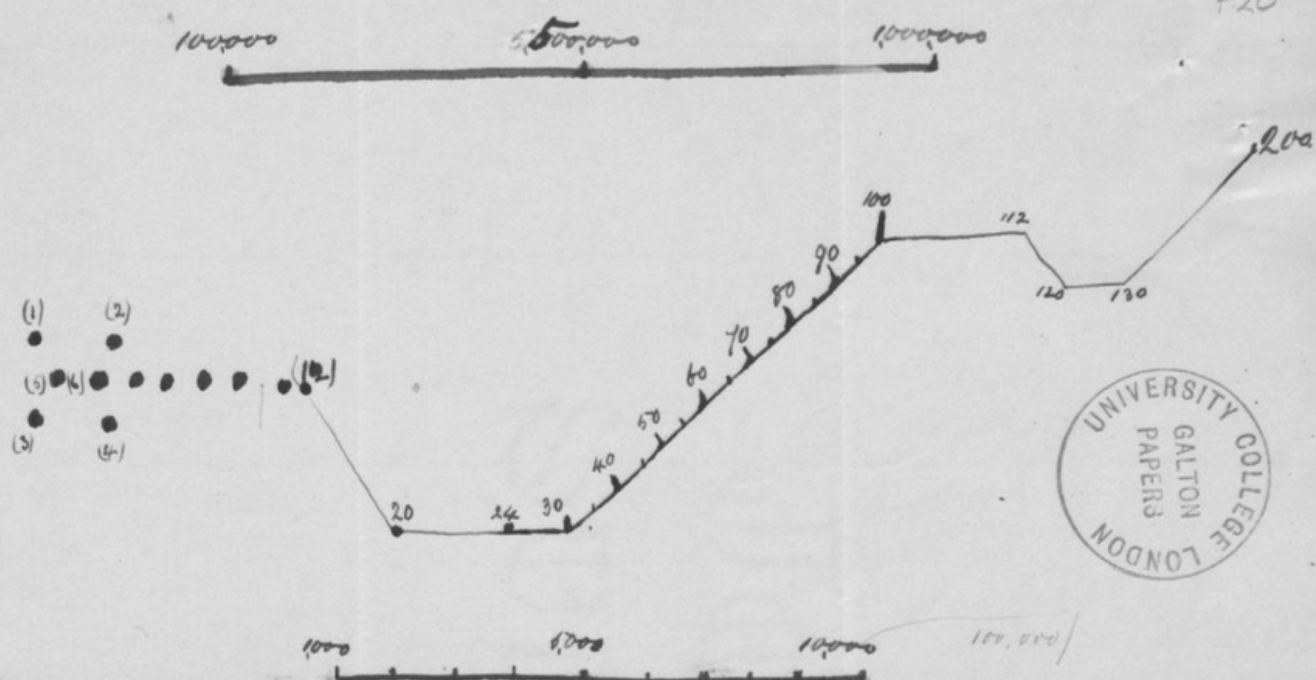
From 1000 to 100,000 I find
myself adopting a straight line
wholly disconnected from the
former scheme & the same
applies to numbers from 100,000
to 1,000,000: beyond a million
my imagination declines to stray.

Believe me Sir,

I am faithfully,

J. Mewan Lewis.

P20



Mrs Lewis

f21r

answered June 28

face in the dark

30, EATON SQUARE,
LONDON, S.W.

And this is

what I have
seen with little
about autumn

June 24



Sir,

It was with great pleasure
that I read your article on the
"Visions of some persons", - which
as well as that on "Mental Imagery"
described sensations which
I had imagined were my
almost exclusive property.

From childhood I have
seen visions, but have rarely



p21v

30, EATON SQUARE,
LONDON, W.

mentioned the fact to any
one. When I have done so,
no one has ever understood
what I meant. - It was by
accident that I discovered
that my father saw them too.
Himself are always seen with
the eyes closed before sleep,
and never come except as
precursors of sleep. - Some-
times when I have been
lying awake for a long while

a vision appears, and I say
 "thank goodness, here is a
 vision so I shall get to
 sleep soon." - The images
 are perfectly unconnected
 with each other, or with any
 subject of my thoughts, and
 follow like the pictures in
 a gallery, - landscape, still-life,
 animals, - interiors, genre pictures
 - and so on. - Generally they
 are pleasant, - now and then
 painful. - It seems to me
 that now, in middle life,

they are more numerous and less real, less distinct than before. - At one time when very ill, - testimony was being given, and after each dose the visions became hallucinations; - I could smell the flowers and feel the animals that appeared. -

It is a real relief to me to mind that the odd visions are common to many.

I remain

yours faithfully

George Lewis



W. Lewis

f23r



Westbury House,
Petersfield,
Hants.

July 20th

Dear Sir,

More than a
month ago you had
the courtesy to reply to
a communication of
mine, - and asked one
or two questions on the
subject of the "Vision" which

I had described to you.

My severe illness has
laid me ~~aside~~ for the
last few weeks, so I
should not have neglected
to answer your letter.

In the meantime I
have enquired of my
Father (Sir J. Clarke Jervis)

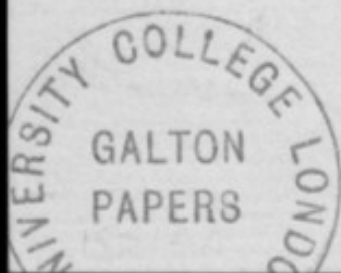
whether the visions he
also used to have, still
continued. He told me
they had almost ceased
with advancing years,
or rather had become
merged in dreams. —
I can find no other
member of my family
who has them beside
myself.

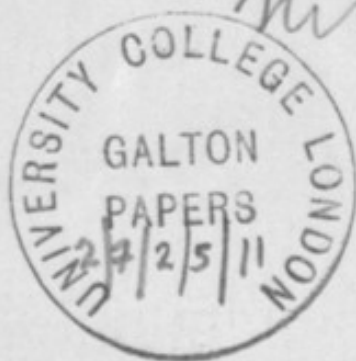
You asked me whether
the ~~visions~~ testimony under

whose influence told you
 the visions were intensely
 real was administered for
 high fever. - It was, in
 a severe case of pleurisy
 both the visions were due
 to antimony, with to delirium
 as they appeared after each
 dose, both ceased after
 four or five doses. -

With thanks for your
 kind answer to my
 former communication

I remain
 Faithfully yours
 Fred. L. Lewis





Mrs Litchfield

f.25r

4. BRYANSTON STREET,

PORTMAN SQUARE. W.

Dear Mr Galton-

I hope I have
done this right. I find
it very hard to know
what I can see or not
when I am set down
to think. but I think

what I have put down
is true -

Yours very sincerely

H. R. Litchfield

Mrs Anna Lloyd

f26c



(2)
Hate Green
near Wednesday.

Jan. 17. 1880.

To F. Galton Esq

Dear Sir:

I am much obliged
for the copy of "Nature"
wh. you have been good
enough to send me.

I have read your paper
with great interest.

I do not get on very fast
with facts. The enquiry

that elicits the clearest
answer is whether on the
name of a friend or
acquaintance being mentioned
their form is visualised.
Many persons seem to have
an unvarying distinct
vision of their friends, others
have an impression rather
of their mental characteris-
tics of the spirit rather
than the form -

That women are more

divid in their visualising
power than men arises
I imagine from the
much less objective state
of mind in which they
live. Men are compelled
to find out what the
thing is. Women sit
at home & think how
the thing affects me (?)

With many thanks

Yours faithfully,



Anna Lloyd

I may say that he has told me, he thinks my eye
 for colour in an artistic sense very
 acute & that I have distinctive perception
 in painting - on the other hand he
 has criticised my drawings as regards
 form with great severity -

very useful
 & doubtless
 & faithfully
 & write with matrons -

You will observe that the written word
 red. does not convey red, to my eye
 orange a colour w. I particularly
 delight in has no yellow in it

I can remember thinking the letter
 a. pink when a child -
 I have no colour associations with figures
 except perhaps 8. w. is rather white
 a confusion of S & O - mixed
 together - C. is cream white. E stone
 white - As regards months & days
 they merely assume the colours
 their letters convey.

Sunday. white blue pink -
 Monday neutral blue & pink
 Tuesday - 
 Wednesday  neutral brightened
 with the stone white
 of the 2 E's -

I have scarcely ever mentioned these
 facts. being na laughed to scorn. but my
 sister Mrs Henry Pease who paints confesses
 to similar associations. Pray excuse
 a very hasty letter w. I have no time today

Miss Anna Lloyd

White. Blue. Pinks. Neutral or gray. Black. f28v
S o a b

C u

E

d
f
g
h
i

k
l

m
n

p
q
r

s
t
v

w
x
y
z

scratched. lively word

dream

soul. blue

dear. orange word

red. dull word

orange

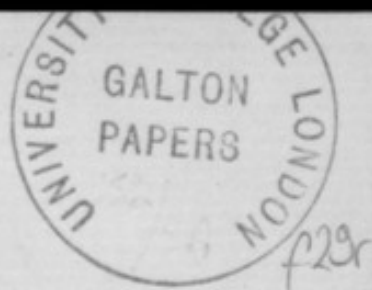


Halfpence.

Dec. 2-1879

Dear Sir: As soon as your Post-card came I put down the above, not allowing myself time to reflect. Test-irreversible perceptions should be composed by imagination. Having the great privilege of Mr Ruskin's friendship

Mrs Anna Lloyd



Hall Green
Wednesday. Aug 2. 1880

To F. Galton Esq

Dear Sir -

I am very much
obliged to you for kindly
sending me two pamphlets
on the interesting subject
of Mental Imagery.

I have not been able to
discover much about
our family, that it

how far our sensitiveness
as regards colour &c is
hereditary. - But as far
as it can be traced I
think it comes from
our Maternal Grandfather.

Very few persons will take
pains or have patience
to give me any account
of mental vision.

One young lady who has
great power of construc.

f. 30r

tion & great literalness of
thought, tells me she
^{sees} ~~sees~~ a picture of
every thing she is going
to construct before she
has made it -

I asked her if she read
of persons like Abraham
or Moses whether she
seemed to see them
& she replied -

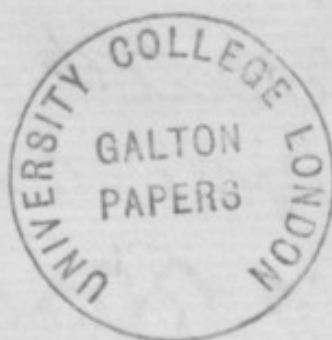
Yes quite clearly -
Yet - I think she is a
person little gifted with
imagination -

f30v

Again thanking you
for the pamphlets

I am yours truly

Amia Lloyd



Miss Anna Lloyd 15 p.31c

P.S. -

Today I have seen a lady

Miss Jane Mills

Darlaston House

Darlaston

who says she also has
colour associations with
letters. They are different -
mine as A with her is
Blue. She thinks it may
have arisen from having
when a child learnt her
Alphabet from colored
letters - I do not remember
learning from colored

F31v

letters our letter box
had black letters with
pictures on the other
side - I can remember
learning my letters -
the first morning when
I was allowed to be with
the elder children in
the schoolroom. The open
window, the scent of
the roadway fresh sprinkled
by the water cart, the
governess & her neat caps.

I cannot guess what-
kind of scientific facts
yr. questions aim at.

I regret not understanding
better —



f33r

Thanks for your letter. I will
try as opportunity occurs
to collect a few facts.
A few copies of the list of
questions might assist in this.

Yrs. Ld

Anna Lloyd

Hall Green

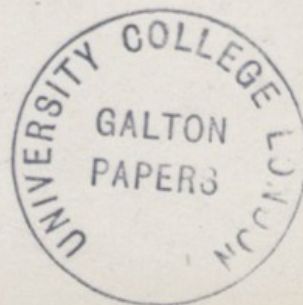
Widnesbury. Dec. 4. 1877

POST  CARD

THE ADDRESS ONLY TO BE WRITTEN ON THIS CARD



Francis Galton Esq
42 Rutland Gate
London.



Neve Loring

9 Gloucester

My DC

16 Mar 1880

Pearlin

Lady Liverpool has
 sent me your letter
 asking for my address.
 I am very happy
 to do anything which
 may possibly be of
 any help in your
 very interesting
 researches and
 speculations on the
 subject of mental
 pictures and plans.
 I had no doubt but
 that I could easily
 draw a chart showing
 the position of every
 number up to 100.
 (beyond that they seem
 practically to repeat
 the same chart.)

f34v

but when I try to do so
I find that though the
the main diver ~~series~~
can be easily put down
on paper the intermediate
numbers are very
messy and can
only be fixed after a
struggle - though in my
mind independent
of the idea of representing
them on paper they are
very clearly placed in
position and are quite
constant for purposes
of calculation - as indeed
from the nature of their
employment they must
be -

I have made a rough
~~the~~ sketch of the ~~first~~
numbers up to 30
but I find myself so
much less confident
about their relative
positions on paper than
I expected - that I

should prefer making
 another chart independently
 a few days hence so as to
 test their value by
 comparison - I will
 in any case send them
 to you - as they may be of
 interest whether alike
 or not - I have a similar
 alphabetical order -
 my idea has been that
 these charts were
 constructed by the infant
 mind in the absence of
 the memory ^{to write} ~~to fix~~ hang
 up sounds in which
 no help is to be
 supplied - these
 numbers & letters
 being taught by word of
 mouth - as is proved
 by my having no idea
 whether the figures are
 Roman or arabic or what
 or whether the letters are
 capital or small though

my idea is that the f. 35v
letters are Capitals - I
think my view is borne
out by the fact that I have
no picture for the Catechumen
a most difficult thing
to learn nor for his
hac hoc the declension
of which is quite comically
suggestive, now, of a plan
not to say a fancy portrait.
as both these last were learnt
out of a book - and are
~~pictured on the~~ seen on
the page of a book where
thought of.

Everything dead of
in connection with any
place is pictured at once.
The mental scenery provided
being very often ludicrously
inappropriate - though the
best a childish mind could
select & kept to now from
habit - for instance my
"sea" in all scenes except those
occurring ~~where~~ on some
part of the sea which I
actually know is always
in a certain flat prolonged

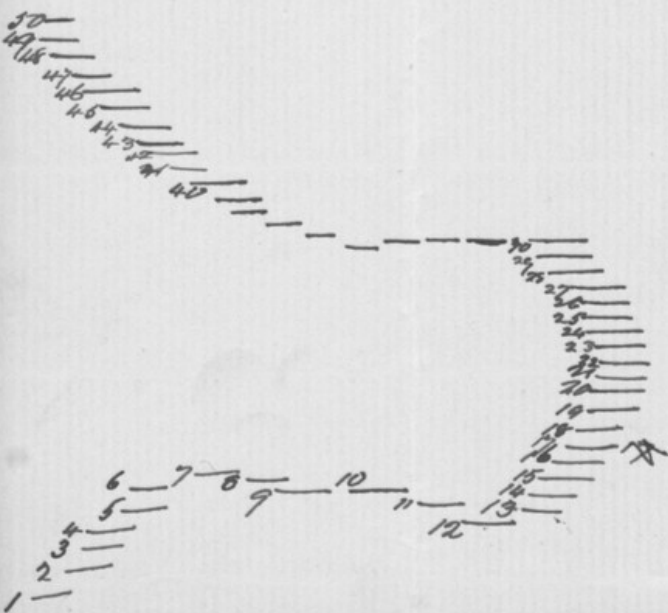
Top.

A.36

A



New Series



16 Mar 1880

Heve Loring
9 Gloucester Terrace

W.

A37

22 Mar. 1880



Dear Sir

Enclose two mental
schemes dated -
the art of mapping
one's mental manœuvres
is probably with
infancy - the whole
thing is not at all
expressed by putting
the numbers down as
I have done - for instance
the "thirties" are much
lighter ^{in colour} than the "forties"
probably because the
"forties" have the "0."
and looked at from
a distance they slide
from thirty down to
forty so that thirty
fifty are about the
same height but fifty
is very much further on

p37v
I have not been busy
club lately. But when
I do so I shall look
with great interest
in Nature for your
papers - what surprises
me is that vernalism
(at my stage) should
be considered
uncommon.
Yours faithfully
Ale. Forry -



Hans Galton

no ve long ph

A38 B

100

95

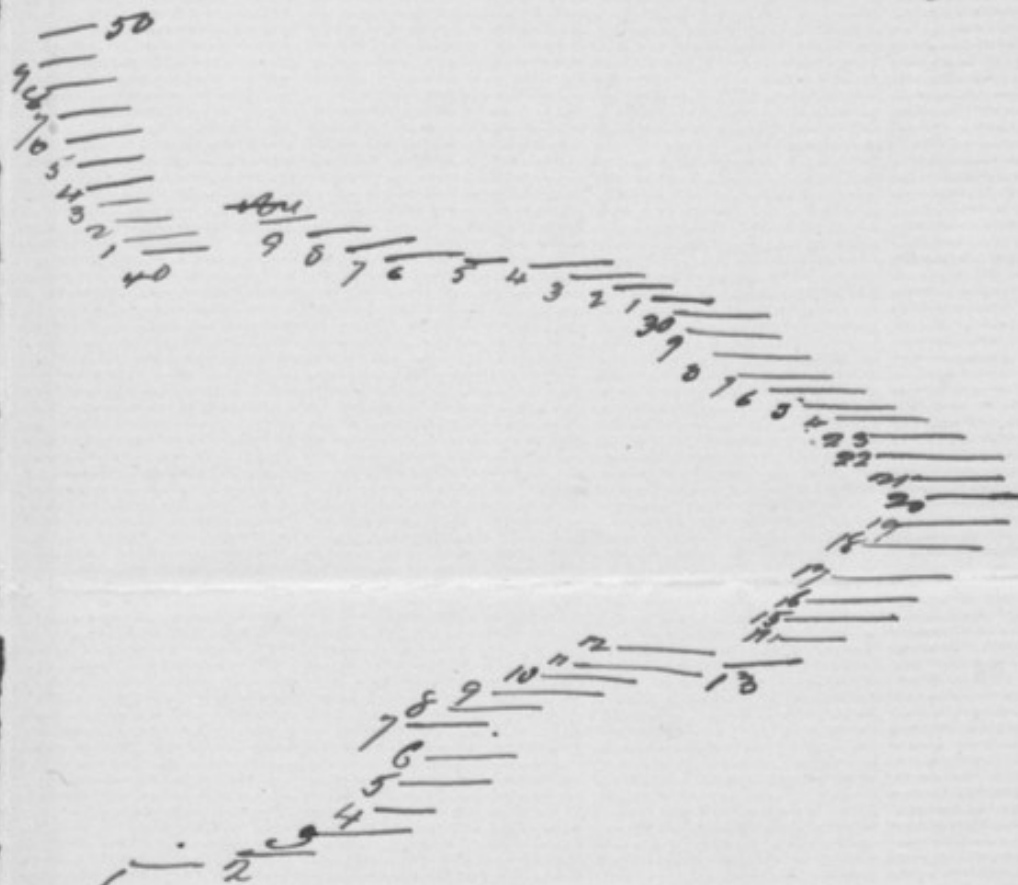


85

75

65

55



Mar 22. 1880

Lady Linger about Mr. Nels Loring
Monday ev 2

Thursday ev 75

739

Dear W.^r Catton,
I am sending your
letter to W.^r Melv Loring
who is at present living
close by, at 9 Gloucester
Terrace. I think he
will be much flattered
by your enquiries,
but, as he is a very
young man, he may



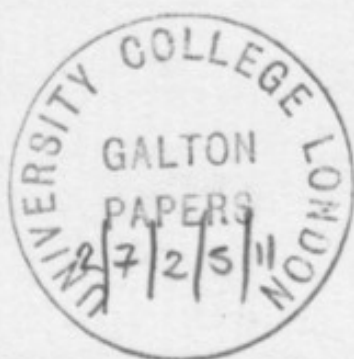
f39v

feel shy of beginning
a correspondence with
a man of your eminence
He is the son of a
cousin of ours whom
you may perhaps
remember, Adelaide
harrish. She married
Mr Henry Loring, a

Cambridge man, &
clergyman; He died
some years ago, & last
year the father died
too. This youth is
going to be (or I believe
already is) a lawyer.
You will see that
biography comes easier
to me than visualizing

A.40v

With best regards to
W.^{rs} Galton, sincerely yours
Emma Luiger



Mrs Mapleton

1 flr



Sir

Perhaps your corres =
= Gondant on Visualised
Numerals, in Nature,

Jan. 15 1880, maybe
Interested by my
stating; that though
I have never observed
figures appear as
images, or coloured,

I Associate colours with

Names, Mary is white,

Henry, yellow, Fanny

light blue, Charlotte

Ted &c - My Father

And Sister had the

same habit; and

I remember being much

amused, by hearing

one of my children

to say that some name
was brown, tho' I had
never mentioned this
subject to them - All
my children associate
columns with names,
some of them with
the letters of the Alpha-
bet, also with certain
musical tunes - I
have a first cousin
to whom the Trumpets

Stop on the Organism =
 = keys the idea of an
 Orange fringe, and
 another stop The
 Sequel of a
 Yellow fringe -

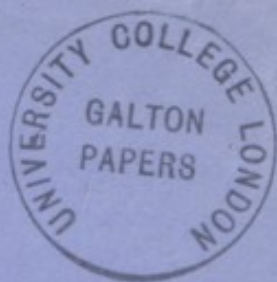


I take this opportunity
 of saying that some
 time since, there
 was an advertisement
 in Nature looking
 for book number



Mrs. Mabelson

f3r



for back numbers,
if any are still
required, I have
some to part with,
dating from 3 years
since, they are
in fair condition,
there are about

6 Members Missing,
 I should be glad
 to know what they
 would be worth,
 if they are wanted

Yours truly

Elizabeth M. Chaplin

Wednesday
 Feb 18th

Badgworth Rectory
Weston Super Mare

Mrs. Mabelin

f5r

Badsworth Rectory
Weston Super Mare

Wednesday

Feb 25th



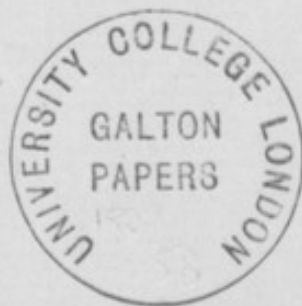
Dear Sir

I am much obliged
for the paper which
you kindly sent
to me - I am so
much occupied
with the education
of my children,

that I have but little
time & space for other
subjects; but I will
make inquiries among
different members
of my family, about
what I might call
their chronic assoc-
iations, and shall

have much pleasure
in sending any
information which
I think likely to
interest you

Yours Truly
J. M. Galton



Mrs Mapleton

PTC



Wednesday
Augth 18th

Dear Sir

Some time back you
expressed a wish for
more information on
the manner in which
my family connect
colours with different
subjects — My letter
The Rev W. J. Beece of
Allesley Warwickshire used

To Associate Colours with
Names, he once mentioned
this propensity To the late
Bishop of Whately,
Who could not com-
prehend it the least -
My Brother the present
Rector of Wesley tells
me "I think I have
always in a small way
associated Names with

A8r

Colours, and Musical
Instruments with Colours,
but not with Numerals,
and not seen now that the
idea is suggested; I
fail to see it" - My Sister
says when she hears a
name she connects a
colour with it, and
her daughter does the
same to a ~~very~~ ^{unlimited}
extent" - My Husband
the Cousin whom I mentioned
as combining the idea

of Colours with some of the
 stops of the Organ, does
 the same thing slightly
 with names; Our children
 have this tendency very
 much stronger than either
 their Father or myself,
 with the exception of
 our eldest son, who has
 it but slightly, the 4
 other children mentally
 colour the Alphabet, &
 names, the latter some-
 times with one or more
 colours combined -

My eldest girl appoints
columns with the different
musical scales, and
chords, one chord she
describes as a beautiful
transparent blue, which
she says she has never
seen, except in her
mind in connection
with this chord,
if taken lower in
the bass it is darker,
and lighter as you
ascend the keyboard



Langring from Almost
black to nearly white

I remain

Yours Truly

J. M. Plester



replied
I wish to
Lady Singer
forward to letter

Mr Markelyne

f10r



112, Gloucester Terrace,
Hyde Park Gardens. W.

Dear Mr Galton

I met at Lady Singer's the
other night a Mr. Kele Loring

I asked him the question
that you asked my Mother
how he sees figures in his
Mind's eye, he told me
that he saw them from
1 to 6 in a straight line

from 6 to 10 at an angle
of 45° . From 10 to 12 at
the figures went off again
at a slightly different angle
he said that he could
make a drawing of the
angles & lines the figures
always appeared to follow
up to a hundred & more.

a that this had always
been the case with him
Since a child he had
often noticed it & wondered
at it. he said he could
never see any number
in his mind's eye ~~without~~
except in its reference to
other figures.—

Mother said that you had
told her that such cases

p. 11v

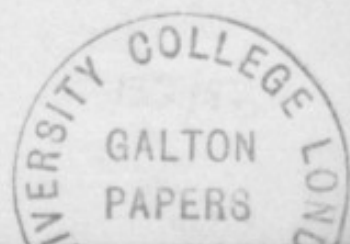
are rare & thought you
might ~~too~~ be interested -

Mother sends her kind
remembrances to you and
Mrs. Galton. We go down
to Wiltshire in a few days
to canvass for Papa in
the Borough of Cricklade -

I am yours very sincerely

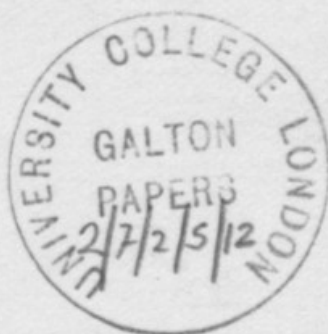
Mary L. Story-Maskelyne

March. 14 -



P.12.

M de N
Communicated by
General Maxwell





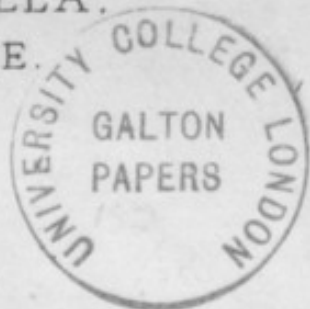
Genl General Maxwell

VILLA GUASTALLA.

VIA PALESTRO, ROME.

f.13r

3 March.



Dear Sir,

I sent your letter & one
copy of your article to my French
woman friend & she very kindly
at once complied with your
request for her idea of a year.

Yours devotedly of her

meaning

"tout ce qui se trouve derrière
cette ligne est terre ferme."

So I wrote to ask your friend
whether she enclosed bit of paper
showed according to my interpretation
of what she meant; she
returns it with these words

"pas; la terre ferme est ce que
vous avez indiqué à gauche,
droite. It is all right."

f.13v

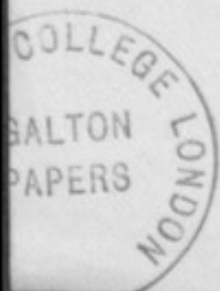
The same business of our
expression on her former covering
letter that I had from, had I
as much for me. She now replaces
it.

