

1

00:00:00,000 --> 00:00:25,080

This photograph was taken by Vika in his church.

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00:00:25,080 --> 00:00:29,000

What can explain the eerie figure by the altar?

3

00:00:29,000 --> 00:00:34,320

In this girl's photograph was taken in 1917, were there really fairies at the bottom of

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00:00:34,320 --> 00:00:36,840

a Yorkshire garden?

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00:00:36,840 --> 00:00:41,920

This weird picture of a London bus was taken by a man who claims he could think photographs

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00:00:41,920 --> 00:00:44,000

straight onto film.

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00:00:44,000 --> 00:00:47,800

Can the camera really capture the psychic world?

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00:00:47,800 --> 00:00:53,480

Mysteries from the files of Arthur C. Clarke, scientist, writer and visionary, the scientist

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00:00:53,480 --> 00:00:59,120

who invented the communication satellite, the writer of 2010, and now in retreat in

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00:00:59,120 --> 00:01:03,760

Sri Lanka, the visionary who ponders the riddles of this and other worlds.

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00:01:23,480 --> 00:01:40,320

Investigating the supernatural can be a very frustrating experience.

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00:01:40,320 --> 00:01:46,280

So much depends on second hand reports and eyewitnesses' powers of observation, yet

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00:01:46,280 --> 00:02:00,200

a single good photograph could settle the matter once and for all.

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00:02:00,200 --> 00:02:06,640

Most apparently psychic photographs seemed to turn up by accident, but in the 1960s one

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00:02:06,640 --> 00:02:10,440

man claimed that he could take them at will.

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00:02:10,440 --> 00:02:18,360

His name was Ted Sirius, and he asserted that he could imprint images on film merely by thinking

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00:02:18,360 --> 00:02:20,960

at the camera.

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00:02:20,960 --> 00:02:24,200

Ted Sirius called his technique a thoughtography.

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00:02:24,200 --> 00:02:30,880

He usually used Polaroid cameras and sometimes extraordinary photographs emerged, blurred

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00:02:30,880 --> 00:02:38,520

and distorted but often showing buildings miles away from the cameras.

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00:02:38,520 --> 00:02:46,160

This 1967 session was organised by Ted's champion psychiatrist Dr. Jules Eisenbud.

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00:02:46,160 --> 00:02:51,960

Today, Ted and Jules are reunited for another thoughtographic test.

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00:02:51,960 --> 00:03:00,040

Dr. Eisenbud has taken time off from his busy practice.

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00:03:00,040 --> 00:03:05,000

Pausing only to collect essential supplies, they're bound for Dr. Eisenbud's cabin outside

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00:03:05,000 --> 00:03:22,520

Denver in the foothills of the Rocky Mountains.

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00:03:22,520 --> 00:03:30,360

In his heyday, Ted astonished the psychic world with his performance as a thoughtographer.

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00:03:30,360 --> 00:03:38,160

When he was hot, when he was in the groove, what happened was that first he would start

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00:03:38,160 --> 00:03:41,520

by alternating whiteies and blackies.

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00:03:41,520 --> 00:03:45,480

Blackies is total obstruction of the light, no light getting in.

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00:03:45,480 --> 00:03:49,640

Whiteies is total over exposure, which shouldn't have been.

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00:03:49,640 --> 00:03:55,720

Then the pictures would start getting darker and darker and darker, and then he would start

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00:03:55,720 --> 00:04:02,200

to imprint parts of people or scenes.

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00:04:02,200 --> 00:04:07,080

Like this church in Germany, where Ted had never been, all this blurred writing identified

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00:04:07,080 --> 00:04:09,800

as a sign from a mountain's building.

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00:04:09,800 --> 00:04:16,920

But in Ted's version, the word Canadian seems to be misspelled.

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00:04:16,920 --> 00:04:18,760

This is a Star-Growing airplane.

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00:04:18,760 --> 00:04:22,880

This is what Ted got.

