

The 'poltergeist' phenomena occurring in Eleonore Zugun's presence commenced with inexplicable movements of various objects like throwing of rocks as well as locomotion of household items. For example, observers witnessed a ewer full with water going straight into the air as it were lifted by invisible hands, moving around and then settling again on another spot in that kitchen. Stones were thrown by an unknown force from outside the house into it, shattering the windows - or even not, in the latter case just appearing inside the room close to the ceiling from where they then fell down in a 'normal' way. The stones apparently coming from the nearby stream were then marked by the observers and brought back only to re-appear the same mysterious way - no-one could observe how they travelled this eighty metres distance - shortly afterwards. By the superstitious peasant populace these phenomena were attributed to the devil, in Romanian '*Dracu*', even more so as early in this case there has been the cousin's idea of the 'devil's money' and particularly the remark made by their grandmother that Eleonore had swallowed the devil who now was inside herself and would no more leave her which apparently has induced a devil complex in the girl aggravated by her subsequent malediction. Thus the *Dracu* became a personification in Eleonore's subconscious mind, a person within a person, with whom some sort of communication could later be achieved. Not only that devil complex has been planted into Eleonore's mind, this was accompanied by a severe complex of guilt as it was revealed by the psychoanalysis the Countess performed on Eleonore.

When Eleonore was transferred to Vienna, the phenomena were much less violent than they had been in Talpa, in Gorowei, and in Czernowitz where she has been observed for some time. No more stones were thrown, yet small objects continued to disappear and to reappear elsewhere or to move around as if they were animated. Interestingly enough the direction of these shots was always towards the girl herself which is a good indicator that she did not fraudulently try to pretend phenomena by deliberately throwing these objects herself. In another perspective, the direction of the shots towards the girl may be seen as auto-aggressive acts connect to her guilt complex.

During the second phase of her mediumship the dermographic phenomena were more prominent than the inexplicable movement of objects. By mere coincidence, she suffered from a certain hypersensitivity of her skin which is a rather frequently occurring abnormality. Thereby scratch and bit marks appearing all over the uncovered parts of her body - face, neck, arms, décolleté, etc. - started to develop weals within minutes by which they became more pronounced. By covering her arms with a layer of coloured make-up powder it could be established that the scratches originated from 'outside', through that layer of make-up, on the surface of the skin - as opposed to stigmata in the religious sense or the well-known blisters from hypnosis-induced burns that all emerge from the depth of the tissue. In either case the source are mental images deeply rooted in the unconscious of the respective persons, however, whereas in cases of religious stigmata and hypnotic blisters the entire process is psychosomatic, in the Zugun case and similar ones the process takes kind of 'roundabout' through the 'outside world' - which is the very essence of psychokinesis, be it locomotion of objects or inflicting scratches or spitting. Again the scratches, bits, and spitting are clearly aggressive in character and display a self-punishment tendency.

Although the five month's journey to several major cities smells a bit from exhibition or even circus it seemed important to have a strong medium to perform in front of several highly qualified researchers independent from one another. Thus this case has gained considerable public evidence that could be matched only more than thirty years later by the Rosenheim case.

The documentary was recorded by the EMELKA film company in Munich early in 1927. This was one of the first instances of research and documentary cinematography applied to a topic within the field of parapsychology.

It ought to be mentioned that as an after-effect of the Zugun poltergeist case the team involved in the investigation of this case became the germ cell of the 'Austrian Society for Psychical Research' (now: Austrian Society for Parapsychology and Border Areas of Science) eventually founded in December, 1927, with Countess Wassilko as secretary general, an appointment she kept for 38 years, and theoretical physicist Prof. Hans Thirring as founder president.

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