I send you all her covering
letter but her signature.
In the case you should look
for an initial to attach to
the case, you may prefer

M de N

By kindness to send me
any reprint of your article
lectures, one for the Lady &
one for your faithful

Henry Marshall



M de N 2 March.
Communicated
by General Maxwell

f.14r

Dear Henry,



Many thanks for
your kind note and for
the copy of the article about
visualized numbers; I will
be grateful to keep it.

Mr. Galton's letter is very
interesting indeed; and as
I understand that he would
like to have my idea of
a year as soon as possible
I will try to put it down
on paper, which does not

seem to be so easy, after
all.

I meant in the note you
speak of, that my
chiffres (numbers, in English
I believe) have got no
colours. They are only
dark; that is all.

There, I have done my
little work, et j'espère
qu'on pourra le com-
prendre.

My best love to the
dearest Jane and to

N de N P15r

Janvier Très-foirce Decembre
Très-foirce Novembre
plus foirce Octobre
Septembre
Août
Juillet
Juin
Mai
Très clair Avril
plus clair Mars
Très-foirce Février
Janvier

ciel très-foirce
ciel d'air
ciel d'air
Très-foirce
Terre

UNIVERSITY COLLEGE LONDON
 GALTON PAPERS
 NOON

Toute la partie que j'appelle terre ferme est solide et sans fin; j'ai mis une ligne pointillée partant de Septembre à Janvier de l'année suivante, afin de faire comprendre que tout ce qui se trouve d'ici cette ligne est terre ferme comme le reste. Ce sont des déserts qui deviennent plus sombres au

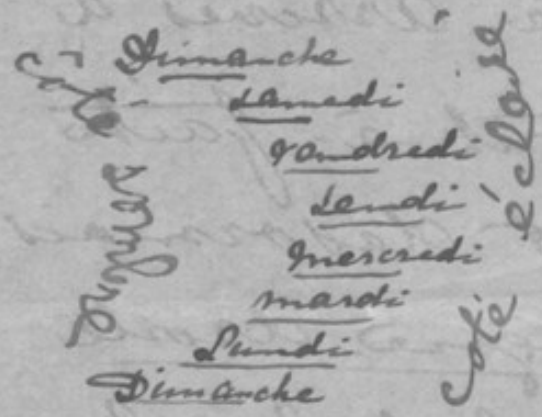
fur et à mesure qu'ils
s'éloignent davantage des
mois.

L'air forme un véritable
golfe de clarté qui, au-
dessus des mois d'été,
a la couleur du ciel au
moment du lever ~~et~~ du
coucher du Soleil.

La couleur des parties
foncées de l'année, est
d'un brun noirâtre
qui s'éclaircit et se
rassombrit par gra-
dation en se rappro-
chant et en s'éloignant

du Centre lumineux. —

La dernière rappelle un
 peu la même idée, mais
 sans ^{autre} variété d'ombre et de
 clarté que celle-ci.

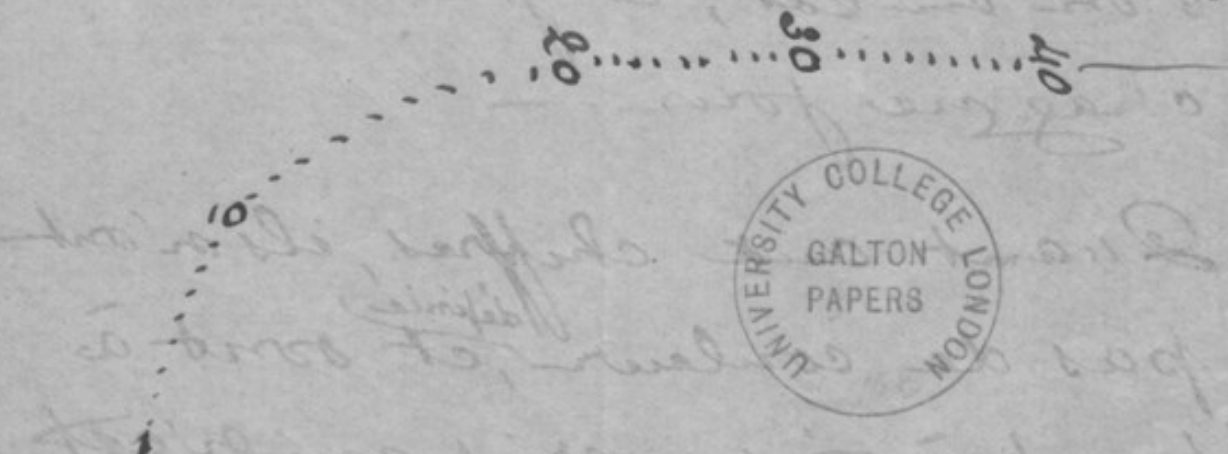


Le matin en esprit sur
 le jour de la dernière où
 l'on en est, et j'avance ainsi
 chaque jour. —

Quant aux chiffres, ils n'ont
 pas de couleur, ^{définie} et sont à
 peu près à un gris qui n'est

ni clair ni sombre.

Ils partent de devant
moi en montant jusqu'à
dix, et commencent alors
à incliner vers la droite
de façon à ce que je les voie
en perspective. Arrivés à
20 ils sont tout à fait
couchés et sont désormais
à droite en ligne droite.
Si je veux voir le 2 de 20, il
faut que je regarde par-dessus
le Zéro à côté duquel il est couché.



et ainsi de suite jusqu'à 100.





Wellington Som. *cred*

1 January 1880

From John Meredith M.D.
to W. Tylor

Wellington, Somerset, f.17c

Dear Mr. Tylor,

I return the journal
of the Anthro. Institute with
many thanks for letting me see it.

Mr. Galton's paper "visualised
memorials" has particularly interested
me: as I said the other day when
you mentioned the subject to me -
I have had this faculty, and now and
then I have asked some of my friends
about it; and so became aware that
others possessed this visualising
power as well as myself.

It never occurred to me to make
a special note of the characteristic,
it was only started off an evening for
amusement and then thought no
more of. —

Turnerals have always been associated in my mind with ascents, and slopes; the course has a blurred character in many places, as if obstacles of greater or less size stood in the way. and then there are some nearly straight runs, also curves and angles.

I can not exactly say at what number visual localization ceases. it fades away somehow. leaving certain numbers like big boulders cropping out of a dense expanse.

I have been in the habit of attributing this visual condition to my observations of my surroundings in early life - up to 7 or thereabouts, during which time I suppose I was learning to count.

My surroundings were hills and valleys in North Cardiganshire - Wales - where there are ravines - rocks, mountain sides with paths winding along them, and it is after such an outline with

Some vagueness I visualize my
numerals -

There is a rapid rise from 1 to 5
which rises on or is, a little hill, another
and a greater elevation at 12. There is
an upward tendency all ~~through~~ the
way with some hollows as far as 60.
Thence on to 70 is a comparative level,
a great rise at 80. Some depression
between that and 100. which occupies a
high position -

There are hollows at 7. 15 35 (slight)
50 & 95.

I have an ideal of the months of
the year. It is an ascent as far as
August & September. then descent and
the end of December touches the
beginning of January, the whole
forming an irregular loop.

I have much the same idea of
the days of the week. Wednesday

f.18v

and Thursday occupying the highest
elevations.

When distance in miles is mentioned,
unless it is something considerable,
I often find myself making a mental
comparison of it with the distance I had
to go to school when a boy of 6 or 9 years
old - that distance was a little under
3 miles and along a turnpike road.
When distances of 7 or 12 miles are
stated I at times make a ^{mental} measurement
of them on the same road - those
being the range of my wanderings in
those days which were, I suppose, my
most impressionable times -

I wonder whether Welsh people
possess this visual faculty more
than others?

I enclose a sketch of my visual
of numerals.

I remain

Yours sincerely

John Meredith



f.13



Meredith

J. Meredith



Meredith f20r
Wellington
Somerset

6 Jan'y. 1881

Dear Sir

I am glad my letter
to Mr. Tylor giving an account
of my "Visual" practices
interests you.

I can have no objection
to your making use of it.

You are, certainly, to be compli-
mented on your handling of
the subject - as well as on your
discovering, apparently, our unexplored
corner in the psychological
field.

I am —

f20v

yours faithfully
John Meredith
M.D.

Francis Galton Esq
F.R.S. &c



Marg: de G. Merrifield

f21r

Newnham Hall,
Cambridge.

Nov. 27. 1879.

Dear Sir

I enclose a diagram showing the position some numerals appear to me to have. I think of the numbers between 100 and 1000 as situated on a circle like the one I have drawn for those between 0 & 100. After 1000, I can assign them no definite place. - I add a diagram of the position the

different months of the year appear
to have, it is like the other except
that I count from left to right,
and only three months seem below
my line of vision.

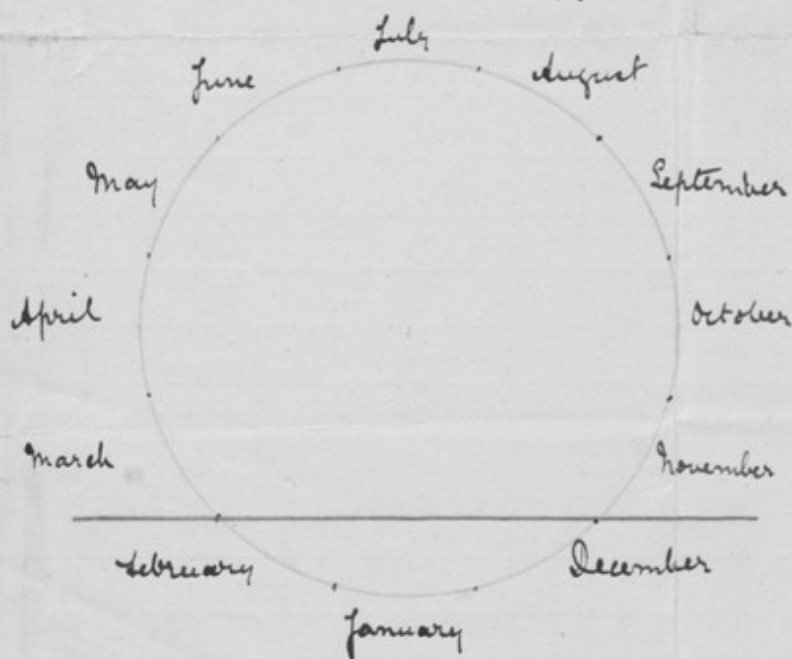
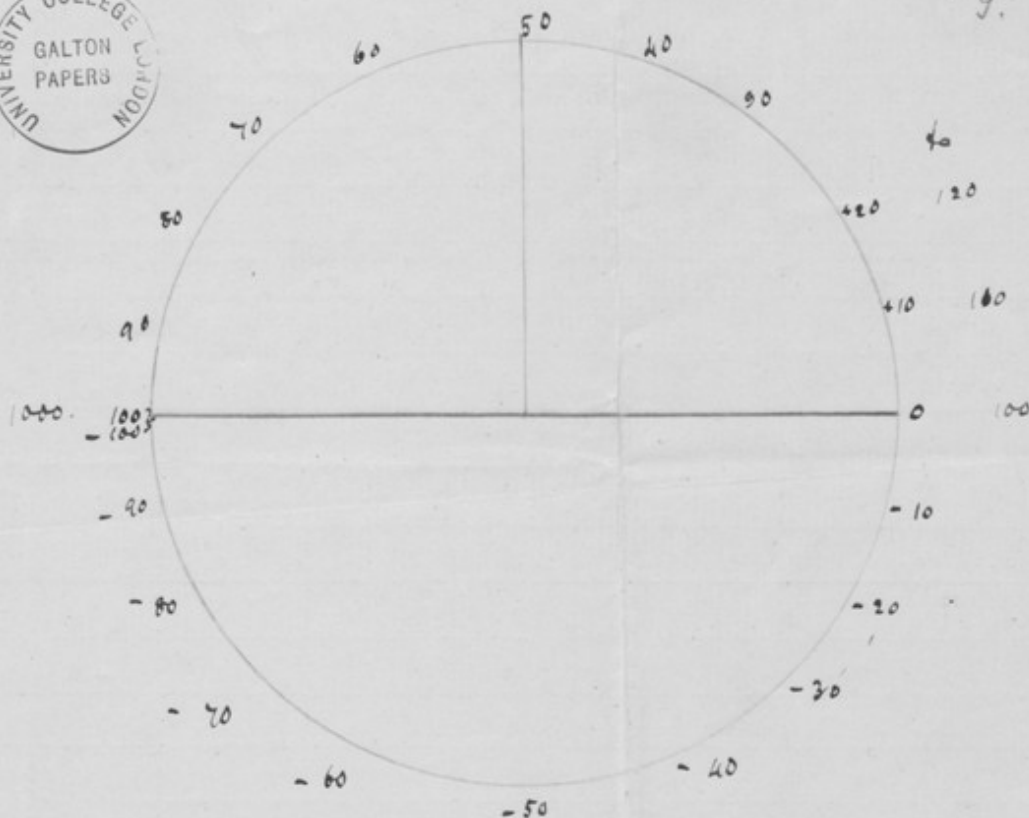
Believe me

Yours truly

Margaret de G. Merrifield,



Marion de Merrifield F22





Lane Mills

p23r

Whitton. Dec 19th

(1)

Sir.

I must apologize for my delay in answering your note. I was leaving home when I received it; & have been unable to spare time to fill up the schedule until now

My answers to the questions refer to familiar things. My representations of those I have only seen once or twice are far less distinct. My impressions vary with my health & spirits. a headache will make them very unsteady -

They depend too upon the amount of attention I have given to the objects or upon their association with other things. Scents give me very distinct impressions of things connected with them long ago.

I still think my association of colours with letters is partly owing to learning my alphabet from coloured letters. but this does not account for the same fact with regard to numerals.

I should be much obliged for a few more schedules, if it is not troubling you too much I should like to ask some of my friends to fill them up;

we have been very much interested
in them.

My address will be the same as
before

Yours sincerely
Jane Mills.

The schedule was sent at the
suggestion of Anna Howard



Mrs

(2)

Jane Mills

(young
ladies)

#25r

Darlaston House,
Darlaston.

Jan 22nd 1880



Sir.

I must again apologize for
keeping your papers so long. I
have found that the beginning of
the Christmas holidays is not the
most favourable time for introspection.

Two of the schedules I enclose are
filled up by two sisters - my nieces
the other is done by a clergyman

I enclose a sketch of my mental
plan & colouring of numerals -

the figure is not quite correct for I

find that in this as in most
other things I visualize colour
much more distinctly than form.
I see the forms of the units in the
colours I have written, upon a
background of mist the same colour
as the figure but of a lighter shade.
The angle at 12 is sharper than
I have drawn it - 2 from that point
to 20 the background is dark brown -
at 20 there is a slight angle & the
background changes to stone colour.
the two are all stone colour & the
units the same as before. at 30
the same thing happens - the
background being the same as 3 -
pinkish red. I cannot in the least
account for these colour associations
as I never learnt to count from
coloured figures. Yet I have had

p26r

these impressions of colour ever since I learnt to count, I always use them in doing mental arithmetic -

I associate colours with words - generally those of the first letters - & I have also colours for the months & days of the week -

I cannot find that any of my relations have the same impressions & I have the greatest difficulty in making them believe that mine are real & fixed things.

They simply see the numerals as they are written or printed.

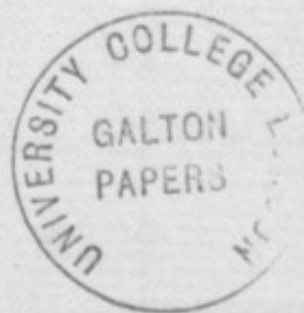
The slightest things will recall to my mind impressions of colour - for instance the scent of nignonette will bring back

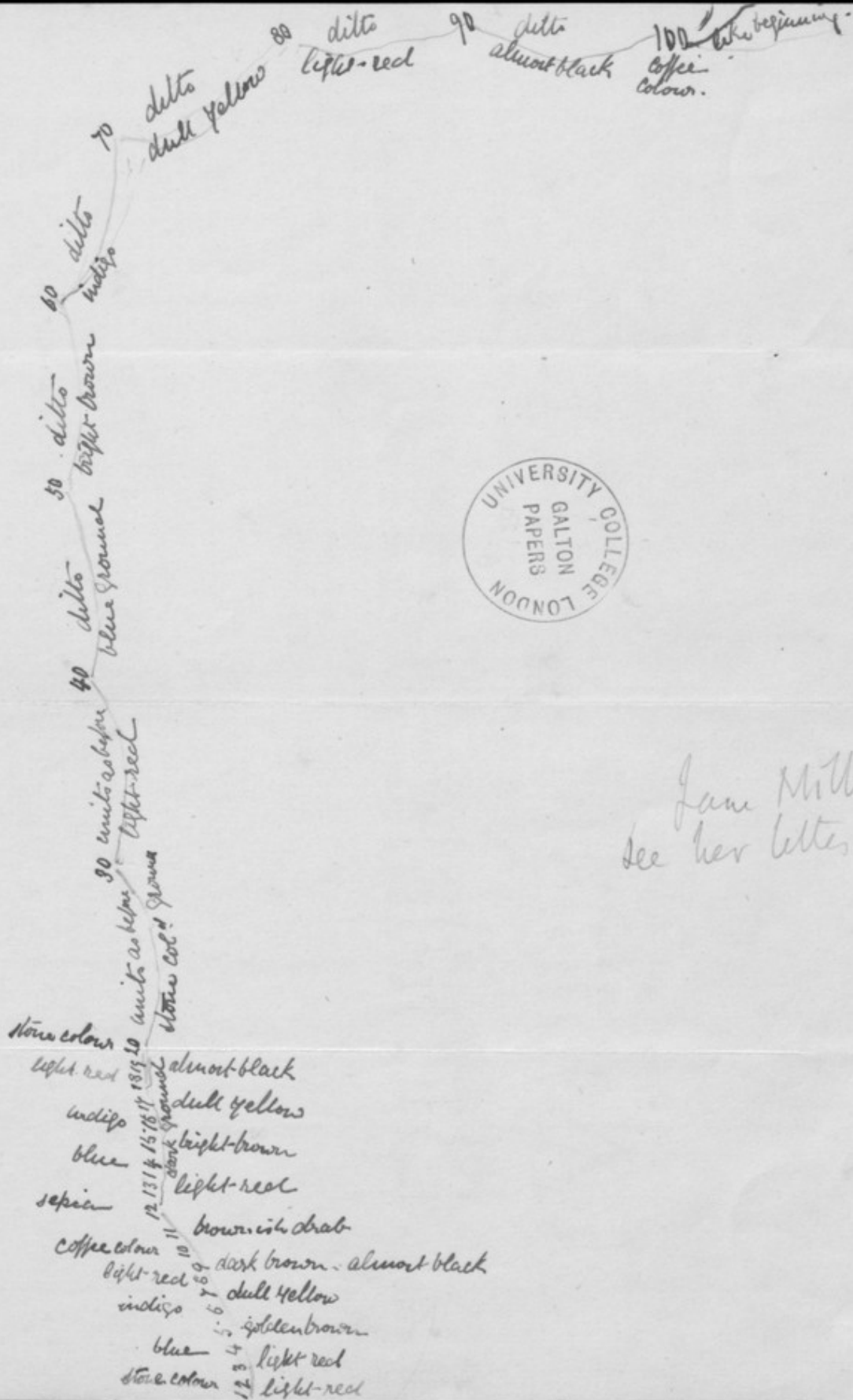
f26v

the exact colour of the roses &
lupins & privet hedge & blackened
lyng or heather of the summer
arbour, in the garden where I
first fathered Mignonette.

I am much obliged for the
periodical you sent. The article
on Visualising was very interesting
it seems to me that it is a
power which may be much
strengthened by cultivation & may
be turned to very good account.
Believe me,

Yours sincerely
Jane Mills.



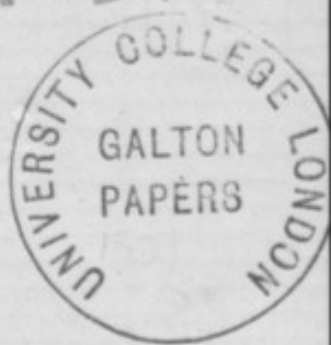


Jane Mills
see second letter

Jane Mills
see her letter (18-12-1890)

Lady, ~~longer~~ mth 15th 1882 p28r

CAMELFORD HOUSE
PARK LANE.
W.



Dear W. Galton

I cannot help sending
you a fact connected
with oppositions & second
sight which seems to
me an especially curious
one.

The Duke of Manchester's
youngest daughter is
about 20 years of age
a strong healthy and of
good sort of girl

p. 28v
1 B Then all happened
at the time of the
Huntingdon

CAMELFORD HOUSE

PARK LANE.

W.

About a fortnight ago
she came down breakfast
saying the most curious
thing had happened
to her. She woke and
saw in front of her
fire a large folding
screen which she knew
was not there, she
sat up & as she
looked, she ^{saw} a bath

F29r

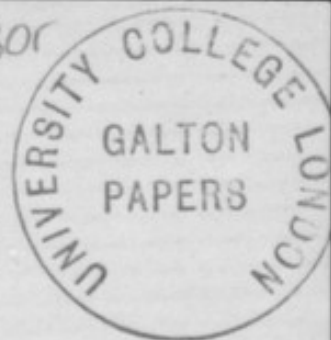
in the Bath a man
whose head only appeared
on the side of the Bath
Then she recognized as
dad Amrah on the
edge of the Bath was
bending a man who
had no beard

This apparition lasted
long enough for her to
get half out of bed
looking for her maid
When as she looked
it all faded away

P29v

I he did not know and
I was ill; & every
morning she was
waked if he had
again been taking his
bath in her room. His
apartment being taken as a good who
The day and a. And
last Wednesday the
babe came up to and
& then his aunt was
known. He went
of anthon I am to
ask after him &
read he was dead
He met of. Kinsley

F30r



CAMELFORD HOUSE
PARK LANE.
W.

At Am Down I could not
resist telling him of his
Daughter's curious vision
of. He said the description
conformed to the arrangement
in d' d's room that
he frequently had bathed
I his servant who was
always with him had
trayed Driskers today

CAMMELFORD HOUSE
PARK LANE
W.

like a beard.

Now my daddy Alice
I should see this Oh
who did not feel
- interested in dad
daddy, is no relation
I did not then know
if his name is very
unpleasant I have

given in all the ^{f31r}
names but perhaps
you will not make
use of them in any
public manner as
they might be
like it. I was
told me by a man
who had just passed
back the S of Manchester
that Wednesday
afternoon!



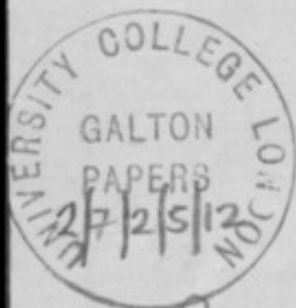
For I think it is worth
 I tell it you as I
 think it one of the
 most curious & great
 apparitions I ever
 heard of

I am going out of town
 to day to Harborough House
 Bournemouth
 in a week. but I hope
 I may see you when I
 return y^r & kind
 & Mrs. Mills

Emily Winkhinnick (Communi-
Navigation School - called by

Plymouth

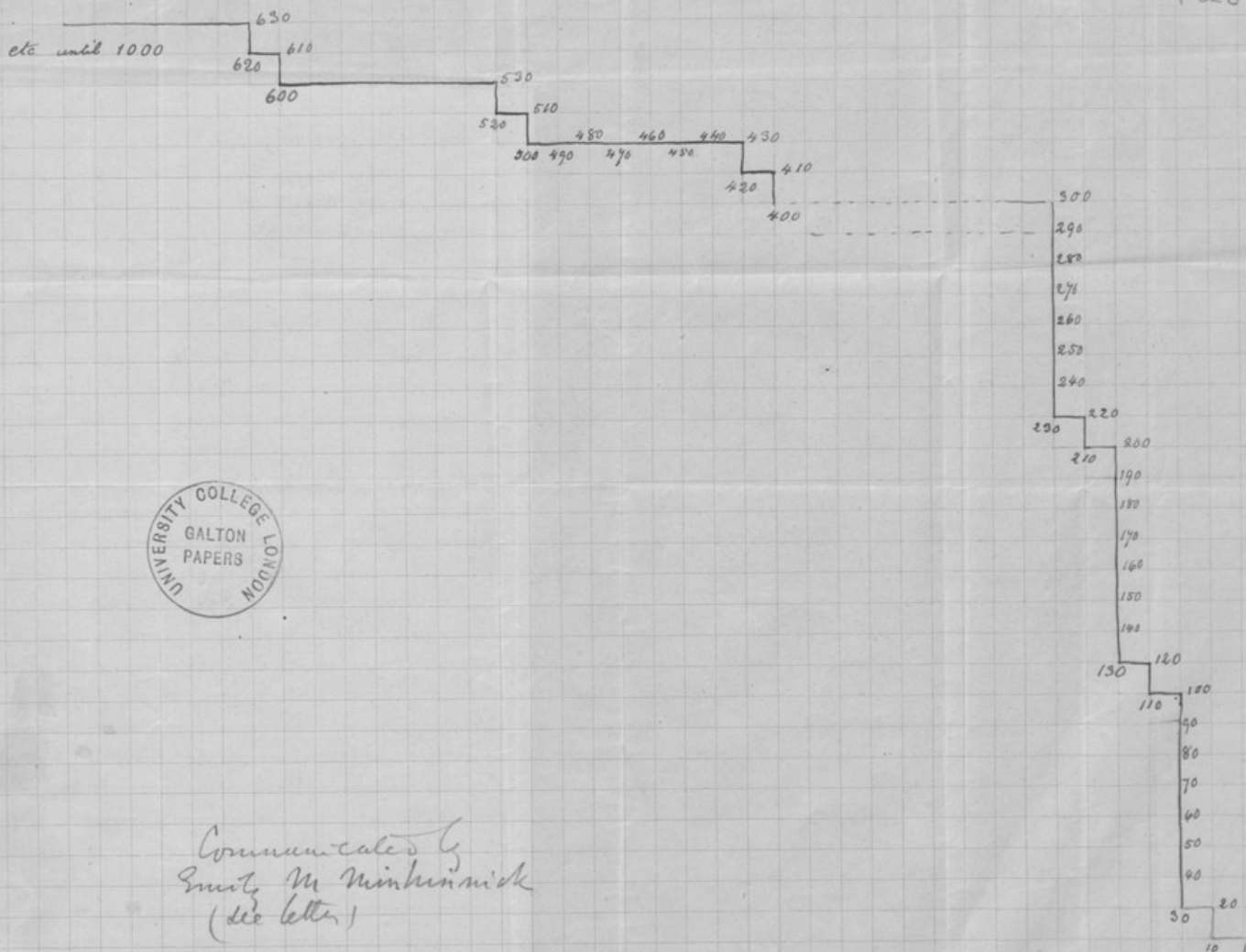
Feb^y 5th 1880



Sir, Seeing in "Nature" that you
wished to have communicated
to you anything relating to
mental pictures. I beg to for-
ward the enclosed, which is a
copy of the way in which a
friend of mine, a young Swiss
lady sees numbers.