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00:04:22,880 --> 00:04:29,480

Here you will notice that the strut here is an inverted V. Up here he has re-inverted

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00:04:29,480 --> 00:04:32,800

it so that this is his typical signature.

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00:04:32,800 --> 00:04:39,160

Now this type of rearrangement is exactly what we do in dreams, exactly.

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00:04:39,160 --> 00:04:40,800

Don't even trigger it.

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00:04:40,800 --> 00:04:45,240

When I say now, bang, like that.

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00:04:45,240 --> 00:04:47,040

Could Ted have been cheating?

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00:04:47,040 --> 00:04:49,000

Impossible, says Eisenbud.

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00:04:49,000 --> 00:04:58,960

Ted was continually observed by dozens of people, sometimes six, eight in a session.

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00:04:58,960 --> 00:05:02,280

Ted usually held a tube of paper in front of the lens.

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00:05:02,280 --> 00:05:06,600

He called it his gizmo and said it helped concentrate his thoughts.

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00:05:06,600 --> 00:05:11,440

Ted's last thoughtograph was of curtains, but that was ten years ago.

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00:05:11,440 --> 00:05:13,680

Can he produce anything now?

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00:05:13,680 --> 00:05:19,840

I'm after one thing and that's a person that's holding something.

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00:05:19,840 --> 00:05:20,840

Okay.

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00:05:20,840 --> 00:05:33,520

But all he got was his face.

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00:05:33,520 --> 00:05:38,520

Now you press the button.

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00:05:38,520 --> 00:05:42,520

All right.

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00:05:43,520 --> 00:05:44,520

Good.

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00:05:48,520 --> 00:05:54,520

Undaunted, Ted and Jewel work on into the night.

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00:05:54,520 --> 00:05:58,520

Trying everything they know to recapture the spirit of success.

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00:06:00,520 --> 00:06:02,520

Come on, take some film Jews.

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00:06:02,520 --> 00:06:04,520

You know.

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00:06:04,520 --> 00:06:06,520

Randy's like this is a...

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00:06:06,520 --> 00:06:11,520

We did this night after night for three years.

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00:06:11,520 --> 00:06:17,520

The sessions would last six, eight hours and at the beginning nothing would happen.

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00:06:19,520 --> 00:06:24,520

But later in those original sessions weird pictures would often emerge.

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00:06:24,520 --> 00:06:25,520

How did it happen?

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00:06:25,520 --> 00:06:32,520

Two observers who watched Ted in action for a whole weekend suspected his gizmo, the rolled up tube of paper.

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00:06:33,520 --> 00:06:38,520

Charles Reynolds and David Isendrath, experts in both photography and conjuring,

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00:06:38,520 --> 00:06:45,520

speculate that Ted might have used the gizmo to hide a pocket magnifying lens with a tiny slide stuck on the end.

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00:06:45,520 --> 00:06:53,520

By taking a piece of a transparency, a piece of a photographic transparency and fastening it across the end,

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00:06:53,520 --> 00:06:58,520

when light passes through the transparency and then through the lens,

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00:06:58,520 --> 00:07:07,520

is picked up by the optical system of the Polaroid camera and voila, it becomes a photographic image.

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00:07:07,520 --> 00:07:13,520

This is a big Ben and let's just see how it looks on your camera.

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00:07:14,520 --> 00:07:19,520

Using a device like this, they reckon Ted could have produced any picture he wanted.

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00:07:19,520 --> 00:07:21,520

Charlie is going to hold it.

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00:07:21,520 --> 00:07:27,520

The light from the wink light is going to bounce off Charlie's shirt and jacket.

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00:07:27,520 --> 00:07:34,520

And pass through this lens, through the lens of the camera and hopefully make a good image on the film.

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00:07:34,520 --> 00:07:37,520

You want to mask off as much of that lens as you can.

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00:07:37,520 --> 00:07:43,520

Now you must realize that when Ted is doing this, a great deal of chaos is taking place.

