

4. Have you had any remarkable *dreams*, whether coincidental or otherwise?

5. Have you had any remarkable *visions* or *auditory experiences*, not of the nature of apparitions and not of a coincidental character?

6. Do you know of any *visions* or other interesting experiences of *dying persons*?

7. Have you ever had any *apparitions* of living or deceased persons, whether coincidental or otherwise?

8. Have you ever had any experiences in so-called *clairvoyance* or *clair-audience*, representing really or apparently supernormal knowledge of physical objects, places, or events out of all possible range of normal sense perception?

9. Do you know of any remarkable phenomena associated with or apparently due to hypnotic conditions?

10. Have you ever had any *premonitions*, or experiences really or apparently forecasting future events?

11. Have you ever had any experiences in *thought transference* scientifically called *telepathy*?

12. Have you ever had any unusual experiences under the influence of ether or chloroform?

13. Have you ever had any unusual experiences in connection with the use of narcotics or stimulants, whether taken for medical or other purposes?

14. Have you ever had any personal knowledge of instances of subconscious stimulation of other persons or personalities, in other words cases of alternating personalities, or occasional instances of subconscious mental action of an interesting character?

15. Have you ever had any experience with automatic writing or drawing, the Ouija board, and the Planchette?

16. Have you ever had any experiences with mediums or psychics so called?

17. Have you ever had any experiences in connection with "*haunted*" houses?

18. Have you ever heard any *raps* or noises which apparently could not be explained by ordinary causes?

19. Have you ever witnessed the movements of objects without apparent physical contact and under circumstances suggesting unknown or unusual causes?

20. Have you ever observed, or had reason to believe, the existence of real or apparent supernormal experiences among animals of any kind?

21. Have you observed or known any phenomena among the blind or the deaf and dumb that were apparently not explained by ordinary causes?

22. Do you know any persons who have had any of the experiences enumerated in the above questions? If so, can you ascertain name and address and also whether we can be permitted to have communication with the same?

Please to address all reports and records to Dr. James H. Hyslop, 519 West 149th St., New York, N. Y.

WAS GALILEO GALILEI TORTURED?

To the Editor of *The Open Court*:

With reference to the question of Galileo having been put to the torture, I have made investigations with the following results:

1. It has not yet been proved that he was actually put on the rack.

2. The *original* record of the Verdict and Abjuration was written in Italian but has at various times been translated into Latin.

3. The passage (quoted in *The Open Court*, Jan. 1908, p. 9, par. 3) "and you Galileo Galilei defendant, question examined and having confessed as above, we say judge etc.," might lead some to suspect that actual torture was applied, but in the Italian original it runs thus: "e te Galileo Galilei, reo, quà presente processato, e confesso come sopra dall'altra, diciamo, pronunziamo etc."

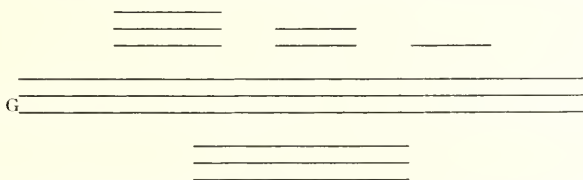
4. Those who maintain that Galileo was actually tortured have endeavored to make the most out of the words "*rigoroso esame*" in the passage "giudicassimo esser necessario venir contro di te al rigoroso esame," by putting on them the construction that the Inquisitors judged it was necessary to put Galileo to *actual* torture in order to test the sincerity of his submission. In the translation you have used, the passage occurs on page 9, par. 2.

5. The most that can be said, it appears to me, is that Galileo was *threatened* with torture, but it has not been proved, nay more, it seems very unlikely that torture was actually applied.

LONDON, ENGLAND.

JOHN F. SUBRA.

THREE-LINE STAFF FOR MUSIC NOTATION.



The three lines represent *do, mi, sol*, or 1, 3, 5, of the scale in all musical expression, and for all the "parts," the left-hand as well as the right-hand. The staff is transposable, the key being denoted by letter, as G, from the middle octave of the standard absolute scale. Of course *re* and *fa* come in the spaces, and between the main staff and its duplication above or below come *la* and *si*.

This method dispenses with "signatures" and many of the "accidentals." For an illustration of the latter, a run of five octaves in "The Flower Song," having nine accidentals, has not one on this three-line staff with A for the key-line.

But the greatest advantage of this proposed system is rapidity of reading. For illustration, it is difficult for one standing at a distance to count the stories of a "sky-scraper" building, on account of the uniformity of outline; but were they marked off in threes the task would be easy. This fact, in conjunction with the unchangeableness of the syllables and numerals on the staff, reduces the burden of learning to read, and the reading and manipulation on the piano or organ, to less than a quarter of what it is now; and this is true whether one plays by letter, syllable, numeral or interval.

This plan, in connection with the transposable key-board for the piano or organ, formerly manufactured to a small extent, still farther reduces the labor of reading and playing, probably to a tenth of the present requirement. Every performer has favorite scales of touch keys which he can manipulate