A gentleman friend has
informed me that every sound

f32b



Communicated by
Emil M. Minkowski
(see letter)

He hears, at-once takes the
form of ~~waves~~ a deep
sounded he pictures as long
waves, a shrill as short
waves - a loud sound as
high waves, & a soft as mere
ripples.

I am Sir

Yours obediently

Emily. M. Minchinick.

Enuz

Minhinnock
Navigation School
Plymouth

f33r



Feb 29th 1880

Dear Sir.

The diagram I forwarded
to you, was drawn by the young
Swiss lady, herself. I thank you
for the Memoir and the Schedule
and will endeavour to get the
latter filled up, and send to
you. I fear it will be quite
impossible to get such
Statistics as you require, in
the Navigation School. Here

because, the pupils, are -
with few exceptions, men of
no cultivation

I am, Sir

Yours faithfully

Emily. M. Winhinnick



Francis Galton Esq

Miss Virginia Cockburn A35r
C. Minor



Oct: 30th 1881.

Dr. Francis Galton.

Dear Sir:

I read lately, with great interest, an article of yours entitled "The visions of Sane persons," and like a case you mentioned, I was delighted to find a reasonable explanation of something which incredulous friends have considered as 'eccentric,' and even bordering on - insanity. I therefore take the liberty of writing to you, and if this letter is somewhat long, I hope you will excuse it, as it is hard for me to put into brief and clear terms something




so far from clear.

I never can conceive of numbers in the abstract without seeing them in a certain order. If I say: three people, or ten houses, etc. etc. this is not the case; but if I say 'five', 'ten', 'twenty', they instantly appear in position. I enclose an attempt at showing you the order in which they stand.

After 1000 the arrangement is vague, and I hardly conceive of them at all.

The days of the week are also in my mind in a peculiar form, as are also the months of the year.

The former are as I drew them, the latter too, except that Jan: and Dec: in ~~some~~ way touch, without the other months being any nearer to each ^{than} drawn, and without their taking this shape:  I can't tell how exactly.



The centuries of history again are in position. Before 1500 is is confused, but after that they are somewhat as follows: 1500 goes in a straight line till 1520, it then turns at a right angle till 1600. 1600 curves from 1601-16; straight from there until -20. At 1620 it curves till 1649 then straight, until 1700. 1700 is one straight line. 1800 has a curve at 1820 until about 1840; from there it is straight again.

I can never read history or think of dates except as in this order.

To anyone not seeing these numbers in this way, this must sound strange and impossible; but it is perfectly true; to assure you of it I will add a few facts about myself.

I am 24 years old, with a strong, healthy constitution. With a great deal of imagination, I had a father who taught me indirectly

to keep is within its proper limits, by his constant conversations with me on scientific subjects, and to whose example & precept I owe whatever of mental balance I have acquired. I have learned to look with distrust on anything which I cannot reduce to absolutely plain & truthful facts; and in drawing conclusions from anything to remember that there are "more things in heaven & earth than are dreamt of in my philosophy;" our limitations being so great, and the field of knowledge ahead of us so boundless.

There is not the slightest taint of insanity on either side of my family. Though I have, as I said before, much imagination, I so keep it in check, as to be considered by some friends a girl devoted only to study and very practical, especially as the study is on the subject of Physiology - of course in a small way, and unaided. My father was a Doctor.

I don't think I am what you would call an 'eccentric' person. Those who call me so are those who themselves are of an 'even temperament'; so-called, knowing neither great grief nor great joy, and ~~the~~ whose opinion anything outside of ^{the} commonplace borders on - insanity. Such a one lately, on hearing of my conception of numbers, abruptly asserted that it was just the kind of idea that insane people, or those near insanity, were apt to have, and for such people to see deeply into anything outside their personal experience, is harder than for "a camel to pass thro' the eye of a needle."

I hope you will excuse this long letter, but I thought the personal part necessary, fearing you might think an overheated imagination the origin of my "number-vision." I never thought much about the subject before, as I believed everyone had the same conception of numbers as I had, until once

mentioning it I was quickly
disabused.

Very truly yours.
Virginia Collins.

7 West 30th Street.

New-York.

N.Y.

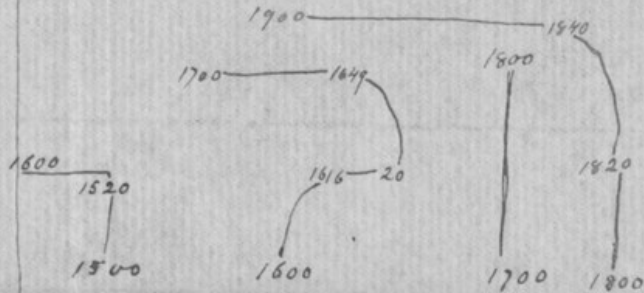
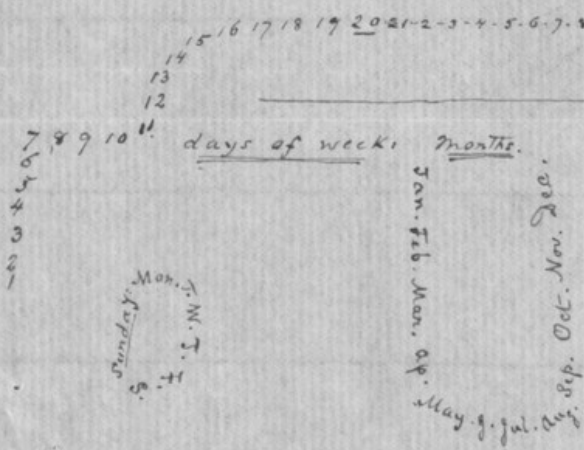
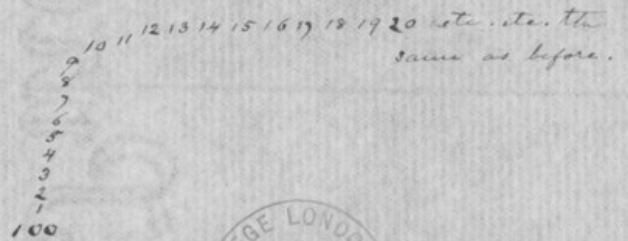


exp. Virginia Cpl. (Mower)

20 is on a slightly higher plane than the 'teens.

After 100 they are as follows:

f38



Vincent & Minors

f33r



7 West 30th Street
New York.

Dr. Galton.

Dear Sir,

Many thanks for
your kindness in sending
me the pamphlet on "Visualized
Numbers". It has interested
me deeply, and I examined
with care the ~~plates~~ showing
the different forms this vision
takes.

I was pleasantly surprised
at receiving an answer, as
I had hardly expected anyone

as busy could find time or care, to notice a letter from a stranger, especially one so far away. But hearing from a stranger unexpectedly always makes me feel strongly how near a mental interest of any kind can bring people who are yet widely separated physically, and causes a glow of pleasure and kindly feeling.

In reading your pamphlet I was struck with certain things which have heretofore been so entirely natural to me as to escape my attention until called to it by reading this. If you

will pardon a trespass on your
time I shall speak of them.

I never can know instantly
my right hand from my left
until I place myself in imagination
in a certain position, bringing
up this image of myself as a
little child, when I once entered
the parlor, and a gentleman who
was visiting my father asked
me to shake hands. I put out
the left. My father said to give the
right hand; and made by this
the indelible impression without
which one hand cannot be known
from the other.

Again: you speak of the person
being in a certain position.



f.40v

with reference to their line of
numbers. I always stand behind
the 0 which begins the line, thus:
 $\begin{array}{r} 6 \\ 5 \\ 4 \\ 3 \\ 2 \\ 1 \\ 0 \end{array} \begin{array}{l} 7 \\ 8 \\ 9 \\ 10 \\ 11 \end{array}$ and the numbers slope
slightly upwards, beyond the
hundreds still more so, being
eventually lost in dimness &
distance. Then a person's age,
as one of your examples stated,
is much more strongly marked in
position than mere numbers, and
never varies. Like D.A. ^{when} you
cited, "the higher numbers are to me
quite abstract and unconnected
with a shape", and the number
vision above the teens, and between
12 and 15 is so uncertain ~~as~~ that
I must "catch it unawares".

Virginia C. Meritt²¹

p. 41r

The alphabet is always to me one straight line, sloping strongly down² away from me, and I cannot think of any letter unless it has its own place in that line.

The hitch at the tears of which you speak, is present to me. I cannot exactly locate the numbers between 12 & 15, for they sometimes are so and sometimes so:

15
14
13
12

15
14
13
12

There is also hesitancy between 30 and 50, between 102 & 112. The most positive angle is at 7.

The definite arrangement of the months of the year, which I believe I send you, has one peculiarity.

Each month has its days in a regular order, as for instance January;

Jan:

31
21
1

Feb:

28
1

May:

31
31
3 2 1
1

Aug:

Sep. Oct. Nov. &
Dec. are straight lines.

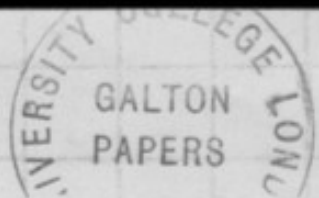
Dec. is irregular after the 25th.

Like W. Schuster, the two ends of my year-oval are elastic, and cause it to join where my mind is fixed on Dec. or Jan; whereas if it is fixed on the summer months the oval is apt to be open at Dec. & Jan.

The days of the week appear inscribed or rather printed, Monday, etc. with the same peculiar elasticity between Sat. & Mon.

As one gentleman mentioned sight in connection with these images I will say that I have strong sight for distance, being able to see further than anyone I know; indeed, having slight hypermetropia I use glasses to read or write, tho' not often feeling the need of them, only by advice

of the Oculist.



p421

Another having asked whether it had been found - this visualizing - to be "associated with special pursuits," I will mention this: Arithmetic was always very difficult to me as a child, and now, tho' less so; for I never found anyone able to place it in such a way before me as to give it clearness, although I should be very fond of it could I thus learn it. I want to know why such things bring such results, & do not know enough of plain Arithmetic to be able to seize upon the why. I am more occupied with music and drawing than most other hand-occupations. I notice that my instant tendency is to systematize my knowledge

I get. For instance: in studying the changes of the geography of Europe and the history of the countries in its S. Eastern part I want immediately to put under heads and reduce to a system the facts I learn. It is the same in learning the bones of the head, or of any physiological facts. I cannot master isolated statements; they must be associated. After they are thus tabulated I, ^{almost} always mentally refer to them so.

I cannot tell whetherth artistic temperament accompanies this visualization, or whether that is my temperament, for I am a paradox in every way to myself. I love color & form, painting and Nature with a love amounting to a passion, yet I can originate nothing.

Vincent C. Minner {

F43r

with pencil or brush. Vague dreams of fancy are a temptation to me.

Opposed to this I am intensely fond of exact studies, above all that connected with this human body; I try to think and draw from mere facts the generalizations about them; and opposed to dreaming I demand of myself instant and systematic action in any cause I am interested in. I love analogies in reasoning, and am often led into error through using analogies where they are unsafe. In music, while passionately fond of its emotional side, yet I long to understand its scientific side.

I give you all these statements in case they should be of any use to you in connection with the visualizations, and this must be my excuse for what would

otherwise be great egotism.

— I shall keep the pamphlet, as well for its interest, as in memory of your kindness in answering my letter.

Hoping this has not taken ^{too} much of your patience in reading it,

Believe me,

Very sincerely yours.

Virginia C. Minor.



Mrs
De Morgan
Oaklands
near Warpleston
June 2
till July 6.
f244r



Dear Mr. Galton

I do not address
you as a stranger because
you may possibly remember
our meeting one evening
three or four years ago, - on
more at ship Douglas, at
a séance of some people
named Holmes. - who were
afterwards found to be
untrustworthy.

Your article on the
visions of some persons has

F44 v

interested me very much,
and I think you may
like to hear what I remember
on the subject.

The late Sir John
Herschel, when recovering
from an illness, and very
weak, when partly under
the influence of narcotics,
had these waking visions,
so often and so distinctly
that he speculated on their
cause, and ^{afterwards} read a short
paper (I think at Manchester)
in which he described
them. If you have not this
little pamphlet, and I think
you would have mentioned it
if it had come under your notice,
perhaps Lady Herschel could find
a copy. I am not sure that I

p. 45r

still have the one Sir J. Herschel
gave me - yes, it is hidden
away among books & papers, but
if you cannot get it more easily
I will try to find it.

Sir J. H. began by seeing Geometrical
patterns, which moved across
space always in the same direction.
These were at first simple,
afterwards more complicated.
When they had gone on some
time, the pictures changed to
landscapes, some of which, he
told me, were very beautiful
but not like any that he
remembered having seen.

The landscapes were, I think
the last things he spoke of in
his paper, but he afterwards
told me that he had seen
grey columnar faces, which
appeared in succession. I think
he said they were grotesque,
but am not sure.

In Locke's Conduct of the

Understanding - on in. Re: f45v
~~book~~ ^{Eggs} On Education. I forget
which, is a paragraph describing
the face-visions. I have not
Locke's Works, but you will
easily find the place if you
think it worth while to refer to
it. It interested me when I
was a young woman, because I
recognized the experience. I have
it now, occasionally. The faces are
colorful, and generally so very
abundant and grotesque - that as
each one appears I wonder whether
it is possible for another to be
so ridiculous; and immediately
another will take its place
surpassing the last in strangeness
of type. There are generally about
six, and ^{they} are amusing.

I can just understand Mrs
Gawwess' beautiful roses. When a
child, I had much experience of
her kind, and well remember
her curious geometrical patterns

always waking from left to right
which came when I was going
to sleep.

I think that if children
were to tell all they feel &
see, we should learn many
things that are now unsuspected;
of course, in questioning
children, great care must
be taken to avoid exciting
their imagination on the one
hand, or on the other, making
them shy to tell what they really
see & which I believe they
suppose to be a general experience.

Believe me.

Dear Sir

Yours very truly
J. E. De Morgan



15 Devon Street AL



Derby
6th March 1906

From Mrs. M. J. D.

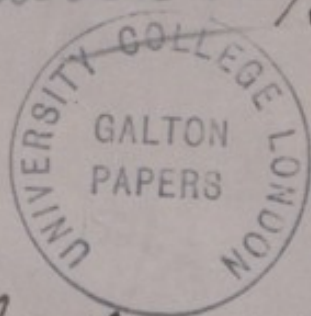
My dear Anna

My dark eye has kept
me long in awaiting your
letter, & thanking you for it
& "Nature". I had much
interested in the review of
the life of St. Darwin and
"Visualised Numerals". My
mother used to be amused at
the way in which I saw numbers
to a sort of in my mind - hers
straight like the steps of a
ladder, mine in wonderful
curved - but so being able to

To recall to mind with vividness
sights, scenes, sounds & such -
I like my Father, can do so
perfectly - At this moment
held the brush of a Painter
could make pictures of places
seen 30 & 40 years back, with
all the tinted lights & shades on
trees - water - rocks & hills &c.
and I hear now, particularly
the loud one opposite Haddon
Hall, & that most touching
sweet one on the top of
Caden Idles vibrating from
Rock to Rock. -

I hope, by this time, Betty

Emma Norton 16- Devon Street f2r



Derby
23rd March 1880

My dear Francis

I fear you think my
silence very strange! - A spare time
hand has prevented me taking up
my pen. It is better so day, so I will
endeavour to give you some idea of
the form in which I see numbers, &
hope you may understand.

Numbers (black) - seem to float
in my mind on a silver grey
ground - When I think or hear of
a number, my mind's eye rests
immediately on the spot where
it lies in my mind. As far as I
can recollect it was long before

I had 20 when I first mentioned
this to my Mother, & did so again
when between 40 & 50, so her great
amusement. She said she saw
numbers in a straight line
upwards - thus ^{upwards}. My brother
Tachewell sees them just the
same.

The Alphabet I see thus A V L Z.

Tachewell A. I see the descent
^{down}
Z.

In the way in which he sees numbers.
He & calls scenes as visibly
as I do. My other Brothers I
have as yet not found at
home - if I find they have

f3r

any particular form, for
shall hear again from me.

I have asked several friends,
but all, only saw numbers as on
paper & without form.

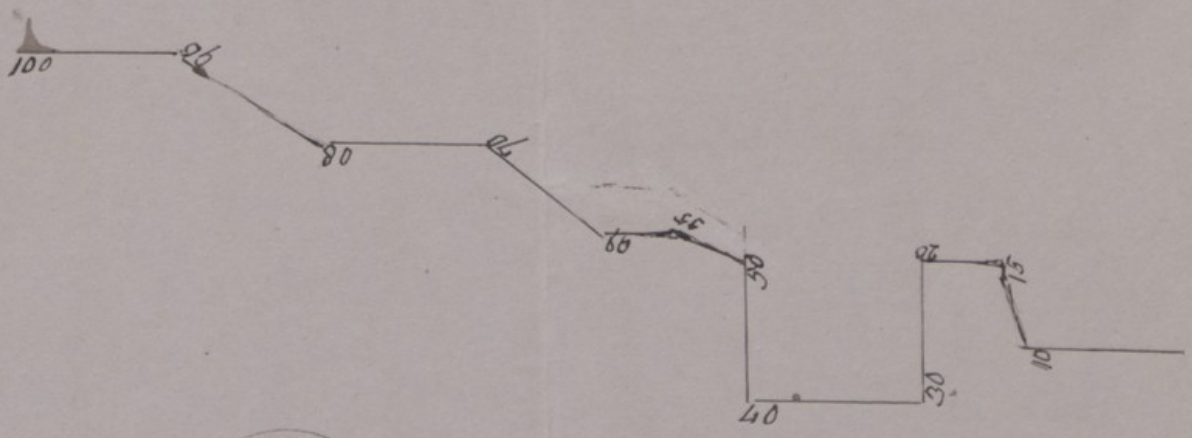
I see no line as I have drawn,
only the black number on a silver
grey ground. - The line I only
just has a sort of guide for
you. My hand is too weak &
unsteady to make either tiny
line or figures, but I am sure
you will make allowance for
all.

I am very sorry to miss
seeing you here at Cambridge

I have been glad to hear
your life & health was so
much improved. With
kindest remembrances to
her, believe me,

Yours very sincerely
Emma Dixon

f4



Summa Nuptia

Mr. Norton (with enclosure)



15 Devon, Street

f5r

Derby

May 20 1880

My dear Francis

you will, by this time,
have given up all expectation
of receiving an answer to your
last letter & indeed the end
of March! I have well had
them in Somersetshire, & before
he returned I went to spend
a few weeks near Uxbridge.
On my return home, he was
again away, & only this
evening has he arrived.

the enclosed, which I am
sending in haste.

I have made many inquiries
but found few having numerical
forms, & those few all seeing
numericals as up a page.

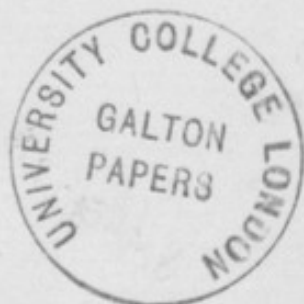
For kindly send you would
send me a copy of "Nature"
containing a short account
of your latest results, but
it never reached me -

Please excuse these
rushed lines; as I am

anxious to catch the night
post. I hope you & your wife
are well & able to enjoy
our present lovely weather?
With love to you both

Believe me

Yours very sincerely
Lulu Dixon





Noyes

(2)

f7

Cummington, N. Y. Sept 7th 1886.

Dear Sir

I received the two pamphlets "Visualized Numerals" & "Statistics of Mental Imagery". Please accept my hearty thanks for the same. In the second plate I recognize my familiar "forms" rendered much more intelligible by the additions you have made for perspective. Some of the "forms" delineated in the plates are very peculiar. They vary so widely that some are as incomprehensible to other form-seers as to non-seers. For instance, the association of Color with the figures or the back ground seems very strange to me, and I probably find it as difficult to realize as would be the case with a person who sees no forms at all. And yet I am regarded as a good judge of color, and in such experiments in painting as I have tried I seem to succeed better in color than in form.

Francis Gallon

42 Rutland Gate London

Yours very truly

Theo R. Noyes

sober of my half awake
mind for fancy than
a large amount of ^{concern}
ness on the out limits of
sleep than most people
and to me it seems that the
boundaries like the outer
limits of a geological ^{Ardaraire}
formation show ^{Fynes}
the underlying structure
of the human mind and
to introduce myself through
our mutual acquaintance

(my nearest neighbour & very
friend) Lord Montagu

I have wished again and
again to write to you on the
subject of your various

LIVERPOOL
GALTON
PAPERS
7/2/5/14
LONDON

f.15

write mind I think one might make out a good deal of

I a great day lower have come to the conclusion that dogs
understand - that their minds will follow any
sequence within their experience either a tutor or
educated but that they do not reason
reasoning goes.
I have often wished to write to you about the matter
but do not know him or his address. Pardon Crossing
I did not understand it. I think you know my friend Dr. Proctor

f.1v

interesting experiments
as you write letters on the subject
last paper in nature
be liberty to write to
experiences in disliking

matters are always of ^{f.2r}
 interest to me. My own experience
 is that as regards numbers I have
 very slight visualizing power. but
 my mind at all times holds numbers
 very slightly - it is difficult to
 me to count beyond 20. rapidly.
 for instance I count my pulse, it
 is usually done in 20's. I was
 suffering for a long time from
 nervous prostration. at that
 time I lost figures almost absolutely.
 The most simple addition was a painful
 even most distressing process.

f.2v

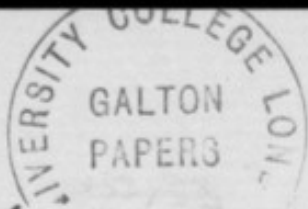
By shutting my eyes however I can
see numerals but do only, not so as
to use them. On the other hand I have
an experience which I have often wished
to compare with that of others. In dropping
to sleep I remain conscious through
all the stages very frequently and
can stand outside (as it were) of my mind
and watch it gradually catching & losing
the thread of thought. In this state
I visualize as vividly as in a dream
I can instantly present to my mind
not a thought but a picture of any
idea. Moreover every thought carries
with it a simile. Every abstract
thought

abstract

Miss C. D. Brown

f.3r 12

Thought bears as it were a corresponding picture. At the time of my illness the perpetual rush of images through my mind was almost painful - you know Charlotte Brontë's writing how every feeling & thought is taken up and clothed in vivid simile. That state of mind I mean. Not altogether natural nor healthy, and accompanied by a sense of exhaustion. I have myself written a book "Light & Shade" and in writing it I certainly saw all I wrote. When I am fully awake and in good health I do not think I can visualize much. But under



f.3v

mental exertion and excitement of
writing the power comes to me.

That it is a severe strain when
brought on this is shown by the fact
that I can not go on long without
inducing rather a severe & very
localized pain just under the parietal
bone on the left side of the head.
at night when this vivid picturing
comes naturally it seems more
as if something that held down
the mind were lifted off. Again
I see the "Shoals of hunched faces
drive" not from "yawning doors"

black. f. 4r

but from a little square ^{black.} window
I am an exceedingly vivid and constant
dreamer and toward morning
dream consciously - can bend the
course of my dream and feel interested
in it - I can as it were hold it like
a pig in a long string - it goes its
own way, but my way too -

I have found when abroad and
sightseeing constantly that the
visualizing became a torment.

The very ~~pepp~~ pebbles of my
bedroom floor, turned into

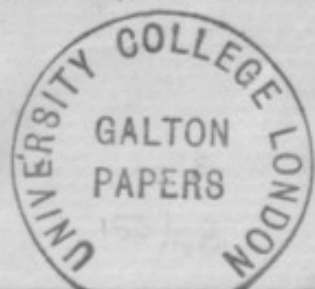
p4v

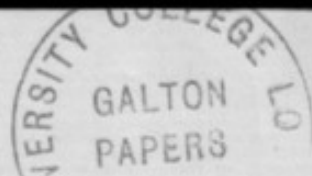
Saints and angels, as in a fever
I suppose you saw in The Athenaeum
the account of the ghost - I too have
seen not a ghost but an elf.

I woke one night and saw distinctly
before me for a considerable time
a face - making faces at me -
Bright pink natural colour
seen in its own light on the darkness
as vividly as this paper before me.
I was not frightened a bit, but
it was very queer. I saw only the
head on the chimney piece.
I have often thought of writing down some of it.

But it is an awful thing to see the struggle for existence between
 ill fitting husbands and the lives of my men women &
 little children in the
 process. I wrote my
 book to try to gain from
 thinkers a greater view
 of a past phase of Ireland.
 I did not think it might
 so soon return. W. B. ^{W. B. 1873}
 Speech on Saturdays
 The only helpful thing
 I see. Again I must ask
 you to forgive me for the
 length of my letter. I remain
 Yours truly
 W. B.

I have been much gratified by your
 kind letter, and also so glad
 to have a copy of your paper.
 As I only take half "Nation"
 have send it on and was
 pained at having to part with
 in this instance





f5v

I will do my best to answer
and get answers for you as far
as I can. Have you found Mind
hearing take the place of mind
seeing? Montague - who was
very much interested in your
paper especially as he had
heard you talk on the subject
at Mr. Darwin's, says that being
short sighted he does not visually
but connects thought with sound.
I who am very deaf cannot reproduce
sound mentally, at least not when

awake. One point I notice, that
is a visualized picture has a
more vivid hold on my memory
(if it is not wholly lost as a dream)
than a thing I have actually seen -
it holds its shape colour and proportion.
I think the way the mind splits in
that half awake visualizing is very
strange - just an instance to show
what I mean. ~~So~~ I suddenly
became aware the other night that
I saw before me (my eyes being shut)
seated on a three legged stool, crying

in a human attitude its face buried
 in its hands a great black gorilla!
 I could notice the sit of the hair, and
 can see it still - I was dreaming with
 that side of my mind - but I was awake
 with the other thinking of your paper
 and taking notes of the process ^{reasonably}
 I watched to see what vision would
 next appear - one after another present-
 ed themselves. These things show how
 easy it is to believe ghostseers who
 declare themselves awake and are so.
 But then we come to the question how this
 double action is accountable. Granted
 the pictures are nerve tracks - first ~~the~~
 in the world

in the world do things so as to form
such pictures. I can analyse my gorilla
I know the three legged stool was in my nursery
the beast was a ^{chimpanzee} creature in an old natural
history book crossing & washing its hands
the shiny look of the long black hair
came from the coat of my wolf dog - and
the distressful attitude I suppose from
other experience. See my whole life
has asked not to produce a vague
chaos but a picture minute keen
& well proportioned. What power is it
that can so coordinate the work of the
sensitive nerves of sight, leaving at the
same time the mind itself free to think
as in my case or to lose consciousness
as in the case of dreaming. You must

p 7v

Excuse me, it is such a temptation
to be able to talk of these things - ^{so strange} - and
hitherto so little studied. I have
for years wondered the Natural History
of the mind should have been so neglected.
The sort of work you are doing. & W. Romanes.
I think I saw a revised in "nature"
of the work you mention (not very favorable),
but I have not seen it self. I am out
of the way of seeing books of the kind
unless I bring them here. One thing seems
strange on the nerve track theory of
memory & dreams - i.e. how seldom one
recalls words learnt by heart in a dream.
Sometimes I have repeated creed or prayers
or believed myself to do so but very rarely -
one would expect they would recur in some

proportion to the strong hold they have on ^{p85}
the memory, ~~and~~ the depth of the nerve
track. But I did not mean to write of
these things, only to ask you if you
read my book - and think you can trust
it. That with it you should also read
this cutting from today's newspaper,
that you should also know that Montague
spent 3 hours last Sunday (yesterday)
at a distress meeting here with the result
that, the priest having declared over
a hundred men in the parish were
living on turnips, Montague on close
inquiry believed it to be in the main
true - that this is what Ireland has
come to as it is - And then ask you
have we not some reason to say there

must be some thing amiss in the
state to bring things to such a pass.