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00:07:43,520 --> 00:07:47,520

And it's very possible that he could have ditched that as I just did.

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00:07:48,520 --> 00:07:51,520

And when they said, let me see this thing, you could say, yeah, look at it, you know.

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00:07:51,520 --> 00:07:57,520

And in the meantime, he's drinking beer and people are running around and a great deal is happening.

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00:07:57,520 --> 00:08:06,520

And it's very, very easy under those circumstances for somebody who doesn't even have to be a magician.

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00:08:06,520 --> 00:08:13,520

And it's very, very easy under those circumstances for somebody who doesn't even have to be a magician.

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00:08:13,520 --> 00:08:18,520

So have Reynolds and Isendrath proved that Ted was never psychic?

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00:08:18,520 --> 00:08:23,520

I cannot say that he doesn't have supernatural or extraterrestrial power.

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00:08:23,520 --> 00:08:33,520

But in three days, I never saw him do anything that led me to believe that he did have them.

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00:08:33,520 --> 00:08:43,520

Of all alleged psychic photographs, perhaps the most famous are these of fairies in a Yorkshire Glen.

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00:08:53,520 --> 00:09:02,520

Francis Griffiths has brought her daughter to see the house in Cottingley where she lived with her cousin Elsie Wright during the First World War.

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00:09:02,520 --> 00:09:05,520

And they thought, well, it's nice. And where is the back?

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00:09:05,520 --> 00:09:07,520

The back's down the side.

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00:09:08,520 --> 00:09:14,520

Francis and Elsie used to go down to play by the back, the stream at the bottom of the garden.

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00:09:14,520 --> 00:09:22,520

And it was by that stream, they said, that in 1917 they took photographs of fairies.

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00:09:22,520 --> 00:09:27,520

That summer, ten-year-old Francis kept falling into the back and getting into trouble.

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00:09:27,520 --> 00:09:32,520

When her mother asked her why she went there, she said to see the fairies.

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00:09:34,520 --> 00:09:40,520

To back up the story, sixteen-year-old Elsie borrowed her father's camera to try and photograph them.

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00:09:42,520 --> 00:09:48,520

The girls came home an hour later. Elsie begged her father to waste no time.

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00:09:48,520 --> 00:09:51,520

He had a dark room in the cupboard under the stairs.

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00:09:51,520 --> 00:09:57,520

He remembers watching anxiously while he developed the plate, impatient to see how it was going to come out.

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00:09:57,520 --> 00:10:02,520

That says, I'll tell you what it's coming up like, that picture you've taken.

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00:10:02,520 --> 00:10:08,520

It says it's very untidy. It says you've been eating sandwiches, the sandwich papers all sticking up.

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00:10:08,520 --> 00:10:13,520

And then he says, oh, what's these little things down here?

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00:10:13,520 --> 00:10:18,520

And Elsie shouted out, they've come, they've come, they've come out.

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00:10:18,520 --> 00:10:23,520

Month after this first picture, they produced another of Elsie with a winged gnome.

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00:10:23,520 --> 00:10:28,520

These two photographs are mailed to Arthur Conan Doyle, creator of Sherlock Holmes.

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00:10:28,520 --> 00:10:33,520

He published them in The Strand Magazine and pronounced them genuine.

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00:10:38,520 --> 00:10:43,520

The story hit the headlines and within days went round the world.

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00:10:44,520 --> 00:10:49,520

Though some critics were skeptical, Conan Doyle remained convinced.

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00:10:49,520 --> 00:10:53,520

He arranged for the girls to be given new cameras. They took more pictures.

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00:10:53,520 --> 00:10:59,520

Francis and the leaping fairy, Elsie and the winged fairy offering a pose of flowers.

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00:10:59,520 --> 00:11:03,520

And finally, the fairy bower.

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00:11:04,520 --> 00:11:07,520

For 50 years they stuck to their story.

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00:11:07,520 --> 00:11:09,520

Did you in any way fabricate those photographs?

