of persons who were kneeling before a picture of the Deposition from the Cross noticed that the cheeks of the Madonna were wet with tears. Not to enter into long details, the whole matter was most carefully investigated, and after many delays and every precaution, it was established beyond all doubt that the eyes of the Madonna open and shut. I understand that Annunziata Gasparmi, who first witnessed this phenomenon, is still living. A superb basilica has now been built, wherein the Holy Picture is enshrined. When recently I visited Campocavallo I was favoured by being permitted to examine the picture closely. It is of rare beauty. Moreover, I myself distinctly saw the eyes open and close. Of that there could be no sort of question.

In the parish church of Limpias, a village of about 1,300 inhabitants, Laredo, in the eastern part of the Province of Santander, is a wonderful crucifix, the eyes of which open and shut. These extraordinary manifestations, which commenced on 30 March, 1919, have been witnessed by thousands of people. They have been, and are yet being, inquired into and most rigidly tested. Von Kleist's 'The Wonderful Crucifix of Limpias,' translated by G. E. F. Reeve (Burns, Oates and Washbourne), gives a very detailed and interesting account of the phenomena. I may add that in a study of Mystical and Miraculous Phenomena, which I have prepared, I am devoting a chapter to the question of these Mysterious Figures and Pictures with Moving Eyes.

Montague Summers.

As I have dealt with the above phenomenon in the MS. of my forthcoming book 'Scientific Paradoxes and Problems and their solutions broadcast from 2LO,' your readers may like to have the explanation in advance. There is no trick, secret, invention, or mystery about the matter, and no special knowledge is required by the artist; in fact, we should probably be correct in saying that no artist originally tried to produce the effect, and if he did he probably did not know the principle underlying the matter. If a portrait looks at you all, then of necessity it must do so whatever your position in the room, and it would indeed need a trick, secret or invention to make it do so in one position and not in another! It is merely a simple problem in solid geometry—a stereoscopic effect. The human face and head is not flat, the nose in particular projects well in front of the eyes, but in the case of a painting the whole of the features are represented on the plane of the canvas. Suppose you are in the presence of a living sitter, that you are well to her left and that she is looking straight at you. Now move well to her right. As a good sitter she will not move, even her eyes. Do you think she will be looking at you then? Of course not, and you will be well aware of the fact that she is looking away from you. Why? Because chiefly of her nose. This will hide her left eye from you in your second position, from which, in fact, you will see different portions of her head and face from what you saw from your first position.

If you repeat the experiment with her portrait you will find it appears to follow you with its eyes, because its flat nose cannot get in the way and hide one or other eye. You, in fact, see the whole portrait, and the same parts of it, from all positions, even though in some it may be somewhat foreshortened. Naturally if the eyes of the portrait do not look at you in any one position, then wherever you are they will not look at you.

In regard to the apparent opening and closing of the eyes of some portraits, it is partly a cumulative effect of a faint picture on the retina. The eyes are faintly represented in the picture both in their closed and open positions, and if we concentrate on one of these we see that part of the drawing more strongly than the other. It is, as Mr. C. Nelson Stewart suggests, closely allied to the effect produced by the "tumbling cubes." It is perhaps more closely allied to the puzzle pictures in which you are required to "find the villain" or what not. Having once found him it is difficult not to see him:

A. S. E. Ackermann.

17, Victoria Street.
Westminster, S.W.1.

The phenomenon referred to by Mr. Nelson Stewart in which the eyes of a portrait appear to follow one beholding it from various positions is fairly easy to account for. If the sitter for portrait looks straight at the painter, and if the painter represents the eyes of his subject with the light reflected from the cornea as he sees it, then those eyes must always give to a person beholding them at any angle the impression of looking straight at him.

Herbert Maxwell.

Monreith.

The picture by Gabriel Max, 'The Head of Christ,' in which the artist has copied the