I do not know what your politics are
only one expects science to go with
Liberalism, but I ask you as one of
the Thinkers, and as you say you will
read my book to be on our side in
the time that is drawing near - Money
is something - but given a certain
number of victims to lighten the
eyes of England money will pour in quick
enough - but what we want is not
money but thought and sympathy -
I could not believe, I did not believe
myself. I hardly know how to believe
even now, that such distress is threatening
But I fear it is true. It will do its work doubtless

Miss Charlotte O'Brien for
(3) Ardanoir
Joynes.



Dear Mr. Galton.

I have been hoping
to get my other papers filled
& delayed there I thought
it would interest you to see
papers filled by young girls
who yet could understand.

and I made sure they did
thoroughly understand as I
think you will see by their answers
taken down by me. I hope to
get a paper from my brother-in-law
the dean of Raphoe who has great
mathematical power. I am
curious to see his answers.

My own theory is that dogs
visualize and that it is the means
in some form by which they

find their way - women visualize
more than men, probably children
most vividly, is it not at least
probable that it is one of those
lower forms of intelligence
shared by animals. My own
dog is oppressed with some form
of memory so vivid, that nothing
will hold him from any place
he takes the fancy to go except
being chained up. ~~and~~ he will watch

his chance for days together, and

Run twenty miles ^{by himself.} for what he wants.

And the desire never leaves his eyes

if he has once got a notion into

his head.

Yrs truly

C. J. O'Brien

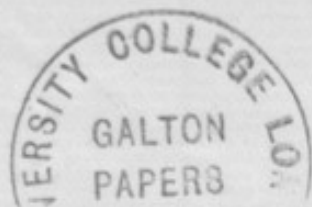
My nieces were greatly interested

about ~~the~~ your paper



all my ~~Stalburns~~ are
in bloom. a curious out
come of the unusually hot
season the writer of ~~the~~ ^{my} ~~book~~ ^{book}
is sister to Lord ~~John~~ ^{Baron}
Have you generalised
the philosophy
my special friend
D. Trollope would
make a good ~~book~~ ^{book} ~~and~~ ^{and}
to a good many
people.

I have been reproaching
myself for never having thanked
you for your so kindly remem-
bering to send to me your two
pamphlets. Now however I
am rather glad I did delay
as I have the opportunity
of sending you an interesting



p. 41 v

Answer to your set of questions

Mostly I find people ready to
talk & read about the subject
but most unready to attempt
any written self examination.

I see you are still working
at your generalized photographs
That was a most brilliant
idea of yours. I was greatly
interested when you first

wrote to Nature a Count it
 some time ago, and at that
 time you expressed a wish
 to have family photo's sent
 to you. Should you fancy
 some of ours including
 my father's W^m Smith O'Brien
 my Aunt Mrs. Monell, who was
 I may say founder & head
 of the Great Clewer Sisterhood.
 & my brother Edward W^m O'Brien who is pretty well
 known in Ireland on the Land Question.
 Apart from family likeness

The way in which professions
induce a stamp of feature
is remarkable even ordinary
observations. I am sure the
R. C. priests in this country
would show a marked type
not perhaps a pleasant one!

I take Nature myself and am
always interested in your quaint
Experimental Science of Hygiene

Yrs truly,
C. G. O'Brien

The envelopes are too heavy to send by post so I retain them till you return

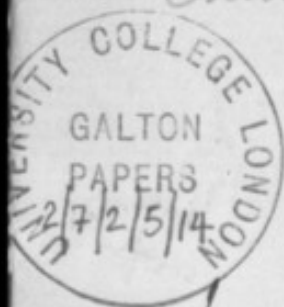
*Ordanor
Forger
J. G. O'Brien*

Commenced 9th 1896

f135

10 Fording St.

Fordingham.



Dear Mr. Galton

A lady from acquaintance,
when she thinks of numbers,
sees them before her in
the lantern from notes
enclosed paper. Probably
in your collection you
have many such instances.
I send this known in
case it should be in
any way of interest to
you. The lady did not
know that there was
anything peculiar in her

thus representing numbers to
herself; and supposes that
every one else did the
same.

She does not seem, so
far as I can ascertain,
to have any very
marked faculty of
pictorially imagining
objects.

Her sister does not
see numbers in the
same way. But
sometimes sees them
in a straight line
before her eye.

Believe me

Yrs truly

V. Gyle.



Communicated by
J. Ogle

f. 15r

100

20

The figures are seen as printed, Arabic, black on
dull whitish band; all outside band being a black
space.

The figures are indistinct from each other. 1 and 12
are visible together. 1 and 20 doubtfully so. 20
and 35 about limit of simultaneous visibility.

If a number about 100 is thought of, 100 is seen
and then a mental jump made across black space
to 1, and so on to the figure wanted.

As colour seen.

12

1

Communicated { 82 ogle f15v



Mrs Orr

f16r



11, Kensington Park Gardens,
W.

Wednesday.

Dear Mr Galton,

Thank you very
much for your note and
pamphlet. I forwarded the
one to my brother, and
will show him the other as
soon as I have done with it.

I shall read it myself
with great curiosity and

interest.

Believe me,

Yours very truly

A. Orr.

W^m Orr
with Sir F. Leighton

P17r

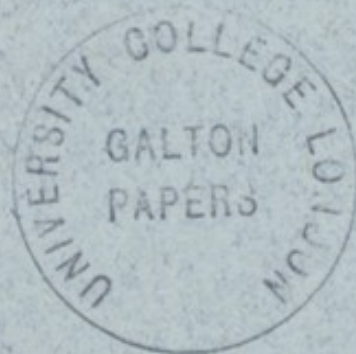
11, Kensington Park Gardens,
W.

June 18th

Dear Mr. Galton

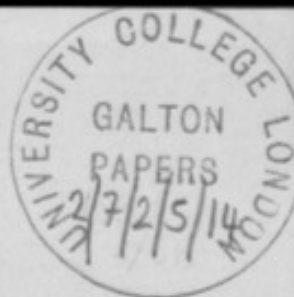
My brother's obse-
dience, and he is afraid
not very valuable answers
ought to have reached you
many days ago. But
through a false direction,
of which we are very
much ashamed, though no
one seems directly to

blame for it, they came
back to him through the
Dead Letter Office yester-
day. Pray excuse this
and the previous delay,
and believe me,
Yours very truly,
A. Orr.



Wm. Osler
Alice

(1)



South Bank,
Edgbaston.

f.18r

Dec 15th

1879

Dear Sir,

I have been long in sending my paper because there were several friends to whom I wished to show the questions. ^{Wm. H. F. Osler} (who is also a cousin)

My sister-in-law has rather a peculiar way of seeing figures, or numerals; she sees them straight before her, in a row, not in a curve, and then at 20, they fall; between each ten, say from 20 to 30, there are only the numbers one, two, etc, then a rise for

the 30; there are only the numbers one, two, three, etc, written in full, in letters I believe, in the air, not printed as figures, then a rise for the ^{x 40} 30, & so on, a rise for each 10.

She also sees the days of the week, Sunday, Monday, etc, as colours & written out before her; and her only little daughter sees them just the same, she finds to her surprise.

It seems to me, if I may say so, that it would be of interest to add to the statistics some physical peculiarities

of those who answer the ^{f13r} questions; for instance to ask whether they are light or dark, have blue eyes or black.

Not that there is any direct connection between the mental & physical characteristics; but that there is an indirect connection is shown by the fact that so many people who are alike in person, are alike in character, interests, & habits.

I should also have thought that a question as to whether the individual has scientific, literary, or artistic tastes would add greatly to the interest of the answers and the value of the statistics.

For instance, it seems to me

p19✓

~~likely~~ that those with natural scientific interests would probably see the numerals as proportions; the natural habit of thought being to weigh the value of every thing.

This might be the case with literary minds scientifically educated, but certainly would not be so with the purely artistic, who seem to see things instinctively and emotionally, without making use definitely of the judgment.

as you appeared at the Meeting to endeavour to persuade us to take an interest in the subject, I hope you will not object to these remarks from a stranger.

Believe me
yours truly

Alice H. Osler.





Mrs Alice Osler (2)

f20r

South Bank,
Edgbaston.

Dec 21st / 79.

Dear Sir,

Many thanks for your
kind letter which I am
sorry not to have been able
to answer sooner; I have
been waiting for my
sister-in-law's ^{Eliza = Mrs Henry} description
or diagram, and as she has
been unwell for a few days
she could not send it until
today.

Her little daughter ^(i.e. my niece) has also
described what she sees, &
my brother has written it

25. excluding her contents
by blood Mrs Alfred Oster
(and Mrs H. F. Oster & her son) p20v

out in case you like to
have it.

I do not find that any
of my family (that I have
been able to ask) see
figures as I do; neither
my father nor my mother
see them at all in the
abstract, though my father
sees the figures in the air
when working mental
arithmetic, as I suppose
most people do.

(I have copied the sketches only)
I do not very well know
how to draw the curve

I see, because the per-
 spective will not come
 right on paper. *(see note on picture)*

The line, starting at myself
 as 1, goes straight away
 from me, sloping upwards
 a very little, until 10 or 12,
 and then it would become
 too confused to see them
 if the straight line were
 continued, so a slight
 curve to the left begins.

The whole line slopes a
 very little upwards,
 receding from me almost
 on the plane of my eyes,
 so that to see the curve

f21v

rightly you would have
to look along the paper
horizontally.

I have drawn the curve as
if looking down upon it.

I see nothing beyond 100;
and I am conscious of the
line though it is blank
until any figures are
mentioned, and then, as
I said, they immediately
take their place on the curve.

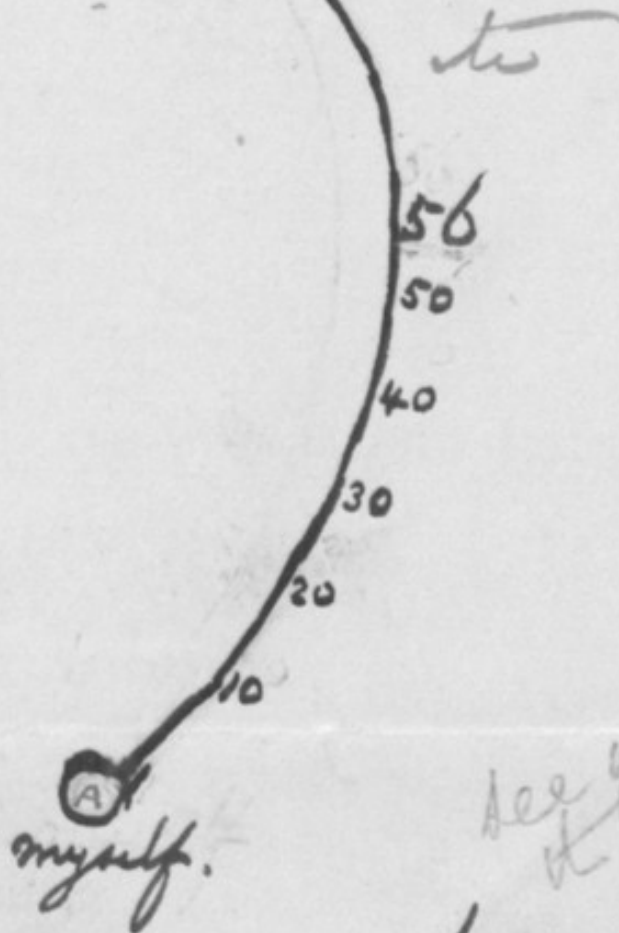
My brother's ^(Hewary?) wife has always
made use of her lines of
figures; I never have, nor
was I conscious of it until
you called attention to it.

Believe me
Yours very truly
Alice F. Osler.

Looking down upon the curve.

100

f225



I put these numbers to show their place, not that I permanently see them, I only see those that are named.

The whole line very slightly slopes upwards, & all the figures are on the same plane.

Wm. Allen J. Osler.

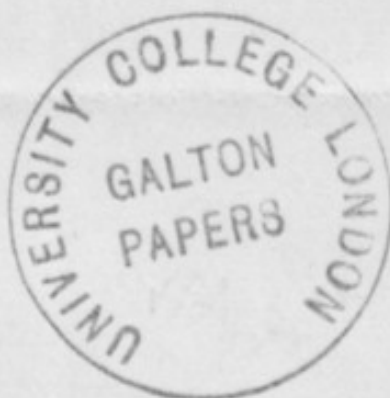
Mrs Alice Osler ^{f.23v}

1879

see also
letter

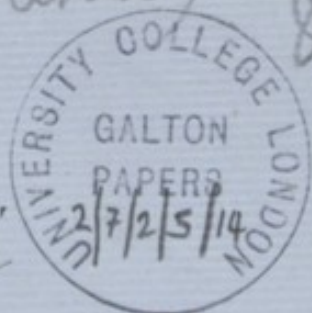
Mrs Osler

Mrs Alice



Mr Alfred Wheeler & Co
Edg Barton
Dec 1879 #24r
Send to school (Catherine)

Dear Sir



I am much obliged
for your letter and
should be much
interested to see your
paper in "Nature",
but it has not yet
arrived. - Perhaps
your publishers have
made some mistake.
I fear I have been
the cause of an
error on your part

as to our family,
 I thought your
 enquiries were made
 merely with a view
 of to the correct ad-
 dressing of letters,
 & therefore was not
 so accurate in my
 explanation as I
 should have been.
 My husband & Mr
 Henry Osler are first
 cousins, & Miss Alice
 Osler is sister to
 Henry Osler. But
 I am no blood
 relation to either

425
Mrs Henry or her husband
or Alice.

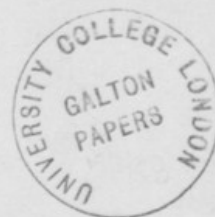
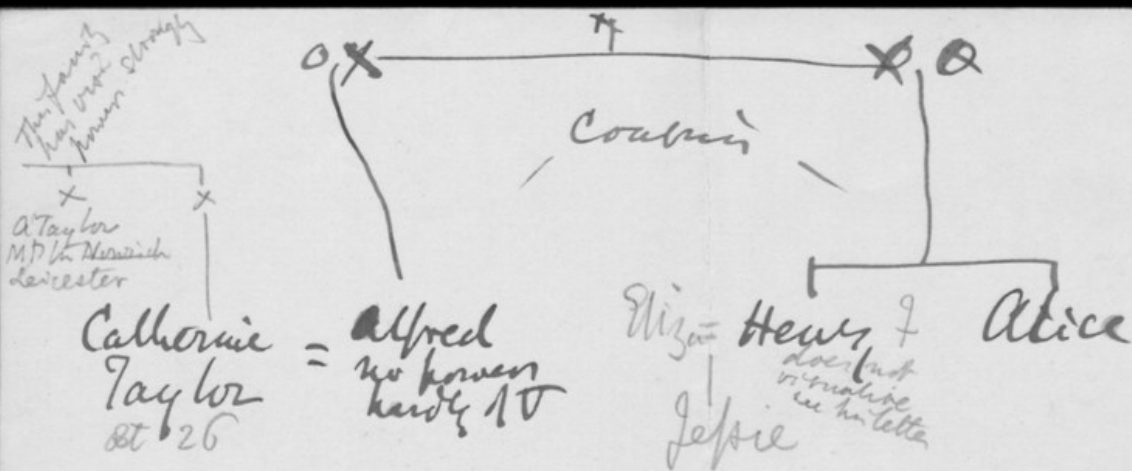
I may add that
my husband appears
to possess very slight
powers of visualising,
though we only
discovered it when
studying your papers.

I am dear Sir

Yours sincerely
Catherine C. Osler

* P.S. I find that
my own family has
the visualising faculty
strongly. My father
is brother to Mr.

P. A. Taylor, M.P. for
Leicester.



Elizabeth
the mother

Alice
the aunt

Jeppie
the daughter

Mrs Alfred Osley

(Catherine)

Not an offer of blood
not a blood relation
of John Osley or Alice

44 Wheelley & Rd
Edg Barton
Birmingham
Decr 29th 1879 f27r

Sir

I fear I am by
no means an interesting
"Case," with regard to
visualising faculties.
I have tried the red
wafer experiment several
times, but I see no
colour, (unless once
the faintest reddish
or brownish tinge - not
distinct) nor any
unusual effect upon
the paper. Moreover
I found some difficulty
in visualising Crimson

f28r

the same force
thus

186
to
1 to 20

 and beyond

We recommence
as before. But if an
isolated figure be
mentioned the image
is frequently in printed
words: for instance
if reminded or questioned
as to my own age
I invariably see twenty-six.
The months of the
year run in this form
In ~~Jan. Feb. Mar. Apr. May~~ looking
forward ~~June July Aug. Sept. Oct. Nov. Dec.~~ from
Jan. ~~Feb. Mar. Apr. May~~ to Aug.
I should always round
a corner.

F28v

I do not think I can
so concentrate attention
on a visualised figure
as to forget its background.
All images (I believe)
appear in front of
my eyes, not far away.

(by marriage only)
My cousin, Mrs H. F. Osler
is Eliza Osler; Miss Alice
Osler is her sister in law,
my cousin also; and
I am Mrs Alfred Osler.

I am Sir
yours faithfully
Pattience C. Osler,
(at 26)



Oster

f29r



Richmond Lodge
Falkland Road

Forney April 2. 1882

Francis Galton Esq

Dear Sir

Your letter of the 27th ult
addressed to Mrs Oster was duly
forwarded on to us here where
my Wife who has been very much
out of health, has been staying.
She is unable herself to reply
but has asked me to do so,
apologising in the first instance
for the delay.

I do not think we have any
note of the particulars which my
Wife sent you some two years or
more ago; if we have any notes

They have not been seen since
nor I believe have we spoken on
the subject since about the time
when your article appeared in "Nature"
which was very soon after.

I have made diagrams of
the number forms and the
arrangements of the Waka months
as seen by Mrs Osler & our little
daughter Jessie, ^(our only child) stating the colors
where colors are seen.

Jessie is most careful & ^{reliable} ~~exact~~
and takes the utmost pains to be
accurate. It is noticeable that all
her numbers & her idea of the
passage of time is from right to left
her mother from left to right,

The days of her week slope downwards
from the right to the left, W^m Orlin's
als. downwards from the left to right.

Jessie's scale of the colors of the
numerals from the pale cream color
to the pale blue, darker blue
pale red, darker red, chocolate
to grey & black, constantly
deepening in shade, is curious.

I wonder whether it at all agrees
with what she saw before.

She thinks these impressions are
less vivid & constant than they
used to be.

I am Dear Sir
Yours faithfully
Henry F. Orlin

Jessie Osler F-315
1179



Ferndale,
Edgbaston.

Jessie F. Osler aged 10.

Born December 14th 1869
daughter of Mrs H. F. Osler

All the days of the week appear
visible to Jessie, she sees them as
from a standpoint between Sunday
& Monday ^{at J} and sees them before her
sloping down to the left
They appear as described below:

appears as
a green brook
Su
end of the
week

a yellow patch
rather in a hole
Sat

This is her own drawing
of what she always sees for Friday
a brown gate with brown lattice
work on lower half.
Fr

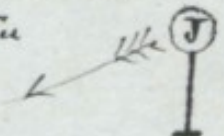
"a dull brown patch"
Th

her own drawing
a sort of mosaic pattern of
the 36 1/2" from the top of the
the lattice in yellow shade
with brown
W

a patch of dull yellow
with a faint Tues. in it
Tu

Green and white
rather a strip like a
M
Mosaic blue

This Sunday is quite
indistinct as she
appears to be rather
past it
Su
beginning of
week



(see over)

A.31v

103 102 101 100

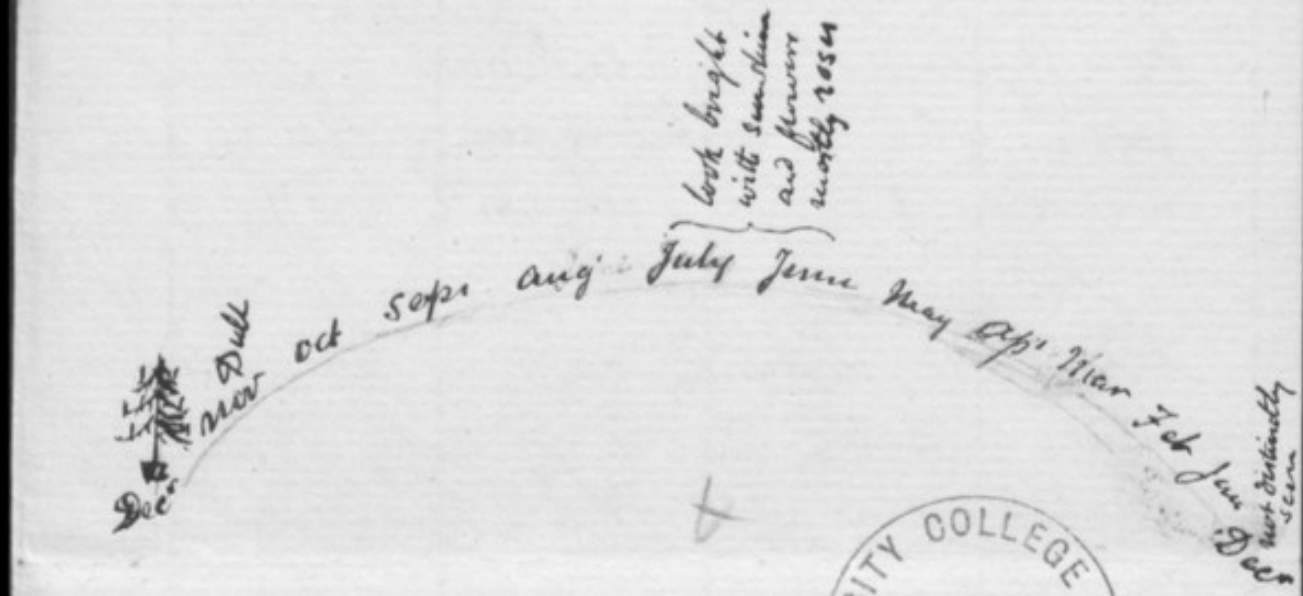


100 99 98 97 96 95 94 93 92 91 90 89 88 87 86 85 84 83 82 81 80 79 78 77 76 75 74 73 72 71 70 69 68 67 66 65 64 63 62 61 60 59 58 57 56 55 54 53 52 51 50 49 48 47 46 45 44 43 42 41 40 39 38 37 36 35 34 33 32 31 30 29 28 27 26 25 24 23 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

This is not drawn according
to the description I have put like
perfectly right in the card.

The numerals appear as colored figs
always take the arrangement shown above
in front of her, the 1 being lowest & nearest & the other
at an incline described (amounting to about 60° from a horizontal
the 12, then they go off horizontally to the left up to 20
and recede to the 100 which is a rather long way off, if
they are indistinctly seen still receding but going off more
Single figures numbers when named are immediately
to the above arrangement.

The months of the year appear to Jessie to rise in a slight arch, the present year only being visible at one time, each Christmas hiding like a barrier what is beyond it, the Christmas being visible as a Xmas tree in a pot.



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2
1

- 20 19 18 17 16 15 14 13 12 very dark green
- 11 similar to 10 but darker
- 10 pinkish yellow
- 9 very black
- 8 yellowish grey
- 7 chocolati color
- 6 dull red
- 5 yellow
- 4 dark blue
- 3 light blue
- 2 very pale yellow
- 1 black

horizontal

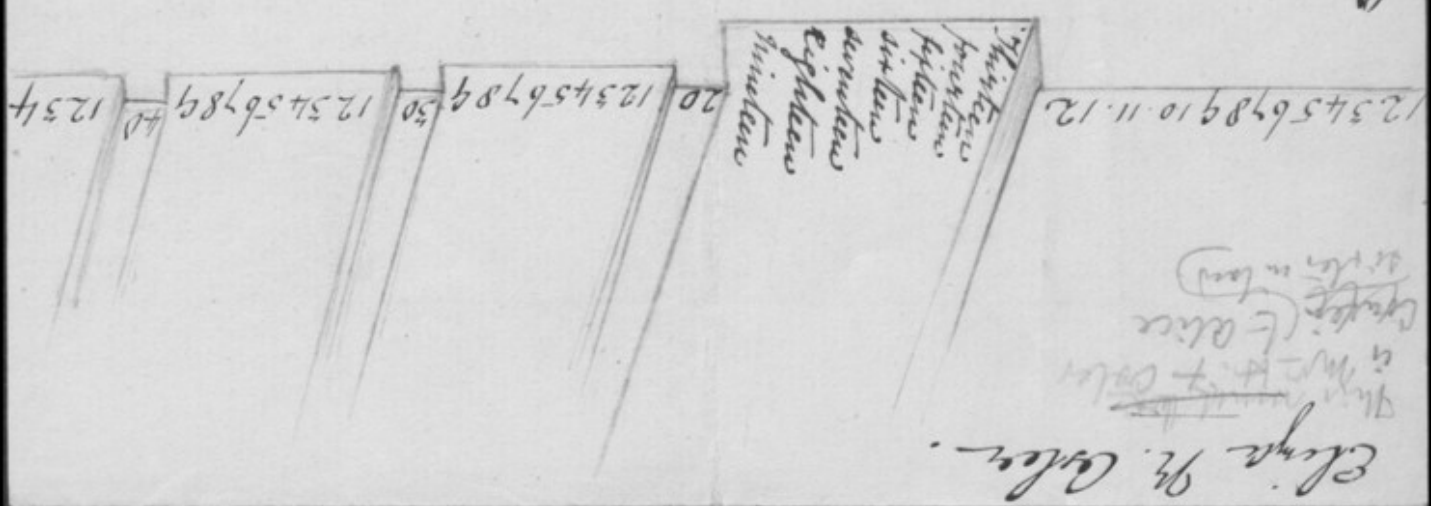
... in the air and they
... the units rise straight up
... rising above but sloping back
... (plane) and so they continue up to
... from whence they gradually rise
... by an effort she looks beyond the 100
... horizontally.
... seen in their right places according



Henry F. Osler (Father of Jessie F. Osler) -
 I have no power or tendency whatever
 to visualize abstract things such
 as numbers, days, &c. except when
 by a special effort I endeavor to see a
 figure when I ~~see~~ ^{before} ~~see~~ recall it as I
 have seen it, or imagine it, written on paper or
 a slate, ^{or} but never as my wife & daughters
 describe it, instantly visible in the air before
 them. But I have a perfectly accurate, ^{precise}
 mental picture of anything I have seen and
 can remember.