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00:11:09,520 --> 00:11:11,520

Of course not.

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00:11:13,520 --> 00:11:16,520

You tell us how she could do it and we'll tell you.

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00:11:16,520 --> 00:11:20,520

Remember, she was 16. I was 10.

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00:11:21,520 --> 00:11:28,520

The case was finally cracked in 1982 with evidence from the Brotherton Collection in Leeds

University.

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00:11:28,520 --> 00:11:32,520

It holds what is supposed to be the original negatives and prints.

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00:11:32,520 --> 00:11:39,520

But Geoffrey Crawley, editor of the British Journal of Photography, soon realized that the midge camera which the girls used

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00:11:39,520 --> 00:11:42,520

simply wasn't good enough to have taken the first photograph.

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00:11:42,520 --> 00:11:47,520

In particular, the simple lens could not have produced such a sharp negative.

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00:11:47,520 --> 00:11:54,520

This negative is quite lively. The edges of the fairy figures are quite sharp.

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00:11:54,520 --> 00:12:00,520

And it clearly could not have been produced by that lens in that midge camera.

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00:12:00,520 --> 00:12:04,520

Crawley reasoned that this cannot have been the original print.

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00:12:04,520 --> 00:12:11,520

Amazingly, he unearthed, incottingly, what he believes is an original print. It looks quite different.

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00:12:11,520 --> 00:12:22,520

The original print is much softer. Exactly the type of, shall we say, less lively image that you would expect from a camera of this type.

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00:12:22,520 --> 00:12:28,520

Consequently, a lot must have gone on between that and that.

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00:12:28,520 --> 00:12:33,520

Crawley believes that the photograph was retouched by an expert.

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00:12:33,520 --> 00:12:39,520

So what you would have to do is, first of all, make yourself a fresh negative of this.

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00:12:39,520 --> 00:12:48,520

And you retouch that negative, you improve it with an airbrush and people very skilled in those days, possibly more skilled than today even.

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00:12:48,520 --> 00:12:51,520

Now it's the fairies that everybody's interested in.

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00:12:51,520 --> 00:12:57,520

So he subdues the face, brings out the fairies. And this is the first thing that people noticed.

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00:12:57,520 --> 00:13:00,520

And they said they were glowing with a theory of light.

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00:13:00,520 --> 00:13:07,520

And on the negative plate, he found evidence that the face had been subdued, probably by rubbing with Brasso.

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00:13:07,520 --> 00:13:14,520

He thinks that the man behind it was Edward Gardner, believer in fairies and friend of Conan Doyle.

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00:13:14,520 --> 00:13:21,520

When Crawley published his findings, Francis and Elsie confessed that the pictures were fakes.

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00:13:21,520 --> 00:13:29,520

What really happened was this. After Francis had claimed she'd seen fairies up the beck, both girls were teased by the adults.

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00:13:29,520 --> 00:13:32,520

Elsie hit on a scheme to stop the teasing.

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00:13:32,520 --> 00:13:40,520

Elsie said one night we're getting ready for bed. She said, I've been thinking, kid, she was real cinema girl with Elsie.

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00:13:40,520 --> 00:13:53,520

She says, what about if I draw some fairies and cut them out in cardboard and we'll stick them up in the grass and take Uncle and Dad's camera and we'll take a photograph.

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00:13:53,520 --> 00:13:58,520

She said, if they see them, they'll have to believe it. They'll stop all this joking.

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00:13:58,520 --> 00:14:15,520

So she lent Elsie this book and from page 104, Elsie traced this group of dancing girls, took off their wispy drapes, drew wings on them, cut them out and arranged them in an artistic group.

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00:14:21,520 --> 00:14:27,520

Then she took the photograph. To stand them upright, they used hatpins.

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00:14:27,520 --> 00:14:45,520

What we did, I said, we, with the long hatpin, put it down the back like that and stuck the tape at the back like that and then gradually warmed that down.