HFO.

I see these figures in the air, not on paper.
 I can see them up to a hundred & twenty.
 The pencil lines are only put to show
 the difference of level. no colors visible.



Mr. H. F. Oller

- Sunday
- Monday white
- Tuesday pale yellow
- Wednesday Blue
- Thursday light brown
- Friday black
- Saturday orange ^{very} black letters

The star showing
 where I
 stand. *

I see these in the air, the colour
 in each case is in a patch
 covering each word.

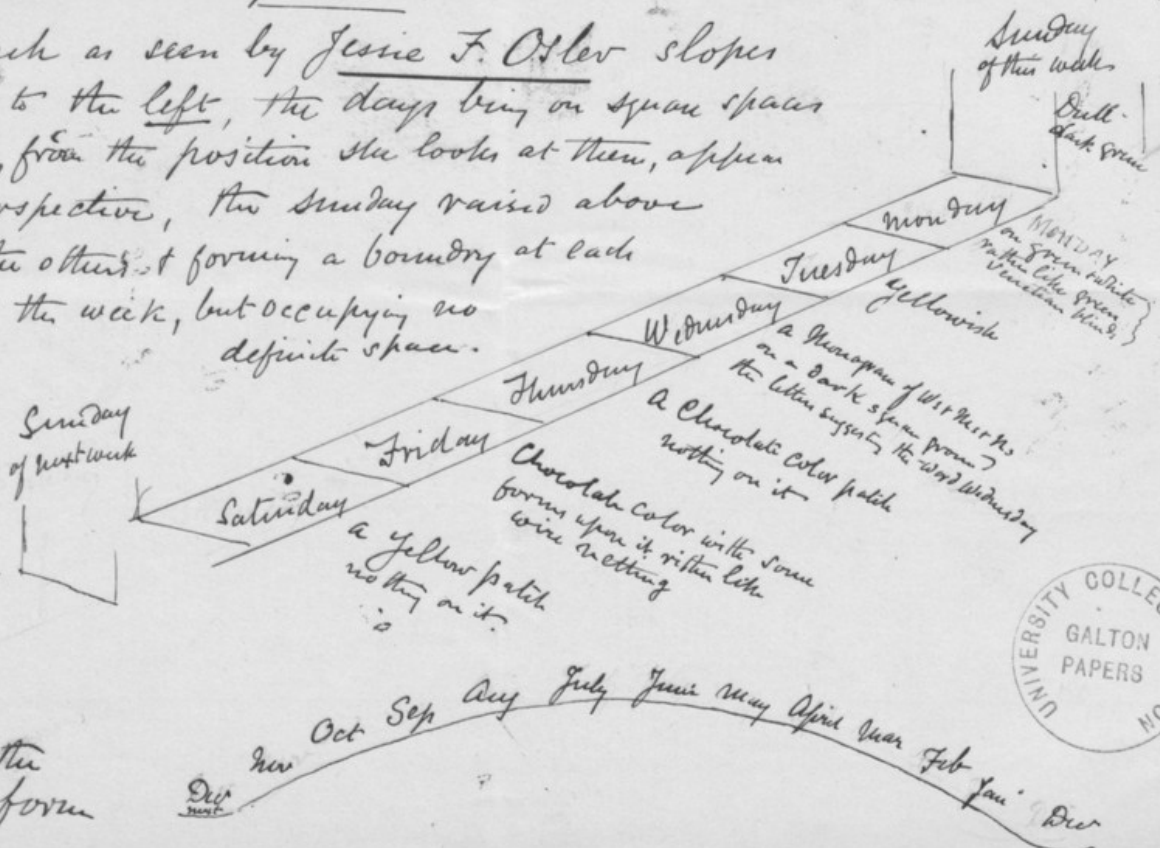
Ferndale,
 Edgemoor.

Mr. H. F. Oller
 Eliza H. Oller
 1879

April 1882

f34r

The week as seen by Jessie F. Osler slopes down to the left, the days being on square spaces which, from the position she looks at them, appear in perspective, the Sunday raised above all the others & forming a boundary at each end of the week, but occupying no definite space.



She sees the year in this form



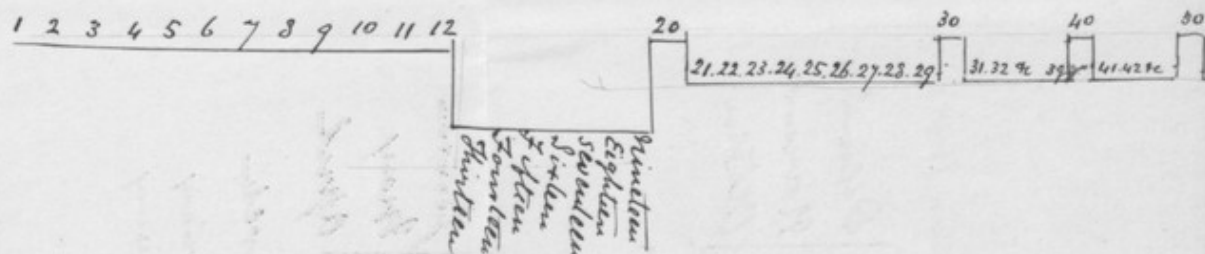
P.34v

1882

Mr H. F. Osler (Eliza R. Osler)

April 1882

Figure form. No color associated with any numbers. Thirteen to nineteen appears written.



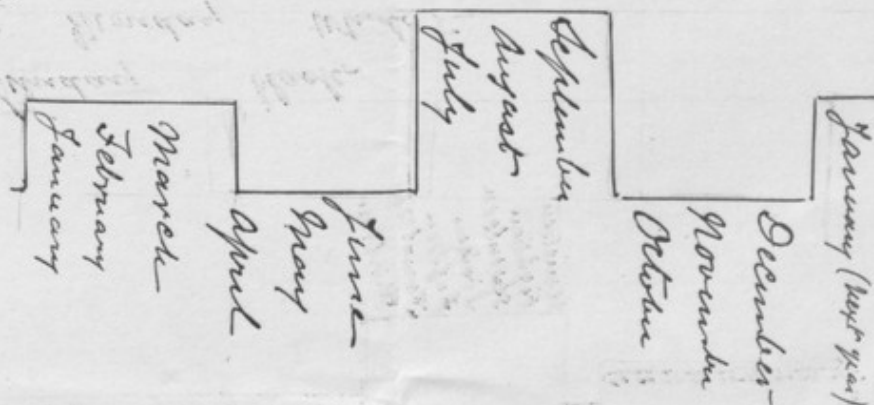
The Week

Sunday	Black
Monday	White
Tuesday	Yellowish white
Wednesday	Blue
Thursday	Brown
Friday	Very Black
Saturday	Black

Slipping down to the right



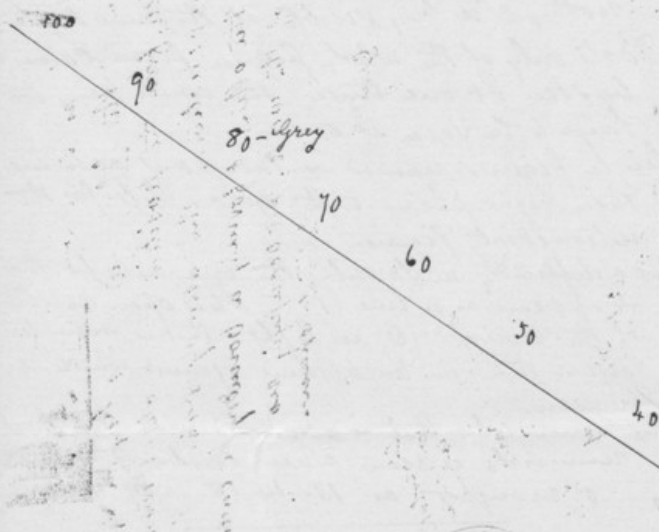
The year



Mr. H. F. (Elizabeth) Osler

1882

Figure form



Jessie Collett Osler
March 30th 1882
(Born December 14th 1869, 18.3.0)

f36r

Verbal description given by Jessie F.O.

The figures are seen on a dark ground nothing else being visible at the same time. Parts only of the whole figure form can be seen at one time, the whole being too large to be seen at once.

Single figures named or thought of assume their right places with spaces left for the intermediate figures.

Has a difficulty in describing the one except that it appears as a line (1). The open centre of the nought (0) is light that is much lighter than the background against which it is seen.

The same color that is associated with the single numerals is seen when combined with 0, 30 & noughts as 13. 14 15. 30 40 50 &c.

20 19 18 17 16 15 14 13 12

- 11
- 10
- 9 Black
- 8 Grey
- 7 Chocolate colour
- 6 Reddish
- 5 Salmon colour
- 4 Dark blue
- 3 Pale blue
- 2 Cream coloured
- 1

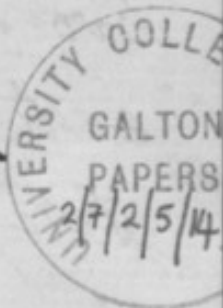
Jephie Ozler
1882

f.36v

Answered Sep 5/1881
asked for definite permission
use name

p37

Wordsworth S. Pen 2nd
Aug 29. 81



Dear Sir

I have just read your
article in the ^(June) Fortnightly &
with much interest. I am not
nigdy a Sec. I hope I am sane
& I think I have no tendency
to Superstition while my ima-
gination is but poor. But tho'
no Sec I have long been a
hearer. What I hear is not
detached ejaculations like
"pray", but long conversations

& arguments carried on by
 two distinct persons while I
 either listen, or think of
 something entirely different
 from the subject of discussion.
 When I say I am a hearer
 I am not strictly accurate
 for there is not an audible
 voice but only a mental
 sensation similar to that
 of which one is conscious
 in a dream. The conversations
 are not in any way so far
 as I can discover the product
 of my own brain. Sometimes
 I listen wondering what
 will be said next & supposing
 that possibly this or that may

f385

be the next remark, instead of
which I hear something the
perfect antipodes of what I
had guessed. The subjects of
conversation are generally
small talk, in which I may
say I am no adept, & I do
not know that I ever obtained
any fresh thought. Still
ideas are expressed that had
never occurred to me & whose
origin I cannot trace in
myself. Of course I do not
suppose for a moment that
there is anything preter-
natural about the sensation
nor do I suppose that I am
singular in my experience.
I have never mentioned it

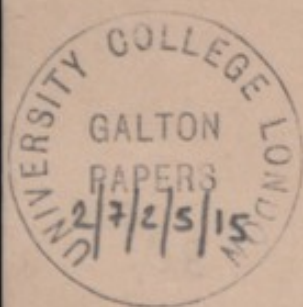
except to my wife, & then only
as a matter of curiosity, nor
should I have done so but for
your article. It seems to me
that my sensations are the
same in kind as those you
have described, only mine
are rather anisocular than
optical, & I thought you
might be interested in having
another, & somewhat varied,
illustration of the subject.

I am Dear Sir
Yours faithfully
John H. Ouston



Mr W Pakenham

f/r



6 Lansdown Place West
Bath

Dear Sir Many thanks for your
kindacknowledgement of my
letter & also for the very interesting
paper you sent me. I will certainly
try & see you any information
I may obtain on numericals & used
in farms. My husband who
is decidedly very quick in mental
arithmetick, says he always fixes

his eye on some definite object
 & on that seems to see the same
 worked out. = I do not know if

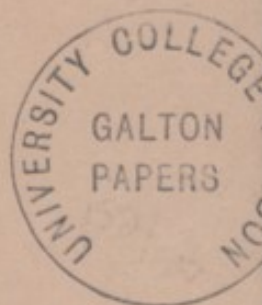
you can take the visualising
 power in dreams into account,
 but it seems to me curious that
 while the power of visualising
 when light & sound is intensified,
 the power of visualising taste
 & smell is suspended. =

At least I imagine so, judging
my by our discussions and
those of the only persons with
whom I have discussed the subject

With apologies for troubling
you with so many words, my
great interest in your papers
being my only excuse

Believe me

Yours Truly
Emma L. Lakeham
March 16. 1880



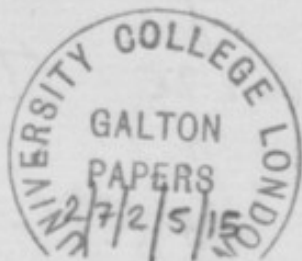
^{Miss Pope}
Paddock Wood,
Kent.

f3r

(see address
at end)

Jan. 16. 1880.

Dear Sir,



I am sorry to
have so long delayed the
information you asked for
in your letter to Miss Cooper.
Continued sickness in my
family has made investigation
very difficult. However, I
have questioned (1) my father,
who visualises everything
most clearly, especially
snells. He could do a very



f3v

proposition in the 1st book of Euclid without a figure, these being quite clearly present to him. He has no particular process in mental arithmetic.

(2) my mother, whose powers of visualising are not ~~clear~~ strong, though she can see ~~some things~~. She cannot recall smells at all, although she is very keen in detecting them.

(3) My father's sister, who denies all power of visualising

(4) one of my sisters (aet. 14) who



has great powers of visualisation,
especially where scenery,
persons & music are concerned.
She, like myself, sees a
white tablecloth, as grey,
or as she expresses it,
"shadowy".

(5) the next sister (act. 14) has
very much the same powers,
but less developed. Her idea
of the tablecloth is also
"shadowy".

(6). My eldest brother (act. 12)
who can visualise anything
he is acquainted with very
clearly. I might mention that

he takes after his father very
strongly, & the two sisters I
have mentioned resemble his
family much more than their
mother's. I have not liked
to question my former sisters,
as they are very imaginative
& delicate, but I will observe
them as carefully as I can in
the short intervals I spend
with them, & communicate
anything of interest.

Upon consideration, & after
experimenting with my self
on several different occasions,
I find that large white
surfaces, as a snowy field,
appear always grey, but

that where the mass of
white is small, & in
close proximity to a
darker body, it appears to
me white, & often brilliantly
so. This I suppose, is due
to some effect of contrast,
or of fatigue (in the former case).
I do not know whether
you have received any
communications from
our colleges for women -
as an old student of
Girton College. I am
acquainted with very many
of the students, both past &

present, who would,
I feel sure, be glad to
furnish any information
they possess. There are
now, about 56 students
in residence, several of
whom go down in hands,
so that should you wish
to collect evidence from
such a large body of women,
I would undertake to
communicate with them



f6

as soon as term begins.

Please address to me at the
Edgbaston High School for
Girls,

280 Hagley Road
Edgbaston.

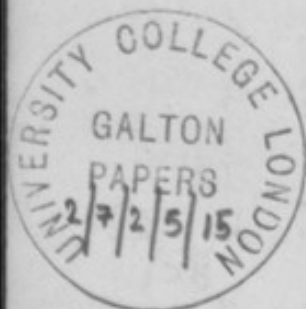
Believe me,

yours faithfully
Margaret E. Pope.

Ellen Trolle

f. fr

2 Wyndham Road
Edgbaston
Birmingham



Jan 4 19th 1880

Francis Galton Esq.

Dear Sir,

As you will see by
the accompanying paper, I
wish to add a little to my answers

Scenery I have not travelled
much, but I remember what I
have seen. In reading a description
of scenery I insensibly call up
something that fits the description.
Analysis of the scene visualised,
proves it to be made up of recollection
of places ^{or pictures} I have seen.

Military Movements. When a
child I often saw the soldiers
exercising on the Champ de Mars.
Reviews were common sights,
also troops marching through the

streets. To this fact I attribute the vivid image I can call up ~~when~~ reading any account of military movements.

Imagery generally. I can instantaneously recall ~~up~~ the image of anything I have seen, when reading, or listening to conversation. I form in my own mind an image of everything mentioned, be it of building, scenery, person, garment, movement, or what not. At times without thinking of anything particular, I see a constant succession of pictures of all kinds of things, and if I yield at all to the feeling or whatever it may be, these images will change with the most distressing rapidity, and will become more vivid than life.

Illumination. The picture is lightest at the righthand side, ~~shades increase~~ ~~too~~ and becomes gradually darker towards the left, ~~on~~ the extreme left, there is a vertical band of intense darkness. An attempt to the reverse the position of this band produces a confused movement of all the parts of the picture before I can see them whole clearly as I wish to do. There are also two horizontal belts of shade one at the top of the picture one at the bottom, somewhat ~~as~~ if the picture were lighted like a billiard room.

Recollection of things seen.

Without having consciously taken particular notice of a person or place. I am able sometime afterwards to describe the relative positions of pieces of furniture, the colouring generally, a person's dress, the expression of a face. &c.

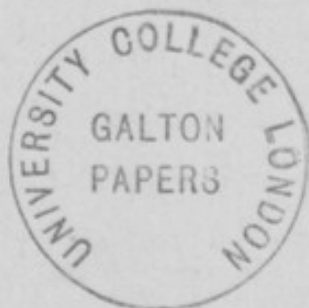
(over)

I was not present at your lecture in Birmingham, nor have I had any account of it; the whole of the answers have received the necessary care and thought, to make them worth anything.

If I can give you any further information I shall be very glad to do so.

Yours truly,

Ellen Porter



Prime

f3r



Boston Oct 19-1880

Francis Galton Esq.

Dear Sir -

In reading an article in the English journal entitled "Mind," by you, on mental imagery, it occurred to me that a seeker after scientific facts, & the statistics necessary to establish them, would be willing to gather them, even from a stranger and unsolicited. I will accordingly give you the benefit of the "mole." I possess my business for a number of years has been connected with

p. 9v

figures in a banking insti-
tution, in reading your
article it brought to mind
the fact that in adding, or
more particularly in mul-
tiplying, say such numbers as
5 & by 42 or even larger numbers,
I invariably make use of the
imagery you speak of. I see
distinctly the first multipli-
cation 164, say at the a little
above my head. & I make the
next one in the same way, &
place it in its proper place, &
see distinctly the two re-
sults, & as for the addition
it passes my comprehension
how it is done. I can only
say it comes of its own
accord. Hoping that
you do not consider this
an unwarrantable intrusion.

I am very desirg. Yours
L. A. Prime.

Henry T. R. C.
15. Old Square, Lincoln's Inn

14th May 1881

W. C.

f. l. r.



Dear Sir,
Through the kindness
of a friend I had the pleasure
of hearing your very instructive
Paper at the Royal Institution
Yesterday evening.

In case it should interest
you at all, I take the liberty
of writing to give you the

"number form" which presents itself to me distinctly when thinking of any number below say 150. (No "form" whatever when thinking of higher numbers).

I can remember having this "form" as long as I have known numbers, that is,



from the period (1856-8) during^{p.25}
which the Multiplication Table
was being learnt.

I have always considered
that the angles of the Diagram
were to be explained by the
impressions made during the
same period by the direction
of a certain road between
Edinburgh & its suburb Trinity,
all the roads there being then
new to me and their

f2v

directions requiring to be
learnt -

Trusting you will excuse my
troubling you with this,

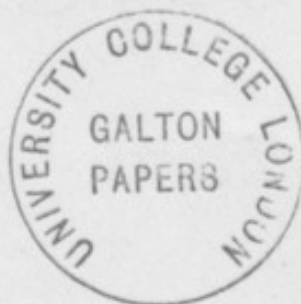
I remain

Dear Sir

Yrs most obed^t

Henry Rae

Francis Galton Esq^r F.R.S.





f3r

The Royal Society
Burlington House,
8 June 1880

Dear Sir,

I do not know whether you have yet closed Your investigation of cases of visualising numerals, but in case it may be of use to you, I send herewith a diagram of the series which Miss Mary Wilks sees. You asked me to send this some time ago, but I have not until recently had the opportunity of an interview with the young lady in question. The diagram is a very poor one, but it represents, I believe, with accuracy the series and its direction, if only you imagine the

figures to be all of the same
absolute size, and the difference
in apparent sizes to be made by
the distances from the spectator.

I am, Dear Sir,

Yours faithfully

Herbert Rix.

Francis Galton Esq. MS. &c



f4
56 Delancey Street
Gloucester Gate
Regents Park

Communicated by Herbert Rief f5
see his letter

My colours are all fading. They were much more distinct about three years ago. The names of the Days of the week are all coloured. The syllable "-day" in each appears white: but the first syllables are coloured as follows:-

Sun- Was formerly in a golden light like sunshine

Mon- is a sort of grey green, but fading

Tues- a pale delicate blue

Wednes- a rather pale burnt sienna

Thurs- like varnished deal, only not shiny - a sort of dull yellow ochre

Fri- a jet black

Sat- white ur- dull grey - day white

This is the direction of the days, Sunday being exactly opposite me

~~Su M T W Th F S~~

~~Su M T W Th F S~~

Su M T W Th F S

Su M T W Th F S



Monday	is	Dark
Tuesday	-	Pink
Wednesday	-	Pale Green
Thursday	-	Sepia
Friday	-	Violet



September is Grey

In Music the five lines are girls all very thin
with dark hair. The spaces below the line in
the treble are boys.

No constant form for series of numerals.

Bad at Arithmetic.

Miss Effie Wilkes

Eldesl daughter of Mark Wilkes Esq.
of London School Board

Communicated by Herbert Rix. B.A.

Communicated by
Herbert Rix

p.7

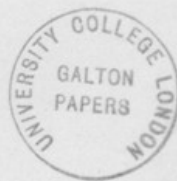
The shapes of the numbers vary. One is printed in letters. Two, the same. Three, is the printed figure (3) So, I think, is four. The shapes are vague after this. Six is in letters. Seven the printed figure (7.) 10, 11, 12 are printed figures; and all the 'teens' are figures, printed or written. Nineteen has no shape whatever: It is a patch of pale green light like a glowworm.

Colours: -

- One is drab grey
- Two - steel-colored
- 3 - ivory-colored
- 4 - very dark
- 5 - ivory-colored
- 6 - golden, very sparkling
- 7 - reddish brown
- 12 - is just the same colour as Wednesday

The colours are all vague and difficult to describe

The numbers all suggest persons. The first 20 nos are like a family of girls



The direction which the numbers take is rather marked

One begins on my left rather low down. I am about opposite six. They slope ^{gradually} upwards till they get to 12 when they veer gradually round to the right. At 20 they take quite a sudden turn to the right. After 20 they lose their shapes, but the tens are still very clearly marked out. At 100 there is quite a stop, and the rest are lost in space. 100 looks a very long way off. If I was doing a sum beyond 100 the figures would change places and come back to the units to whatever number I had beyond 100.

I am very dull at arithmetic. I could not do mental arithmetic at all quickly. If I were to do a multiplication sum in my head, I should write down the figures, but they would fade directly I went on to the next.

I know of no reason why the numbers should take certain colours. I learnt to count in the usual way without any ball-frame or helps of any sort.

Miss Mary Wilks. Second
daughter of Mark Wilks Esq. of
the London School Board.

Communicated by Herbert Rix, B.A.

Miss Effie Wilks. f8v
Communicated by Herbert Rix



^{many}
Smith & Wilks number from
communicated by Herbert Reig.

Nineteen has no shape, but is represented by a patch of pale green light.
One is dark green.

One is drab grey

Two - steel colour

3 - ivory -

4. some very dark color

5 - worry

Six - golden and sparkling

7 - reddish brown

The first twelve numbers are connected as one group. At 12, the series begins to bend to right. At 20 a further bend to the right. At 40 a sharp spiral bend round and upwards. Forms are indistinct after 20, but the tens

Clearly marked. At 100 there is quite a stop, and the rest are lost in space. When the numbers beyond 100 are used, the series shifts, and 101 stands in the place of 1, 102 in the place of 2 &c.

ONE TWO 3 4 5 SIX 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

Position of the Spectator

UNIVERSITY COLLEGE LONDON
GALTON PAPERS



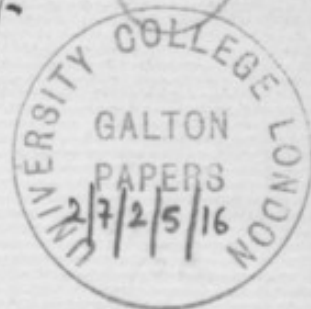
f.3v

Miss Mary Wilks
Communicated by H. Rix.

Mr. Romanes f10r
39 Devonshire Place

Regent's Park

Dec 31st



Dear Mr Galton

My Brother has handed me a schedule of yours to fill up, telling me at the same time that he had mentioned to you the fact of my having seen a mental picture of a cheesemonger's head lying on the counter in place of a Dutch cheese. I am, however, rather uncertain as to the manner in which I should answer the question in the schedule, as the kind of mental vision described in that paper, seems to be quite different from that of the cheesemonger's head, and other things of that sort which I am in the habit of seeing. By a voluntary mental effort I can recall the appearance of

a room, and by thinking of it a while ^{f 10r}
can imagine almost exactly what it was
like, but that is a widely different thing
from seeing it with the same distinctness
as if one were actually standing with open
eyes in the room, which is the way I see the
other kind of mental picture. These
visions appear suddenly with startling
vividness, and so far from depending on
any voluntary action of the mind, they
remain when I often wish them very much
to depart, and no effort of the imagination
can call them up. They come in greatest
numbers when I am exhausted by fatigue
or excitement, and they then appear in rapid
succession, and unlimited variety; sometimes
perfectly accurate picture of persons or scenes,
which I have known or witnessed, come into
view; sometimes faces or objects which I have
never seen. Sometimes their faces are very
beautiful, sometimes grotesque, sometimes
^(though more rare) horrible. I lately saw a framed portrait of a
face which seemed more lovely than any
painting I have ever seen, and again I often
see fine landscapes which bear no resemblance
to any scenery I can remember having looked
at. Very lately I saw for a long time the view
from our house in Scotland, the sky being
clear and a flight of wild duck (a thing I have

not seen for two years) flying from North to South^{file};
about half an hour afterwards the same view
reappeared, only this time the sky was cloudy,
and the ducks flying from South to North. Then
after that I saw a man dragging a woman
apt of the debris of a railway accident, and
her face of agony I never shall forget. These
visions have ~~no~~ ^{hardly ever any} connection ~~whatever~~ with
any subject of which I am or have been
thinking. Some time ago when returning from
the Houses of Parliament I tried hard to
recall the features and expression of some
of my favourite Ministers, but owing to the
distance from which I saw them ^{with very partial} ~~without~~
success, but a long time afterwards when
I had quite given up thinking about it, one
of the desired faces suddenly appeared with
far greater distinctness and nearness than
when I first really saw it, moreover with a
meek friendly look in the eye that was
most gratifying. When I see persons whom
I have met only once and some months
some months before, I immediately recog-
nize it as a face I have seen, but I often
have difficulty in remembering to whom
it belongs.

I fear I have wearied you with this long letter
but George thought you might be interested
in these visions as bearing so close a resemblance
* (See her correction of this in her 2nd letter)

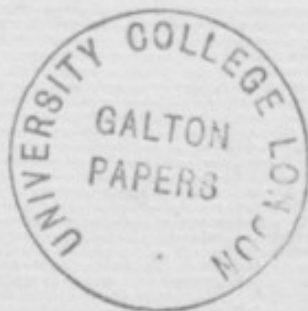
to dreams; indeed they seem to be the ^{f. 11v}
same in every respect excepting that in the
one case, I am unusually wide awake and
fully aware of the illusory nature of what I
see, but as soon as consciousness is laid
aside in sleep these illusions present them-
selves as realities.

Believe me,

yours very faithfully,

Charlotte Romanes.

P.S. I have filled up the schedule with
reference only to the kind of mental pictures
which are due to ^{the} voluntary exercise of
the imagination and memory.





39 Devonshire Place f.12r

Regent's Park 2

January 3rd 1880

Dear Mr Galton

I am so glad you were pleased with my letter as I thought you never would have had patience to read it. The story of the cheesemonger's head is this - When passing a shop in Tottenham-court Road I went in to order a dutch cheese, and the proprietor (a bullet-headed man whom I had never seen before) rolled a cheese on the marble slab of his counter, asking me if that one would do; I answered "yes" ~~and~~ left the shop, thought no more of the incident. The following evening on closing my eyes I saw a head detached from the body rolling about (slightly) on a white surface. I recognized the face but could not remember where I had

seen it, and it was only after thinking about it for some time, that I identified it as that of the cheesemonger who had sold me the cheese on the previous day. I may mention that I have often seen the man since, and that I found the vision I saw was exactly like him, although if I had been asked to describe the man before I saw the vision I should have been unable to have done so.

I find it difficult to define the difference between a waking vision and a mental image, although the difference is very apparent to myself. I think I can do it best in this way - If you go into a theatre and look at a scene, say of a forest by moonlight, at the back part of the stage, you see every object distinctly and sufficiently illuminated, (being thus unlike a mere act of memory) but it is, nevertheless, vague and shadowy and you might have difficulty in telling afterwards all the objects you had seen. This resembles a mental imagery in point of clearness. The waking visions are like what one sees in the open street in broad daylight, when every object is distinctly impressed on the memory and is not readily forgotten. The true kinds of imagery differ also as regards voluntariness, the image being entirely

f. 13r

subservient to the will, the visions entirely independent of it. They differ also in point of suddenness, the images being formed comparatively slowly as memory recalls each detail, and fading slowly as the mental effort to retain them is relaxed; the visions appearing and vanishing in an instant. The making visions seem to be quite close-filling as it were the whole head; the mental image further away, in some far off recess of the mind. I cannot tell ~~in~~ what part of the head a mental effort is made in; but both kinds of vision appear in the head and not in the eyeball. There is a third kind of thing quite different from those of which we have been speaking; in which the image appears evidently in the eyeball. This is due to looking for a long time at one object, especially if the object be a bright one, as a sunlit window, when the bright spaces for the panes and the dark lines of the frame appear distinctly when the eyes are shut. This kind resembles the making visions in distinctness, and the sudden and involuntary nature of their appearance (unless indeed you purposely look long at an object with the intention of making an impression on the

+ The best instance I have of this is one that I met with the spaters in front of our house in the Regent's Park, for several hours. all day afterwards I was tormented by seeing tiny black figures darting about in all directions and attitudes, and that not only when my eyes were shut, but even when looking at the white wall paper of the room. The figures then seemed to be on the paper

retina) but differ from these visions in that you^{FB} require to have looked at the object immediately or shortly before closing the eyes. The same object, moreover remains without change so long as anything is visible, there is nothing capricious or variable about it as in the ^{making} ~~mental~~ visions, and is altogether as distinct from them as they are from the mental images.

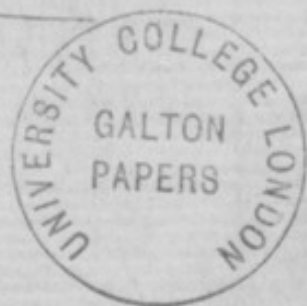
I remembered after I had sent my last letter away that there was one sentence in it which might be misleading. I said the making visions "have no connection with anything I am or have been thinking of." I did not mean by this that they never have; I should have said "hardly ever" (as in the case of the face of the Minister which I wished to remember) I may have been thinking of it some time before, and there have been cases (although ^{very} rare) where I was thinking of the object immediately before.

My Mother writes with me in very kind regards and all the best wishes of the Season to Mr Galton and yourself, and

Believe me,

Faithfully yours,

Charlotte Romane.





²⁰⁰⁸
Miss Romanes

p. 14

18, CORNWALL TERRACE,
REGENTS PARK, N.W.

Jan 13ⁿ

Dear Mr. Fawcett,

I send you my
impressions, such as they
are, but you will see I am
very commonplace.

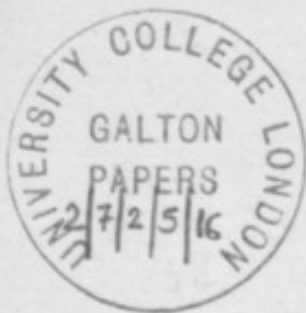
I am not sure however that
I am not "perfect" in the
same way as my sister.

With our united kind regards
to Mr. Fawcett & yourself

Believe me

Yours very truly

E. Romanes



Miss Nisland
about Miss Albright

f15r

Barford Hill
Warwick

March 30th 1880

My dear Sir,

I have heard to day
a most favourable account
of your Mariemont corres-
pondents - The father
is stated to be a Quaker
benevolent and enthusiastic.
The young ladies are very
well educated & clever;
one of them a mathematician.
The father is rich and

the daughters pretty, but
these are items which
of course have no merit
in the eyes of philosophers -
rather the contrary -

My informant rather
thinks that he sees
figures himself, but when
he is sure will let me
know.

With kindest regards

Yours very truly

Louisa A. K. Mearns

Miss Kaplan
about Miss Randall (x S. Mathews)

f16r



Barford Hill
Warwick

April 8th - 1880

My dear Sir,

You may perhaps re-
member that I told you
my Agent, Mr. J. S. Mathews,
thought he could see figures
mentally - I send you the
result of his endeavours -
He came out 7th Wrangler
at Cambridge so his con-
-clusions may be depended
on, but perhaps you will

not think them worth
having. Do not return the note.

Miss Randall saw an
omnibus yesterday on the road
to Warwick. At first it ^{was} some
fields off, then came quite
near to a gate; a man
got off it, but all vanished
in a minute.

Will you please to thank
Mrs. Falton for her kind
note & with our kind regards

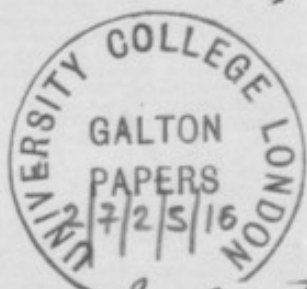
believe me
Yours very truly
Louisa A. Ireland

Mr Ryland

52 Hawthorne Row

November 14, 1879

f17r



Dear Sir

When you late to ad-
dress us last evening my
unexpressed thought was "of
course you are a Galton"
& immediately arose to my
mind's eye, our old lecture
theatre in Cannon Street
and among the audience I
wished to see, (in my imagi-
nation) I saw the late Dr
Jertius Galton - Henry others
I could seat in their places
in this old theatre - This strikes
me as an instance of com-
pined faces. I should say
of misadventure faces of the same
family - Excuse my thus

enlarging my replies ^{P. 17v}
to the written questions
and believe me to be

an interested hearer

Yours truly

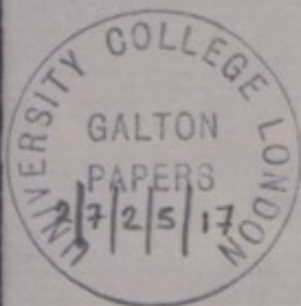
Susan Bylandt.



Mr C. A. Scott flr

Furton College
Cambridge

Jan. 23rd - 1880.



Dear Sir -

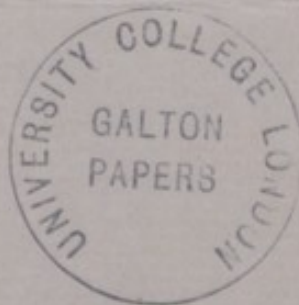
I have been much interested in the Questions on the Faculty of Visualising, so have tried to answer them - some I am afraid are vague and insufficient, but I could not, without introducing memory, make them more precise.

In reference to 13. 14. & 18.
I ought to say that I

am fond of Mathematics,
I have been reading them
here for the last three years -
I believe I first found
out what I have mentioned
suddenly about a year
ago, when reading a
little of the Theory of Sound,
but I know that I must
have read music that way
before that time.

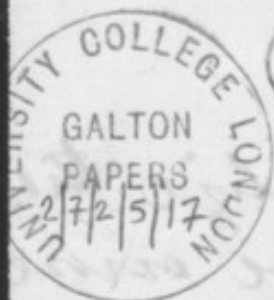
I shall be glad if the
answers I have sent are
of any use to you in
your inquiry -

I remain
Yours Truly
Charlotte Angus Scott.



Miss Shaen

f3r



15, Upper Phillimore Gardens,
Kensington. W.

Jan. 12. 80.

Dear Mr. Galton,

I have answered most of the questions on the paper you kindly sent me, but I do not think you will find any fact worth knowing in my answers, as I am pretty sure my powers of visualization are decidedly below the average. There was not room to draw my numeral line so I send that separately. - I cannot hold many lines of figures in my mental eye at once; I can remember them

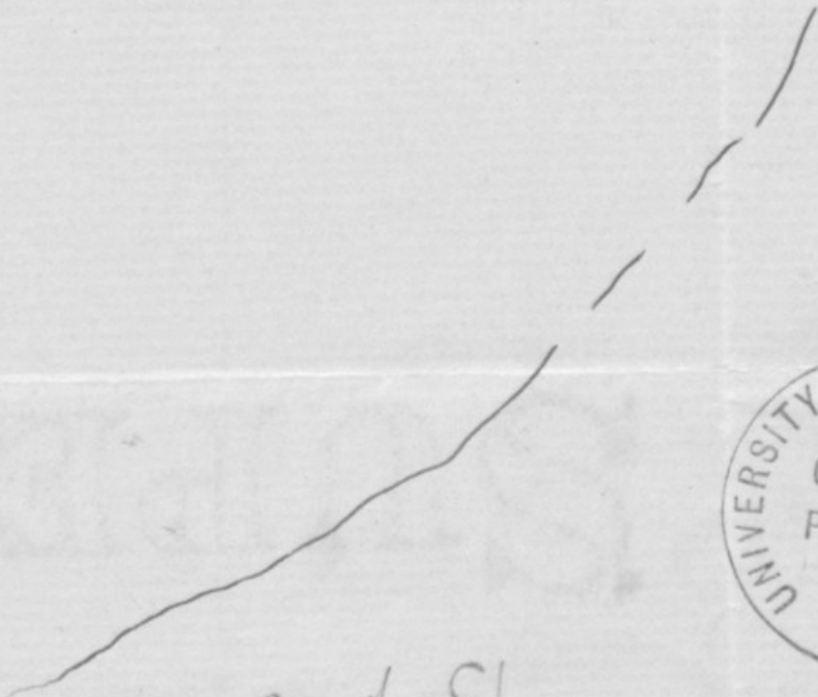
longer than I can visualize them
or perhaps it would be more
correct to say I can recall
them after I have ceased to
visualize them, and as I recall
them they re-appear figure by
figure.

In my line of figures they
are pretty constantly distinct
up to 40, & much used over
— as for instance 50, 51, & 52 —
beyond; but after 40 the greater
number only become distinct
when individually needed; but
I am always conscious of their
position, I know where to
look for them. —

Yours truly
Margaret J. Shoen.

f4

83
84
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98
99
100



Miss Shoen



82 81 80 79 78 77 76 75 74 73 72 71 70 69 68 67 66 65 64 63 62 61 60 59 58 57 56 55 54 53 52 51 50 49 48 47 46 45 44 43 42 41 40 39 38 37 36 35 34 33 32 31 30

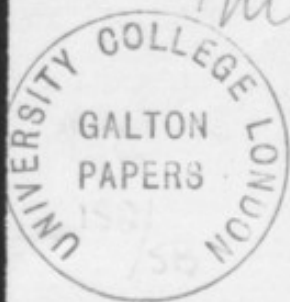
75

figures after 50 smaller & closer together, so that the line back from 100, to 1, does not mentally look as long as on paper.



Mull Shoren

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Mrs. Shaen

f6

(2)

15, Upper Phillimore Gardens,
Kensington. W.

Jan. 17. 80.

Dear Mr. Galton,

Thank you very
much for so kindly
sending ^{me} this week's "Nature",
both my Father and I
have read your article
with very great interest,
and I very much hope
that it will lead to your
getting a large supply of
further facts.

Yours truly

Margaret F. Shaen.

Miss Simmons
47 Mrs

ffr



The Vale,
Moseley.

Dec: 15th 1879.

(Dear Sir,

I am sorry
not to have replied
to your questions earlier
but my time has been
much occupied lately
as I am engaged in
School-work & the end
of the term is drawing
near.

With regard to

Tastes & Smells, I
do not actually re-
call them as if the
object was present,
if for instance I think
of a field of clover I
do not really smell
the clover, but I have
the same mental sen-
sations as if I did.
Sometimes the mere
mention of acids con-
verts the muscles of

my face almost as
much as the actual
last.

When I saw the vision
I was in perfect health,
it is not the only one I
have seen, but it was
perhaps the clearest.

It did not in the least
alarm me. I should
describe myself as
being of a shy, highly
nervous sensitive

Imperament.

Trusting these
answers will give
the information you
desired. I am

Dear Sir,

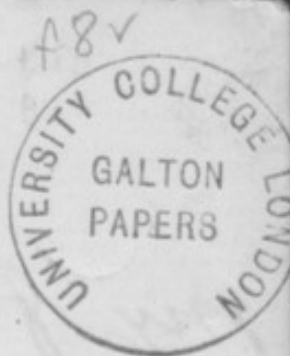
Yrs. Sincerely.

Rosa Simmons.

Miss R. Simmons
The Vale

Walsley

H. Birmingham.





(? Mrs.) R. Simmons

f. 3r

A Vision

Sitting quietly one evening, in the drawing-room, I saw, or seemed to see a female figure hovering in the air over the road which separates the garden from our neighbour's. The position was horizontal, the face turned towards the north & the hands were stretched forwards palm to palm as if in supplication; the expression of the face was one of deep sadness. Presently the figure descended into the garden, walked rapidly, with downcast eyes, towards the drawing-room window as if intending to enter, but after a moment's hesitation instead of doing so, seated itself on the side of the steps, rocking itself backwards & forwards as if

in great mental anguish. After
a time it rose, looked sadly
at the house & walked away
in an opposite direction to that
in which had come & disappeared
through the shrubs. Immediately
after I saw it sitting, still with
sad face & downcast eyes, in
a singularly shaped boat, which
without being propelled moved
swiftly over the waters of a lake.
I watched it into the shadow of
the opposite bank; as soon as the
boat reached the shore the figure
stepped from it; walked up a
wooded bank & then turning to
the left walked on until a curve
of the hill hid it from my sight.

N. Simmons.

The Vale.

Mr Seley.



W. Simon

f10r

Birmingham
August 12. 1880

My dear Sir,

Please accept my
thanks for the copy of
your two papers on
Mental Imagery and
Visualized Numerals wh.
you have kindly sent
me. They are highly
interesting and seem to
me to show that you
have really opened
up a new method or
department of the study

p. 10v

of psychology. Notwithstanding
repeated observation on
myself. I am still unable
to claim the power of
mentally imaging objects;
Sometimes, however, on
very slight occasions,
it is as though a mist
were swept away and
faces, in particular,
suddenly presented
themselves, with considerable
distinctness, which I
could not myself recall.
In other words, a limited
power of imaging is in
me, but it is not now
under control. I think,
however, that it might
have been or possibly
even might yet be

file 9

brought under considerable
control. Your explanation
of the lack of the power
in men of scientific
habits of mind seems to
me quite correct. If I
am not mistaken, my
own power of ^{freely} imagining
increases & decreases
in proportion, as my
occupation is more or
less concrete.

Your investigations are
likely to throw light on
the subconscious activity
of mind - a subject
so much neglected by
psychologists till recently.
But one of prime
importance both for
purposes of science and

education.

f. 11v

Dear Sir,

my dear Sir

Yours faithfully

D. W. Simon.

Francis Galton Esq.



Mr Archibald Smith.

f. 12r



St. Pancras.

Putney S.W.

March 13

Dear Mr. Galton,

Thank you very
much for your letter &
for sending me the reprint
of the Nature article which
I shall like very much to
possess - I was interested
in hearing that the author
of personified numerals was
Mr. Ward - as he is an
intimate friend of James's

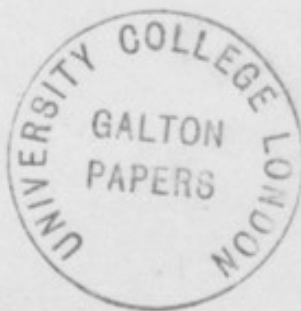
I have met him at Cambridge -

My course of figures is in
dreamland & has very little
reference to the object ac-
tually before my eyes. As to
other images they seem in
a definite place & if I in
imagination move my eye
balls the effect is the same
as it would be in reality
Another image comes before my

Eyes - as for instance in
thinking of the breakfast
table if I ~~cannot~~ think of
Cooking away from the stove
- kettle I look at the
sugar basin or china tea
cups -

I remain yours very truly

Edw. L. Smith



W. S. Archibald Smith 414r



Bank.

London S.W.

Dear Mr. Galton,

Send answers
to your questions according
to your request - I am
encouraged by seeing that
you have already had
something like my childish
ideas about the characters
of numbers sent to you - I
had already ^{nearly} written my
answers when I saw your
paper in Nature - but felt

as if the conceptions were
too silly to put into writing.

I was very sorry not to see
Mrs. Faltin the other day.
Hope she is pretty well.
Will you give me my love
& believe me to remain

Yours very truly

Susan P. Smith

Would you like more answers
if I can obtain them
from any intelligent persons?



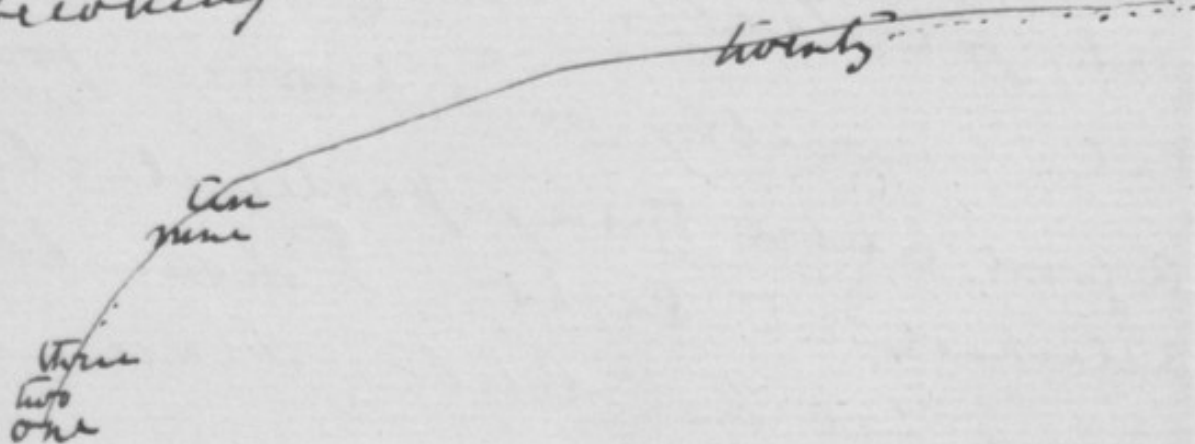
W. A. Smith



p. 15r

Numbers present themselves
in different ways. In childhood
I had a distinct moral cha-
racter in my mind for each
low number - the even numbers
being decidedly the superior
characters. Eight was a special
favourite - kind gentle & ready
to help on the little ones -
seven a selfish creature caring
only for itself - nine, a tyranni-
cal, generally in a hurry - four
a good little thing particularly
attached to eight. I distinctly
remember the little dramas
the figures used to enact in my

Sums. So this day the prime
 numbers seem to me what
 harsh & self subsisting - "at
 distance from their kind" -
 & twelve is to me a more beau-
 tiful number than ten from
 the many multiples that make
 it up - in other words its kindly
 relations to so many small numbers.
 They also appear in an as-
 cending curve. Thus at first
 & becoming less so after 10 or 12



The higher numbers present themselves in numerals "341" but with no special background.

Can it be that those who associate colours with numbers were taught to count with coloured counters or on the frames with coloured beads on wire which formerly were used -

~~At least~~ a hundred



English

f. 16v

Historical dates arrange them
now according to the Kings of
England in a picture with six
Kings in each row - This is due
to my having had a disordered
juggle of the Kings of England
in that form - Other histori-
cal dates appear in numerals

B.C. 753.

1525 A.D.

The dates of what may be
called personal experience
by the ^{dates of the} events of this parents'
Lion's own life appear in some
what the same curve as the
numbers beginning at about 1800.

Jeannette Stacey ^{f17r}
2 Creechey Rd
St Leonards NSW 2257



Dear Sir

My cousin Mrs
Albright has sent me
yr note with a request
that I should enlarge
my answer to yr interest-
ing question concerning
the vocalizing of mammals
- as it gives me great

pleasure to do -

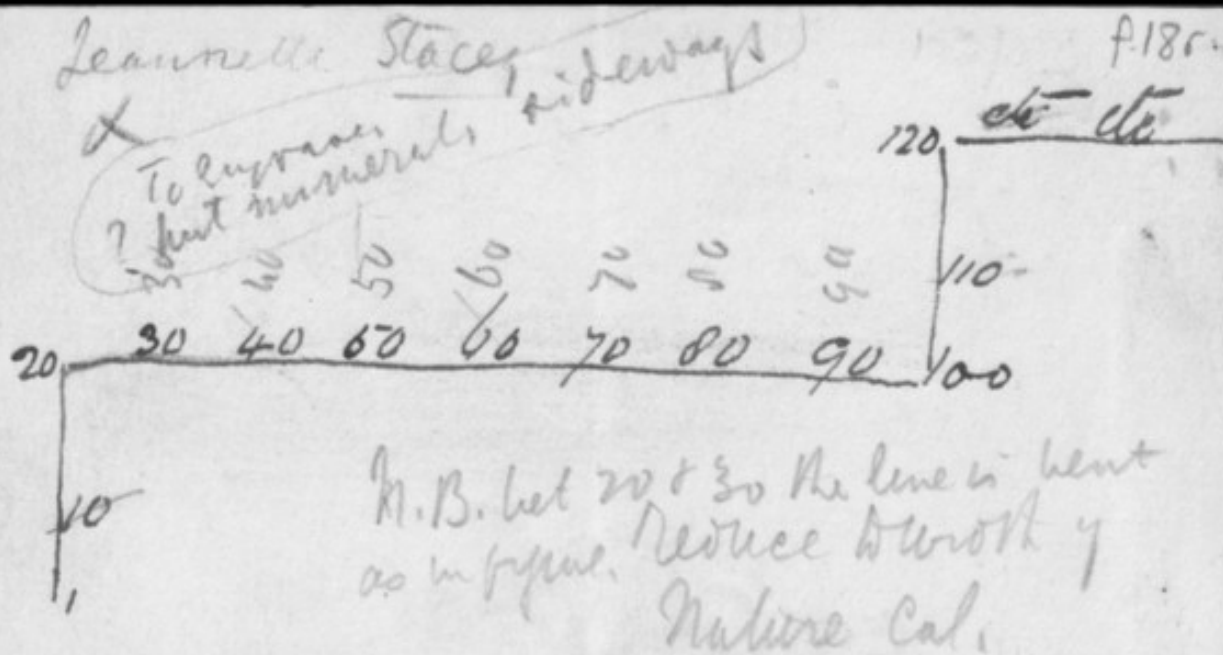
I also enclose a little
sketch of my sister's ^(aunt - who'd see)
'visualizing,' as it is, I
think, rather vague.

Believe me

Yrs faithfully

Leannette Henry

I shall be -

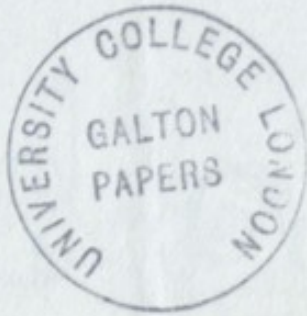


The figures are about $\frac{1}{4}$ inch
 in length & in ordinary
 type. They are black on
 a white ground -

200 generally takes the
 place of 100 & obliterates
 it.

There is no light or
 shade & the picture is
 invariable. J.S.

418v



R,
W.
FICE

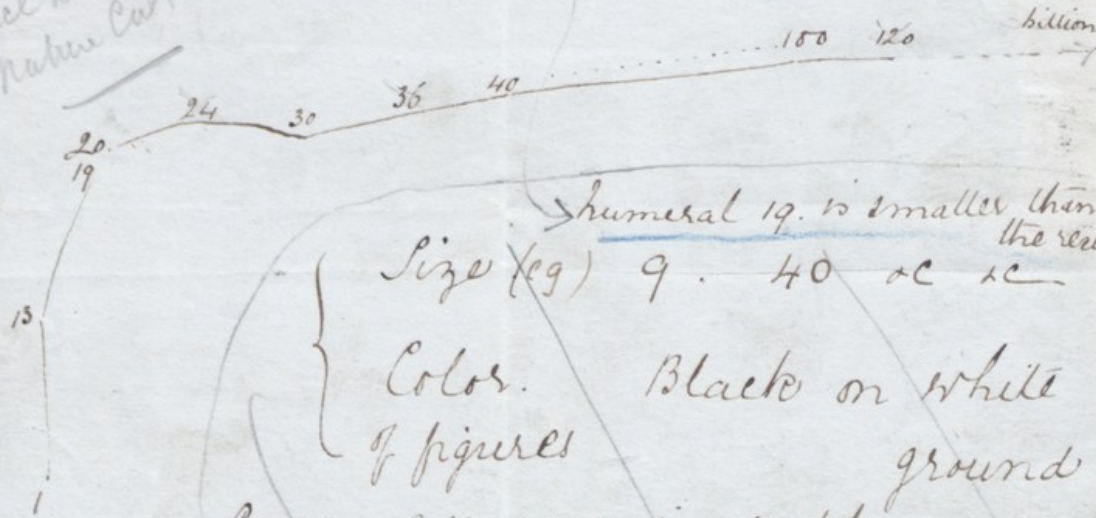
x

Revised History
of Nature Club

Anna Stacey

The Lagrange
has attention E the 19
being smaller than the rest.

P13x



Humeral 19. is smaller than
the rest
Size (eg) 9. 40 ac ac
Color. Black on white
of figures ground
Course of figures invariable.
Anna M. Stacey

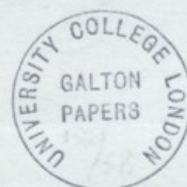
VII

19

FORNICAL
VICTORIA
OF GREAT
FORECAST

f13v

IV
METEOROLOGICAL OF
VICTORIA STREET, LONDON, S.W.
OF WEATHER
FORECASTS.

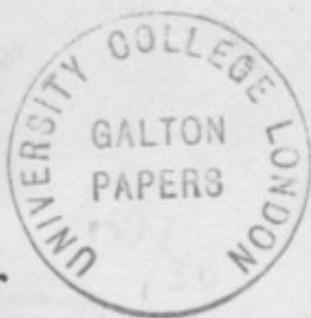


Jeannette Stacey f20r

2 Archery Rd

S' Leonards on Sea

Nov 30 - 79



Dear Sir

It will give me
much pleasure to get
what information I can
about our family power
of "visualizing" -

I have 2 Sisters & one
brother & they will I know
be happy to describe their

manner of visualizing
Our parents are not
living, but Mrs Albright
is my father's sister &
I have asked Mrs
Albright to find out
if her mother & her
mother's sisters resemble
each other in this
respect - I have also
written to my mother's
sisters to find out
if how they visualize.

f21r

I have sent one of yr
papers to my brother
at Cambridge, & tried
to tell him how to
answer the questions -

I enclose my sister
Anna's paper & also
the answers ^{to the same questions} by my
youngest sister.

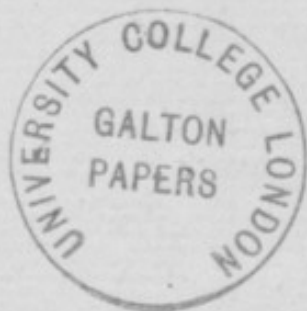
Believe me
Yrs faithfully
Leannette Hacey

Mr. F. Galton

Wm. Steeg

F22

2 Anchem Rd
Leonardo - Jan 15.80



Dear Sir

Many thanks for
sending us the copy of
"Nature". It has much
interested us very much -
The diagrams of our own
"visualizing" are perfectly
correct. Believe me

Yrs truly

H. J. Stanley.

Mr. Stephen

f23r 1

deal more

The Red House - Westcott -

Mr. Gorking - 22.2.82

wanting a book again this summer

My dear Louisa Sweet



It is curious that I was meditating a letter to you just before yours came - mine being prompted by an article in the Daily News & its special occasion a message to Mr. Galton - wh. as I have got so far I think I will give, before beginning

upon our own domestic
 concerns - only I must
 just thank you for having
 found the energy to write
 all of yr. own accord! It
 is very pleasant to be so
 remembered -

well I gather from the D. N.
 that Mr. Galtou has been
 investigating people's ways
 of going to sleep - I was
 much surprised to read
 of the visions - luminous
 clouds, faces, & what not -
 wh. the writer of this

article speaks of a
familiar experience in
going to sleep - never
having seen anything
myself. Mrs B. however
says that I soon find if
my stomach was ever
out of order - & she
herself sees all sort of
things - people, & big & little

But I want to mention
a small discovery I have
made - wh. I dare say
has often been made
before - but mine is

really quite independent.
 You know I suppose how
 often one catches oneself
 (this at least is my
 familiar signal of ~~offense~~
 sleepiness) ~~beginning~~ thinking
 something a little incoherent
 perhaps even downright
 nonsense - just before
 one loses consciousness -
 lately I have (not only
 often distinctly recalled
 these incoherent sentences
 but in several cases
 also the thought I meant
 perfectly coherent.

by them

2 Mrs. Stephen f25r (2)

And so I have satisfied myself
that the cause of this
incoherence is that one
^{at that stage of sleeping}
uses the wrong word
for things - just as people
do in certain affections
of the brain - I cannot
give you an actual
instance, as I never
happen to have made
any note of one - but
I can tell you the sort of
thing I mean - It is
as if one sh^d say
"I wrote those rosebuds"
meaning those letters.

I don't know whether this
experience will have any
sort of interest for Mr
Galton - but I mention
it for the chance -

well to return to ourselves -
I wish I could pay you a
return visit in Gr. Room -
& bring some spring
delights with me - I cannot
tell you how much I am
enjoying them - I did
feel a good deal the
worse bodily, but much
the happier, for my

London visits - ~~but~~ for
3 or 4 weeks after I got
back - but now I am fully
rested - & have been ^{much}
enjoying the profound
quietness of the winter
time, without any
of the drawbacks from
weather wh. might have
been expected - It has
indeed been a wonderfully
fine ~~year~~ ^{winter} - & now the
garden is all full of
miracles! such clumps
of bulbs, such dazling

makes of crocus, & troops
 of pure white snowdrops -
 but these last are almost
 gone by - & trees & bees
 & poultry all rousing
 themselves to wonderful
 new activity - This morning
 our first brood of chickens
 & pair of young pigeons
 have been hatched - It is
 wonderful to have so many
 things - & I cannot put
 into any words the
~~so~~ deep reaching balm
 & food it is to me to live
 among these country

Ellen Stones



High School
Carmarthen

p.27r

July 12th 1881.

Dear Sir,

In thinking of any word
or any single letter, I usually
see it printed in distinct type,
about the size of ordinary news-
paper print, such as ^{that of} a leading
article in the "Times". The colour
is confined to the vowel-letters,
and does not spread beyond them.
I suppose the most exact des-
cription I could give, would be
to say the vowels were printed in
colours, yet where this is really

The case there is a want of
harmony in the word which
is not the case in my thought.
Each word is a distinct whole
& is not cut up into separate
portions of different coloured
letters - But on the other hand
each part of a word tends to
the colour of the vowels of which
it is formed. I have always
associated the same colours
with the same letters, and
no effort will change the colour

of one letter, transferring it
to another. Thus the word
"red" assumes a light-green
tint, while the word "yellow"
is light-green at the beginning
and red at the end. I cannot
explain why, in my mind
these 2 colours do not exactly
blend into one another, and
yet there appears no break in
the word. Occasionally, when
uncertain how a word should
be spelt, I have considered
what colour it ought to be, &

have decided in that way. I believe this has often been a great help to me in spelling, both in English & foreign languages. The colour of the letters is never smeared or blurred in any way. I cannot recall to mind anything which should have first caused me to associate colours with letters, nor can my mother remember any alphabet or reading-book coloured in the way I have described, which I might have

used as a child.

I do not associate any idea of colour with musical notes at all, nor with any of the other senses.

Miss Hughes told me you were anxious to get any returns from Wales with regard to the visual faculty. I have not found that any of the girls I have to do with possess it at all. Out of about 20 girls varying from 12 to 18 yrs - not one



f29v

connects any idea of colour
with letters or words. All
I could find out was that
some saw figures beginning
at the bottom & going upwards,
while some see them going
downwards. One saw the days
of the week forming a circle,
others saw them going horizontally
from left to right.

Perhaps you may be interested
in the following account, from
my sister, of her visual faculty:



"When I think of Wednesday,
I see a kind of oval flat
wash of yellow-emerald green;
for Tuesday, a grey-sky-colour;
for Thursday, a brown-red
irregular polygon, and a
dull yellow smudge for
Friday".

Believe me, dear Sir,

Yrs faithfully

Ellen Stow.

Miss Ellen Stoney F31

Days of the week appear:-

Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday.

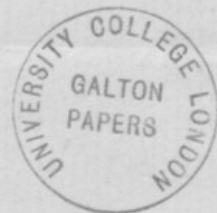
Days of month:- 1st 2nd 3rd etc not very definite -

Months of year go upwards - do not appear as words, but as kind of spaces of certain length -

June
May
April
March
February
January

Numbers go upward - r in the abstract seem to be only about

20
19
18
17



Mrs Ellen Stone
Letters of the Alphabet.

p32r

The vowels of the English language always appear to me, when I think of them, as possessing certain colours. ^{of colour} I enclose a diagram of single and double vowels, as they invariably appear to me. I have made them, in the diagram, larger than they seem to me, in order to show the colours more distinctly. I usually see letters, printed in type of ordinary size.

Consonants, when thought of by themselves, are of a purplish



black, but when I think of a whole word, the colour of the consonants tends towards the colour of the vowels.

For example, in the word "Tuesday"; when I think of each ~~word~~ letter separately, the consonants are purplish-black, "u" is light dove-colour, "e" is pale emerald green, and "a" is yellow. When I think of the whole word together, the



first part is a light grey-green, and the latter part yellow.

I am familiar with the German alphabet, and German letters follow the same rule as English.

I cannot in any way explain the colour which I attach to vowels, I have no recollection of seeing the letters so coloured in any book.

I am an Englishwoman,
and am head teacher in
a High School.

Ellen Stones

31 Parkhurst Rd

Holloway.

N.

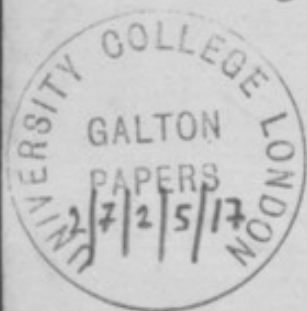
April 23rd 1881.

"y. Miss Sarah Ann Storer
Times" Office

f341

Leopold

February 16th, 1880.



Dear Sir

I should have replied
to your courteous letter before,
had not numerous
engagements prevented.

I now return the half-
sheet of the paper you
sent me, with some
replies written thereon.

My mental powers have
always been the same in
these things, and I do not
feel that I have the

time to enter upon the
fresh fields which
your other questions
would throw open.

I send you a half-
sheet of foolscap, on
which I have written
some features of my
memory which might
interest you, and be
of service. I merely
send them for the latter end.

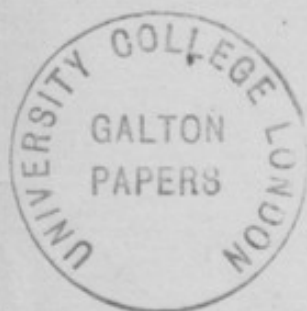
I have always been
entirely independent of
artificial aid. My mind

p.35

which was as quick in
apprehension, and as
tenacious in ~~abstention~~
retention in childhood,
as it is now (at the
age of thirty) has always
worked entirely naturally.

I am, dear Sir,

Faithfully Yours
Sarah Ann Stowe



P.S. I have prefixed "Times"
Office to this letter, as my
private address is
indeterminate, should you wish
to write to me again.

present indeterminate.

Any communication,
however, addressed to
me at the "Times"

Office, Newport, will
always reach me. I
inclose my card.

Should you at any
time write, apprising
me of your intention to
visit Newport, I will
at once reply, giving
you my private
address, which may

f37r

be as at present, or
may be changed.

There were a few things
in connection with my
memory which I did
not mention on Monday,
as I was afraid of
wearing you. Perhaps
they might interest you.
As I mentioned them
I am acquainted with
various books, from
which I can take
any part selected
at random, and thus
go through long poems,

p37v

spelling the words backwards,
from the last to the verse.

I may now add, to
show the spontaneity of
this backward spelling, that
if a sentence is read to
me from a book which

I ~~can~~ have never seen
before, I can immediately
spell it backwards, from
the last word to the first.

I can also compose a
short poem on any given
subject in five minutes
(sometimes less), and
immediately take the words
spelling them backwards, from the last to the first.

f.38

Miss S. A. Stowe,

THE "HEREFORD TIMES."

asked for a sketch picture
Sept 28/80
Sykes
7 West View Terrace. f39r

Idle Road

Bradford (Yorks.)

Sept 9/80.

Francis Galton Esq.

Sir.

I have just been reading your article on Mental Imagery in the Fortnightly Review for this month. Your remarks on the ~~and~~ peculiar arrangements of the numerals by some persons pleasantly associated recollections of an old school of amusement of mine viz. that of placing the figures in the relative positions as they always have appeared in my mind from the earliest times of which I have any recollection whatever.

On coming across the particular passage I refer to you in your article I at once asked my wife what

incline. as do the corresponding
36. 37 & 38. After fifty I get hazy
& cannot fix them definitely, each
number as I think of it seems to come
up hard & bright at a particular
place at the time & then vanish.

100 however is firmly rivetted
in a certain place that I cannot
give the bearings of, but it never
moves & always appears nailed fast.

Above the 100 I cannot fix any.
The thousands & millions float
about in haze or connect with
so many ~~to~~ places from the units
figure on a slate.

Yours &c.

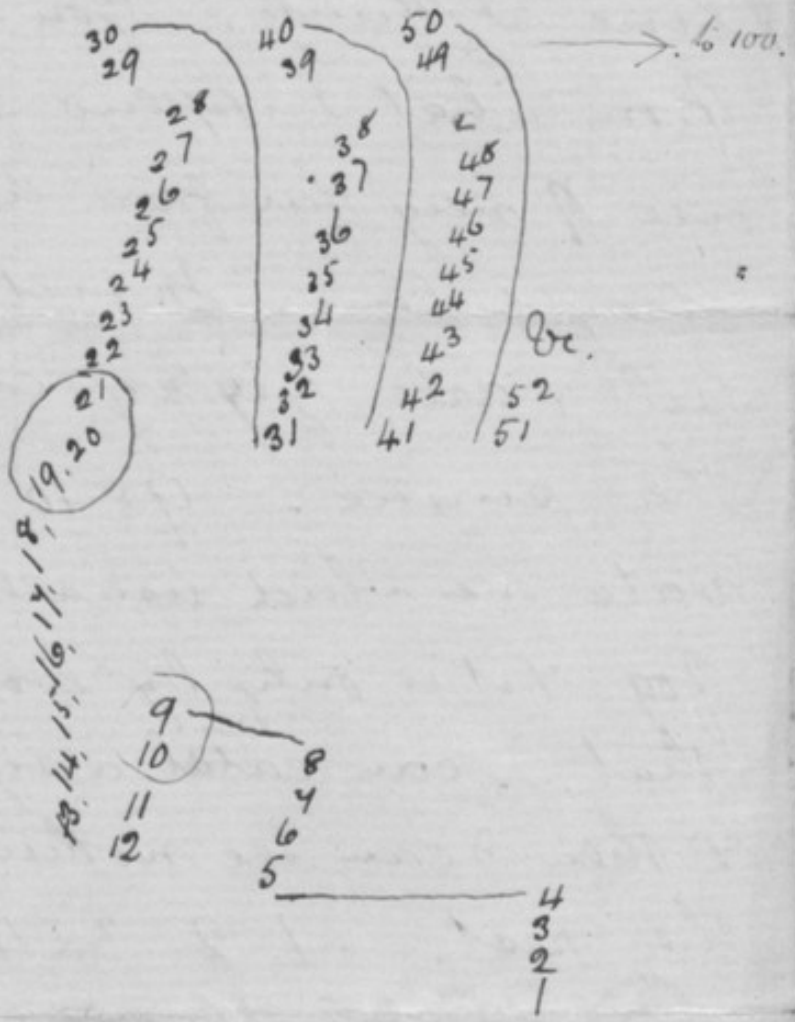
Thos. Percy Sykes.



f40x

were the relative positions of the
numerals in her mind. She answered
"I don't know, all in a straight
line I think". You will see
from what I append that mine
are ~~of~~ very far from being in a
straight line. In fact it is a very
hill & dale zigzag course that
they pursue. 9 & 10 are in a deep
vale over which usually hangs a
fog & it is only by looking hard
that I can catch a sight of them
& then I can see nothing on which
they rest. 1. 2. 3. 4 & 5 are
on a firm level road. 6. 7. 8
mount up a steep rocky incline.
From 12 to 18 there is an ascending
hard road. 19. 20 & 21 are in
another deep ~~of~~ misty vale which is
the same with 29. 30 & 31. 39. 40 & 41 ~~are~~
26. 27 & 28 ~~are~~ ascend another steep

f. 40v



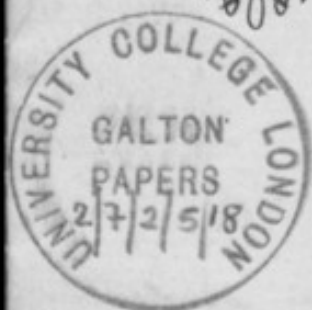
Mr Tanner

f.15



9, Montagu Street,

Portman Square W.



Swiss Cottage

Winton

Feb^{ry} 9th 1880

Dear Sir,

On reading your article in
"Nature" of Jan^{ry} 15th, I at once
recognized that I always visual-
ize numerals; and I have
endeavoured to represent what
I see in a diagram, which I
enclose.

When using the numerals for
sums, I mentally carry that part
of the sum which I am working
to the place of the figure I want,
and make ^{use} of it there. I never

displace a figure.

In Mental Arithmetic I work
the sum as I should do on paper,
still taking my sum & the
numeral wanted -

I have added a diagram of
the mental picture I see
whenever I think of the books
of the New Testament.

This has evidently been produ-
ced at two different periods;
because in my youth, when the
Spirit of James was familiar
to me, I was ignorant of any
criticism of the Gospels. I can
almost remember dropping

the "Gospel according to the Hebrews"
into its place. f2r

Whenever I think of the months
of the year, the printed names
appear floating in space just
as the numerals do. January
is a little above me on the left
hand, and ^{they follow} ~~are~~ a sloping direction
to December below me on the
right - When I calculate
that "so much a week makes so
much a year" I always
work the sum down in Decem-
ber.

"Quarter" days are virtualized
in their respective places -

I may add that I had the
usual education of a

f2v

young lady of 25 years
ago; so I had no training
in mathematics, or science.

I visualize imaginary events
vividly - especially, danger;
the mental picture in the latter
case being so strong as often to
cause involuntary & powerful
contractions of the muscles,
as if I were shrinking from
the danger. When thinking
of the possibility of my child
falling out of window, I have
seen him pass before my eyes
as I sat at my window, into the
area below, & have shrunk
together with horror.

I recall indifferent faces



Mrs. Tanner

f3r

with ease; but the power of
doing so decreases as my
affection for or interest in
the person increases; and
I can never see my children's
faces when they are away.

The figure and manner
never fail me: it is only the
face; and when I meet
them, their faces are never
quite what I expected.

I recall any photographs
readily.

I never can recall a voice;
but smells and tastes are
vivid enough.

I have tried to find out whether



any of my children have
the power of visualizing; but
I can only trace it in the
youngest boy, of 9 years old,
who suddenly sees the months
of the year as I do.

My little girl, of 13, says she
cannot recall a face, not
even mine, when absent.

I have written to my eldest
son, & my brother. Should
they tell me anything worth
sending you, I will send
it.

Believe me, Dear Sir,
Very truly Yrs

Mary W. Tanner
Tanner

Mrs Tanner

Thross Cottage, Nutnor,
9 Marlborough St 30th March 1880
Portman Square

Dear Sir,

Enclosure
Sincerely Robert

I postponed thanking you
for the copy of your Memoir
on "Virtualised Numerals,"
which I am very pleased
to have, & in the hope of
getting some one to
answer your questions;
but at present I have
been unsuccessful.

So I have filled up the
paper myself -

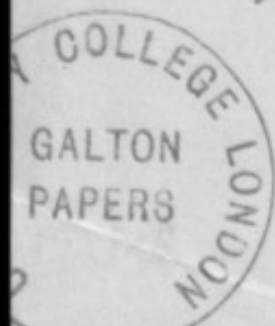
Enclose you my

f4r

brother's notes, as he
sent them home after
reading your Memoir.
(Mr. Kingsley Roberts
3 Powis Villas Brighton)
I fail to trace any
power of visualising
clearly in my children,
and I have no other
near relations.

Believe me, dear Sir,
Yours very truly

Mary W. Tanner



The other Epistles along this imaginary line
which is not visualized.
faint.

St James's Epistle



Self when thinking of the
three first Epistles -
position always reversed.



Luke



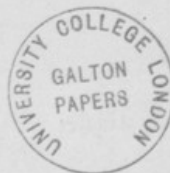
Mark



Matthew

St Paul
in person above me
& in light

Wm Tanner f5



Supposed Gospel
according to the
Hebrews.

Self

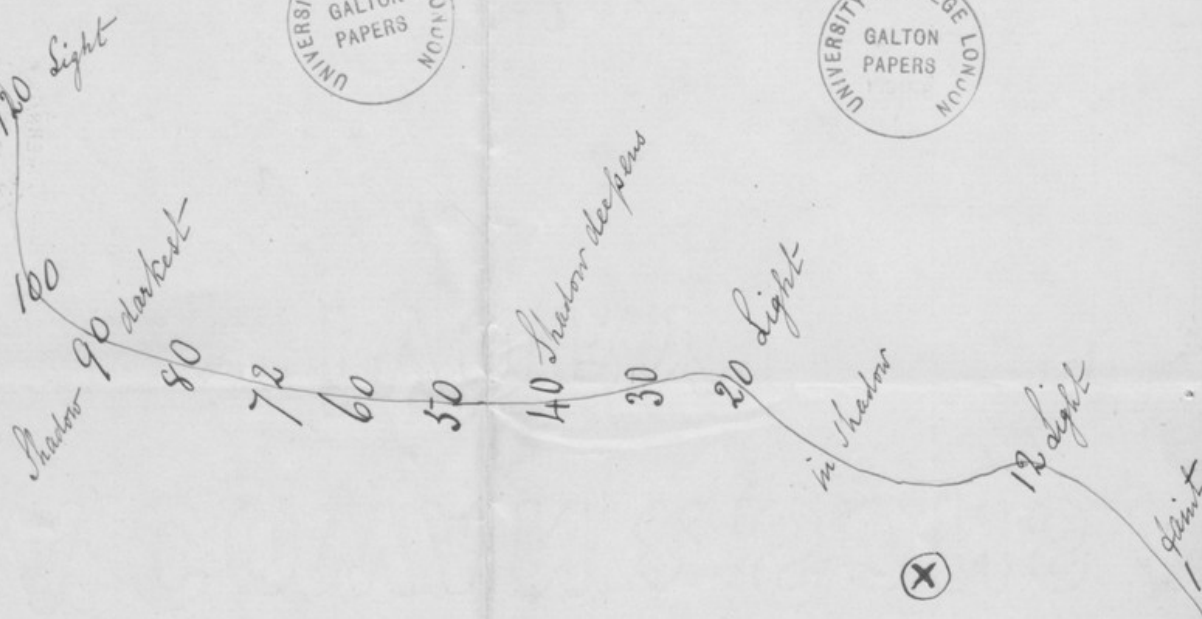
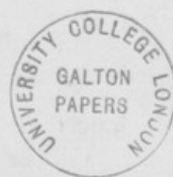
Revelations
high above & behind me.
an imaginary scene
in heaven!

St John -
Never visualized either as individual or book.
light very bright - very far away
in distance.

Similar to printer
up to 1000 due
at 1000.


Mrs Tanner

76



No colour & no background. Dark figures floating in space of neutral tint. Figures printed.
Units always less clear than the groups of tens, and do not appear unless
called up. My position is always at \otimes - facing the "tens". The line
is only put to show the position of the figures, which are half erect on a horizontal
plane.

Communicated by Miss Martineau for
Mrs Turner no relation
apparently


old lady, 50 & more
(Mrs Turner, Nottingham.)

"Even and odd numbers have
very distinct associations. The odd
ones seem to me more eccentric
individuals - cleverer; the even more
reliable and respectable; probably
from the early impression which the
words odd and even conveyed.

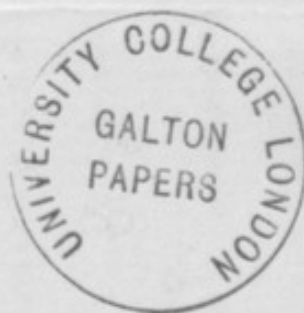
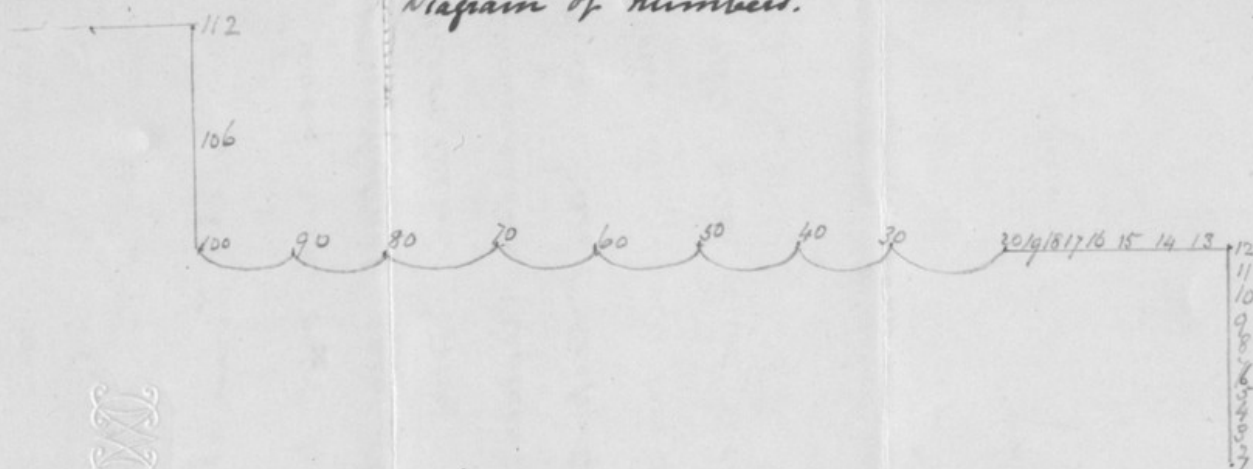


Diagram of numbers.

f7v



and so on to 1000, after which the general impression remains but the cyphers become indistinct as the numbers increase. The numerals remain in relation to some fixed points, taking the form as at the beginning.

Diagram of the year.

f8r

(Egg-shaped, small end below.)

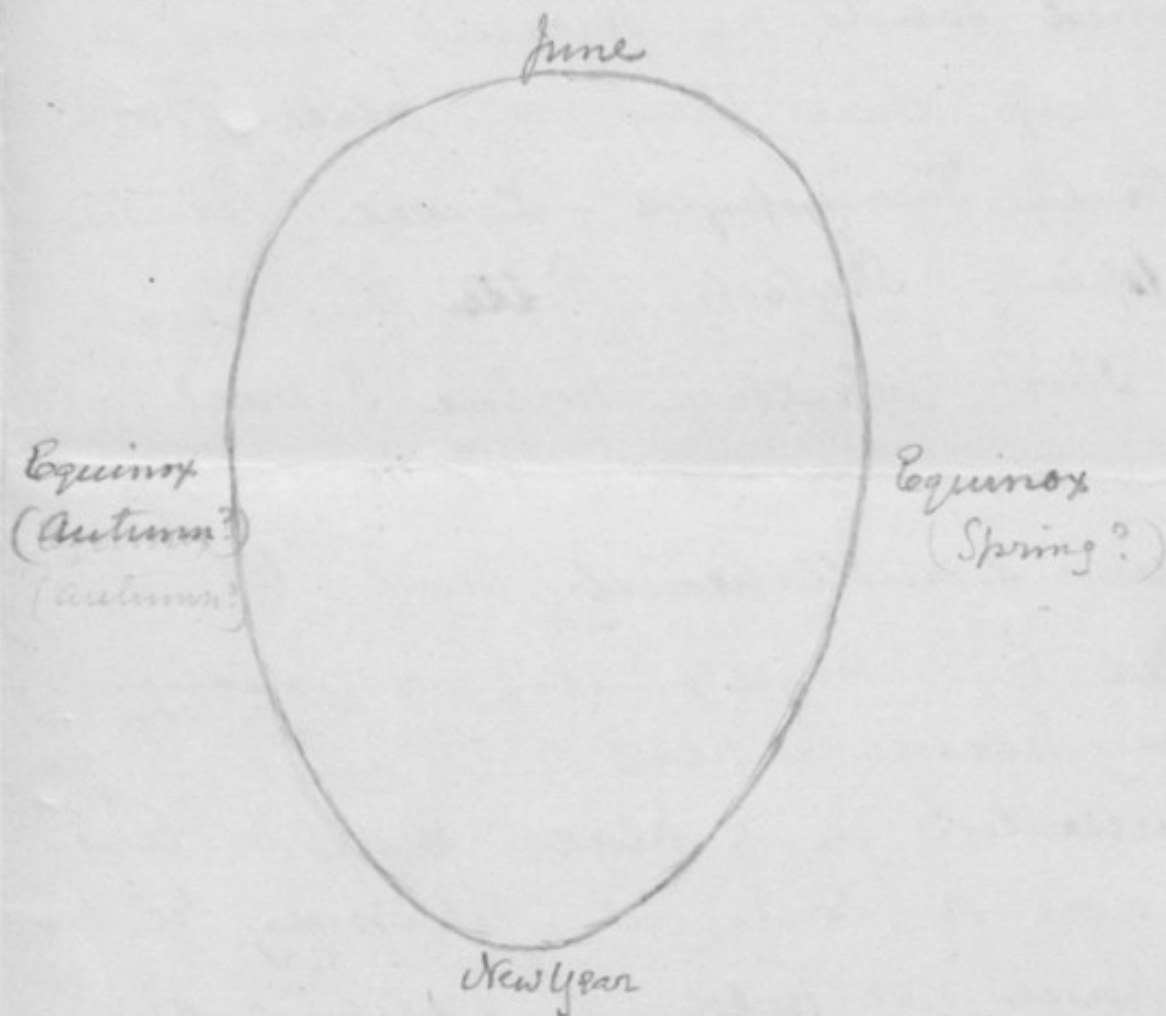
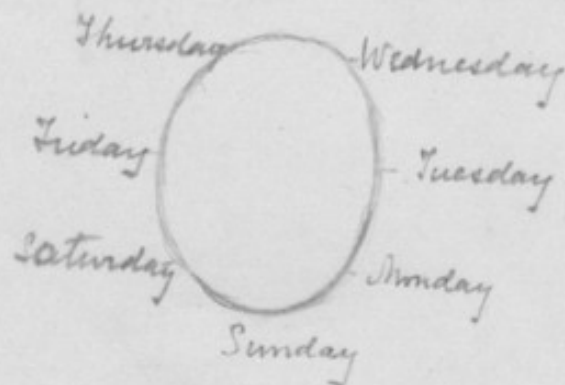
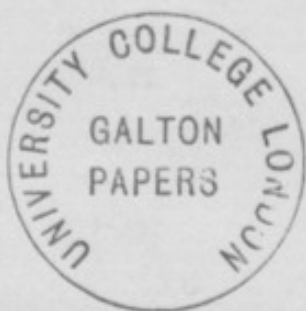


Diagram of the week. (oval.)



" I see all historical Characters or marked events in present times on the map where they took place. For instance Thermopylae - Leroses. Brutus - Philippi. Shylock. Peter the Great. In short, whatever name I meet with in reading, the place in the map is present simultaneously, and (till I looked into myself) unconsciously. Every person I hear of is always represented in a place more or less known or conceived, - it may be in a house, or field, or Ireland or Scotland, according to some remote association, not distinguishable or noticed by me at the time. "



1 Dim not-comparable

2 Not well defined at any time. No point of sharp definition

3 No.

4 I can see by apparently a glance four sides of a room three sides of a die the whole of a globe.

5 Within the reach.
No.



6 I cannot retain an image at all.

7 No to all those questions



8 I can recall memory but rarely with precision and have very little pleasure in doing so.

I never try to form mental pictures from the description of memory in books.

9 Recalling memory seems to me simply an act of memory not in any sense a reality.
No never

10 Numerals are represented simply as printics.

11 I have not any special aptitude for mechanics.

12 A
B
C
D
E
F

cannot recall either

13. No aptitude.

14 I do not remember any difference.

f10v

Miss Temple
The Palace
Exeter



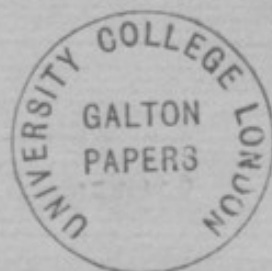
1. Dm not comparable to reality.

2. No, some objects stand out clearer than others

3. No, not quite distinct & natural

4. I can see four sides of a room - ^{is nearly certain the case if not it is that they present only} but I can not see more than three faces of a die nor more than one hemisphere of a globe at one instant of time

5. H. M. the head.
No.

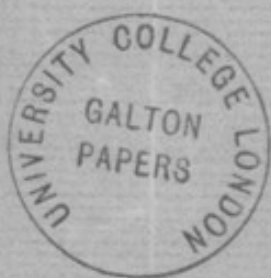


6. For a few moments - but
it soon begins to grow dim
It doesn't become wearisome
but simply vanishes
7. No to all three questions
8. Very fairly, & I find pleasure
in dwelling upon it -
I can to a certain extent -
9. ^(the middle question)
I am never able to call up
a vivid image in the dark -
10. They always appear to me in
a printed form -
11. I have no aptitude for any of
these subjects -



12. My mental representation of any of these objects is very faint indeed.
13. I can sometimes recall scraps of tunes
14. I should fancy they were rather more, but I can not really remember -

Miss Agnes Temple -
The Palace -
Inver-



Miss Maria Turrell 23 Hagley Rd
Edgbaston f.145
Dec. 16th 1879



Dear Sir

I regret much that in consequence of the anxiety & extra work entailed by the dangerous illness of a member of our staff I have quite forgotten to send the particulars for which you asked. I will enclose a sketch of the way in which I visualise numbers but you will understand that I am obliged to make it much more defined than what I actually see, as the images are really hazy & I was quite

unconscious of seeing anything
until I came to think about it.
I attribute my method of adding
partly to having been taught
in childhood by means of Darnell's
'Arithmetic made Intelligible to
Children' which teaches to add
to a great extent with reference to
the nearest ten. With regard to
the colour of words, my sister
writes on this subject 'It is only
names that are coloured with me
and I have just discovered two
facts, viz. that the colour depends
on the initial letter & also that
I am guided almost entirely
by colour in liking or disliking
combinations of names. Thus Rose
Mary is to my mind a sort of
tautology as both are "lake" of
different shades, "Rose" being deeper
than "Mary". Names beginning

415r

with 'A' are blue, 'C' deep barley-
rigger colour or lemon or some
shade of yellow - 'S', white, or
occasionally Emerald Green.

I cannot tell you more just
now, as if I think about it
the colours do not come unvoluntarily
but when told of names I
always think 'That doesn't go'
or 'That goes very well' according
as the colours harmonize or not
Though the same initial letter
usually calls up the same
colour the shade varies.

That is my sister's account—
with myself, as I said, words
are tinted but not coloured
& I can only distinguish
the shade with great difficulty
& uncertainty, except in the
case of names, and in these
as with my sister special letters

p. 15v

seem to call up special colors
although in my case the color
is not determined by the initial
letter. Words containing 'a's or 'e's
are usually of a light hint
while 'u' or 'i' gives a dark
hint & 'o' is intermediate. 'H'
always gives a yellow hint
to a word & 'l' a blue hint
thus the name 'Pauline' seems
to be dark & bluish at the
beginning & transparent &
yellowish ('barley, sugar colors' in
fact) at the end, but my
impressions are too unstable to
classify very accurately.

With regard to the visualizing
powers of children, it may
interest you to hear that are
of my nephews from the age
of six to eight or thereabouts



Marion Turrell

file 2

appeared to be in constant
communication with three imaginary
companions called respectively
Spinner, Hopps, and Little
Miss. The two latter seemed
to be quite secondary personages
but 'Spinner' seemed to be
never out of his thoughts, &
was always referred to by him
as authority for his actions
especially his acts of disobedience.
When questioned about these
fancies, he answered with
extreme reluctance, saying only
'As he is a boy that I know'
adding however on one occasion
not a real boy - I think him'
I believe that this boy &
his mother must have been

visualizing powers, as they have both been able from a very early age to draw any object that they have seen, with curious accuracy of detail, & I have seen one of them in drawing a soldier on horseback, begin at the hoofs of the horse & draw upwards, which looks to me like copying a mental image. I could procure details from the mother of these children if you think they will be useful to you.

I have no means of ascertaining whether or not our peculiarities are hereditary, as I have lost both my parents & their relatives.



are mostly abroad. I am
extremely interested in the
subject and shall look forward
with pleasure to your publication.

Believe me, Sir

Yours faithfully,
Maria Turner

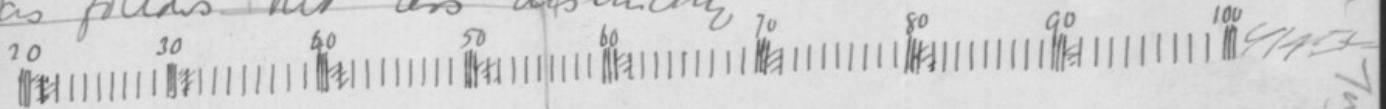


f18r

only engrave as much as will go into Native Cal.

As far as 12 the numerals appear to be concealed in black shadow - from 12 to 20 is illuminated space in which I can distinguish no divisions. This I cannot illustrate because it is simply dark & light space but with a tolerably sharp line of division at 12.

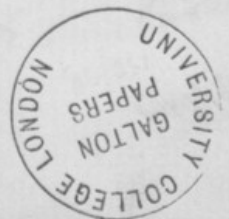
From 20 to 100 the numerals present themselves as follows but less distinctly.



In adding I seem to throw a sort of mental lassos from one mark to another, usually perhaps to the corresponding one in the next division & then estimate how many places forward or backward I have to go but as often I divide the number to be added into

Meth. Merica Tubel

two parts, the one supplementing to the heaviest ^{P13v} ~~ten~~
& then estimate the number of places over, in
which case I am often deceived by the odds
& can't be place too little or too much.
This seems to be natural to me when I do
it consciously but in doing long calculations,
reckoning marks &c I add quite mechanically
& then am never inaccurate, so that what
little visualizing power I possess is rather a
disadvantage to me than otherwise & it
seems to me to be diminishing





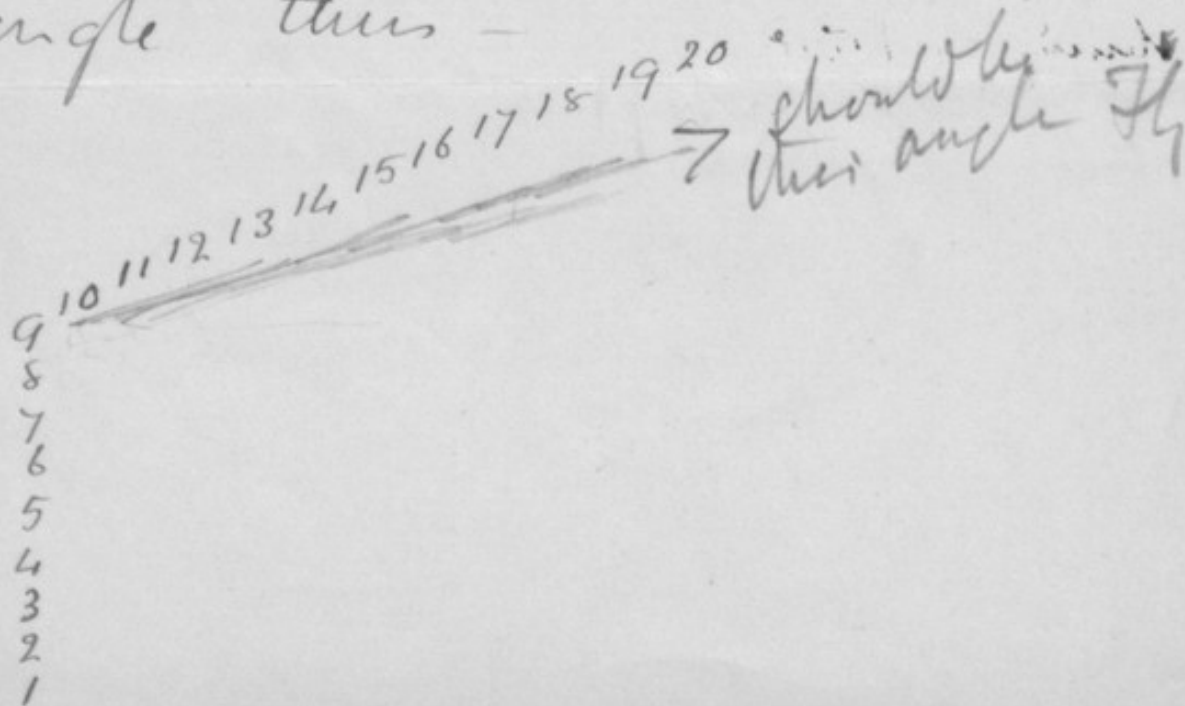
f20r
23 Hagley Road
Edgbaston
Dec. 25th - 1879

Dear Sir

I have just come upon
a passage in the Atlantic
Monthly for February 1873
which I think may interest
you. It occurs in an article
on 'Idiosyncrasies' by Miss
H. R. Hudson, and runs as
follows (p. 199)

'I did not learn my letters
from a pictorial alphabet
I have only seen one dwarf
in my life, but I can never
look at a capital B without

seeing a dwarf as plainly
as I see the character, or
at an S without straightway
beholding an over dressed lady
with a boiler glass in her
hand. 'I' is inseparable from
a milestone & 'Q' from a
serpent. The nine digits
will ascend in a straight
line before my mind's eye
& the other larger numbers
will start off at a queer
angle thus -



What connexion is there between^{f21}
an obtuse angle & the Arabic
signs?

Believe me, dear Sir

Yours faithfully
E. Turrell

p. 200

"I cannot imagine what led me to locate
the places as I have. Of course they
originated in vague & unpredictable fancies.
But they are given facts and I can no more
dispute them than deny that the sun is
shining as I write"



~~Miss~~ Turrell 3 Hagley Road
Edgbaston f22r
Jan. 25th 1880



Dear Sir

I am much obliged
to you for the copy of
'Nature' which I found
on my return to Birmingham
last week, and have found
your paper extremely interesting.
No part of it is so curious
to me as the apparently
unaccountable variations
in colour & illumination.

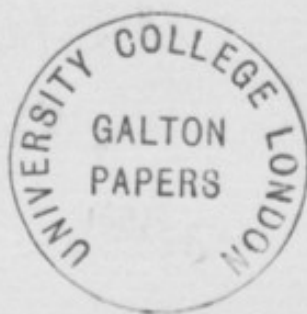
of the visualized numerals —
we can understand that
peculiarities of localization
may, as one of your
correspondents says, 'mark
stages in early calculation'.
I have not yet been able
to get an account from
my sister of the visualizing
powers of my nephews, but
she has promised not to
forget it. I am on the
look out for statistics on
the subject, but am quite
surprised to find how
difficult it is ~~for~~ to get

people to take a real interest in it - men especially, as you say, seem to understand it so little and become really irritated if one persists in talking what seems to them such nonsense.

I have come across one individual who, when playing without notes, visualises the piece of music which she is playing - this, I fancy, is not a very common case. I have not however at present been able to find any case in which

colour is associated with
musical notes

Believe me dear Sir
Yours faithfully
W. Turrell



Alice Woods c/o P. E. Senell Esq. flr
S. Clement's Hill
Norwich.



Dec: 16th /79

Dear Sir,

I am glad to comply with
your request, & send two fables;—
one, as near as diagrammatic
representative of my visualization of
numerals as I can well get;
the other a fable of the visualizing
powers of ~~an~~ my relatives.

I find it very hard to express
my numeral line with accuracy.

f. lv

to prevent imagination from
coming into play as soon as
I concentrate my attention
on the matter. I have tried
however to guard against
this as much as possible.

Might I ask you to send
me a dozen of the printed
papers to be filled up, as
several of my acquaintances are
anxious to ~~send~~ have them?

I remain

Yrs faithfully

Alice Woods.

UNIVERSITY COLLEGE
GALTON
PAPERS

I have this morning
received from Pitts the copy
of nature you so kindly
sent me, & am much
obliged to you for it.

The diagram certainly does not accurately represent my visualization but it bears a good general resemblance.

Thank you also for your
note, which was forwarded to
me.

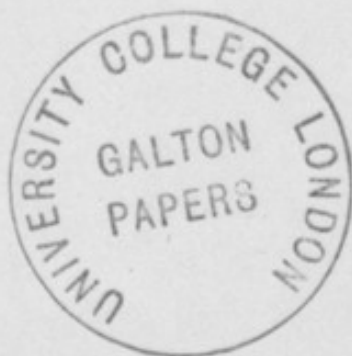
I am collecting more filled
papers for you but have
not got them all in yet.

One boy of 14 has filled
up a paper, & remarks
that he finds his power
of mental visualization
has greatly increased since

last year. I think he is a
 boy who might be relied
 on to collect statistics for
 you from his school-fellows
 if you wished it. I believe he
 has much comradie of colour with
 numerous who he has not mentioned
 remain

Yr faithfully

Alice Woods





Gilton College. f4r
Cambridge.

Feb: 8th 1880

Dear Sir,

I am very sorry I cannot
succeed in getting anything better
than the enclosed as my numerical
diagram.

What I particularly wish to avoid
is the appearance of a band, but
this seems almost impossible as
paper directly I begin to give
the gradation of shading.

The relative distance between the
numbers is also very hard to
be accurate about.

I have corrected a mistake as
to colour for it is the ~~20's~~
twenties not 30 oh: are yellow.

I have made the number
immediately after 10 somewhat
darker than they ought to be,
but I wanted to try & represent
the sort of break & chaos
wh: comes after 10.

Yours truly

Alice Woods

Mr Alice Woods

46

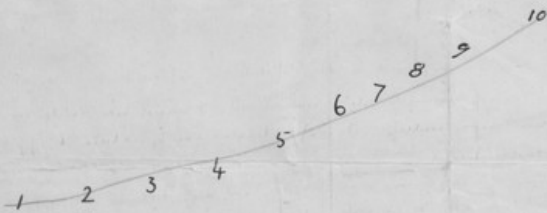
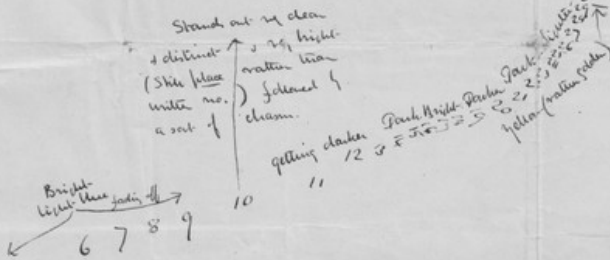


Table I

Do not make suggestion from this but from the accompanying sketch - this is sent merely to explain difficulties.

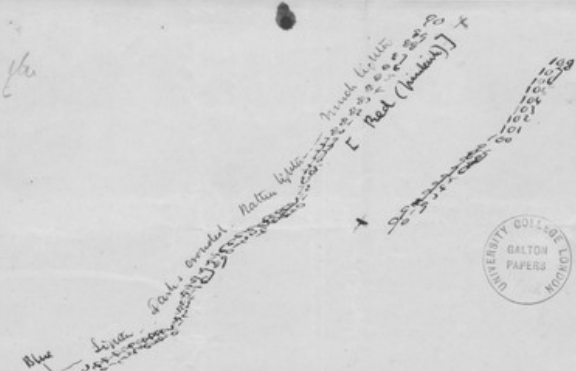


Darkest 1 2 3 4

On careful examination, I find the association in color has been marked then I suspect when I first assumed the position. As a child I had a great liking for these no. 6 and 7. I have since to be six years old. I had also an excessive love of blue, so perhaps this account for the connection (?)

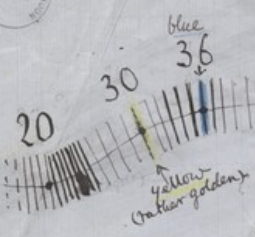
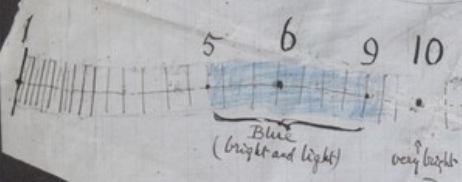
N.B. I learned arithmetic in a thoroughly old-fashioned unscientific style. The 1st step was to learn to count without the least conception as to what the numbers meant.

Alice Woods

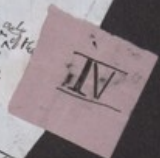


I find it very difficult to represent my visualization of numbers diagrammatically. I scarcely ever really see the lower no's written. I might know exactly where 6, 7, 8 etc. is to be found. I cannot represent the crowding together of no's in some places, nor the extreme position they occupy; nor can I at all adequately express the confusion & yet clarity of the line. On either side the line there seems to be indefinite space. But there is a boundary at 1 beyond which I have to look for minor quantities. After 108 - notion of place became hazy & indistinct. Then I can visualize the higher no's in respect to their position, if I make the effort. I think of 1,000,000 as a big far off high up. When multiplying 6.5 x 6 I know instantaneously the product will be 39, I look to see what no. it is. If asked to multiply 14 x 17 I go up to the place where abouts I expect it will be & am baffled. I do not know where to look. There is more space between no's for 80 - 90. The highest & darkest my possibl. is the line no's. have some connection with the event of my life, the no's which correspond to years of my age which are remembered by a more vivid memory more distinct.

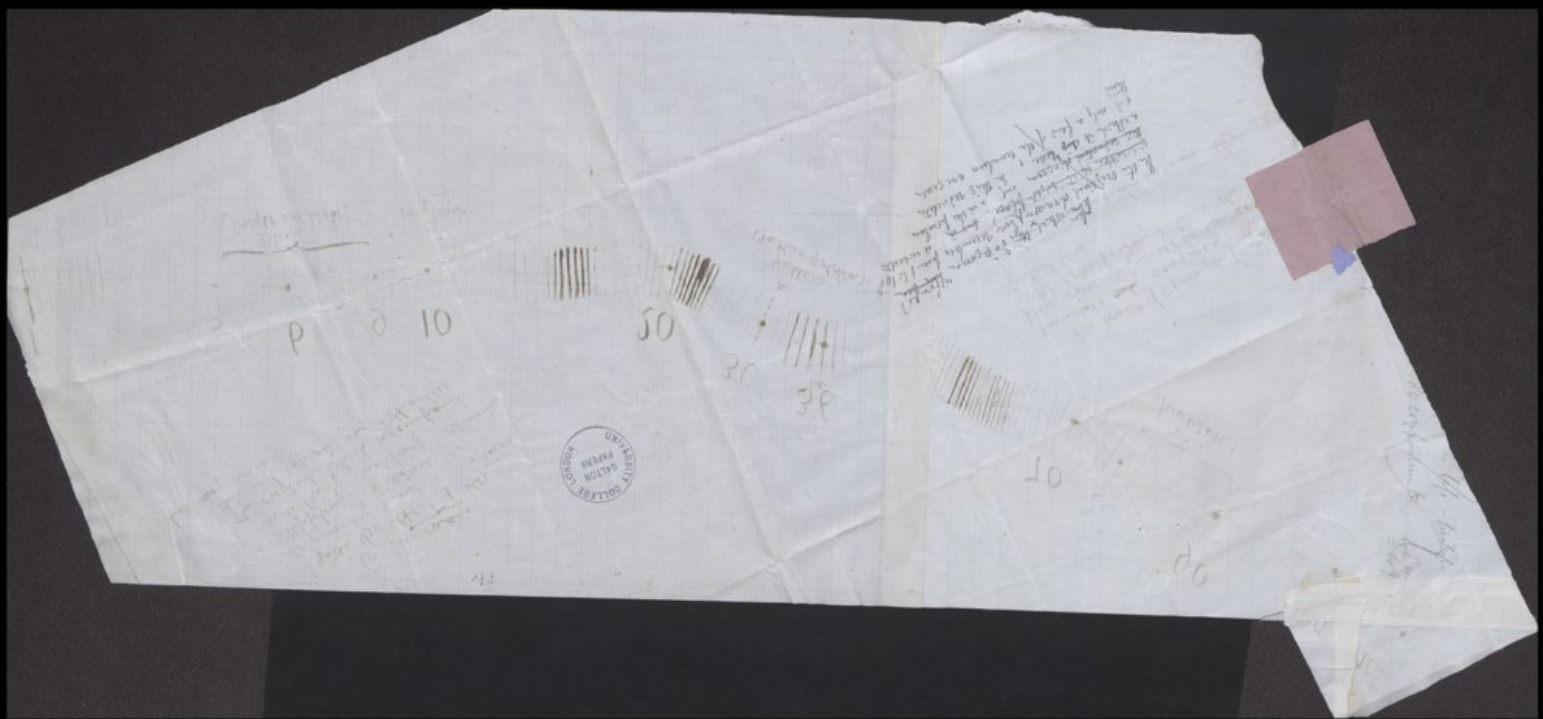
To give the effect of the
 colour by some appropriate
 stippling or to reduce to
 the original which accompanied
 the first article.



For want of space, a few
 numbers only are given. The
 places where they would be seen are
 at the corresponding dots on the
 central line.
 Data are plotted where the
 figures would appear.



Revised version of Galton's
 The lines are gold-colored



f.8

7