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00:14:45,520 --> 00:14:54,520

They were longer than that though. They were about that, then 18 inches at least and then warmed that down into the air.

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00:14:54,520 --> 00:15:07,520

They said that the thing was that they could see them, that the fairies were moving when the photographs were taken, but that's because they did it in the breeze.

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00:15:07,520 --> 00:15:17,520

I never even thought of it being a fraud. It was just Elsie and I having a bit of fun and I can't understand it to this day why people were taken in.

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00:15:17,520 --> 00:15:27,520

They wanted to be taken in, but people keep often saying to me, don't you feel ashamed that you've made all these poor people look fools?

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00:15:27,520 --> 00:15:37,520

They believed in you, but I don't because they wanted to believe. Look at this photograph. That fairies all have to draw.

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00:15:37,520 --> 00:15:50,520

That leg doesn't belong to that fairy and somebody pointed it out in the newspaper and one of our dear believers said, fairies aren't like humans.

149

00:15:50,520 --> 00:16:01,520

They haven't got bodies like we have of the skeleton and the arms and legs. They sort of put it together with thought and sometimes it doesn't come out right.

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00:16:01,520 --> 00:16:08,520

We didn't have to tell a lie about it at all because always somebody came out and justified.

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00:16:08,520 --> 00:16:17,520

It was very embarrassing because I mean two village kids said a brilliant man like Connendale, but we could only just keep quiet.

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00:16:18,520 --> 00:16:28,520

It has the back yielded all its secrets. Though she admits the photographs were fakes, Francis still maintains that there were fairies at the bottom of the garden.

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00:16:28,520 --> 00:16:35,520

I swear that there are fairies up there, or there were they, but there aren't now.

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00:16:36,520 --> 00:16:45,520

The Kottingly fairies were great fun while they lasted, which was most of the century. And the case is very instructive.

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00:16:45,520 --> 00:16:53,520

It shows that claims made by sweet innocent children must be treated as cautiously as those by adults.

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00:16:53,520 --> 00:16:59,520

Some photographers have been astonished by their own pictures, like Gordon Carroll.

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00:16:59,520 --> 00:17:06,520

I stood in this church and I took this photograph and it looked as if it's got a ghost on it.

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00:17:06,520 --> 00:17:10,520

I'm absolutely sure there was nobody in the church at the time.

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00:17:10,520 --> 00:17:16,520

The song was coming through from the south-southwest position. It was about, I should say, between 1.30 and 2.00.

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00:17:16,520 --> 00:17:23,520

I took this picture on a brief time exposure of about two seconds and there was nothing there.

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00:17:23,520 --> 00:17:27,520

But when the slide was processed, it showed a hazy, kneeling figure.

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00:17:27,520 --> 00:17:33,520

The figure was totally transparent. You could see the altar rails through the figure and also the steps.

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00:17:33,520 --> 00:17:37,520

One of the possibilities is that somebody, you know, having walked in front,

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00:17:37,520 --> 00:17:42,520

but how in two seconds of my looking at the camera taking a brief time exposure,

165

00:17:42,520 --> 00:17:48,520

anybody could walk in, kneel down and disappear, it's just impossible if it had been another human being.

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00:17:49,520 --> 00:17:56,520

Maple Chinnery took this picture of her husband, Jim, and her mother appears to be in the back seat.

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00:17:56,520 --> 00:18:03,520

But the Chinneries say they had just photographed her grave, for mother had died a week before.

168

00:18:03,520 --> 00:18:07,520

My wife took the photo at the grave, so yeah.

169

00:18:07,520 --> 00:18:16,520

And when we got down to the car, I got in the car, she said, wait a minute, she said, I'll finish this film off.

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00:18:16,520 --> 00:18:19,520

And she took my photo, and that was the finish of that.

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00:18:19,520 --> 00:18:27,520

When I looked through the viewfinder, all I saw was Jimmy in the car and snap foot, and that was that, and thinking more about it.

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00:18:27,520 --> 00:18:31,520

But there in the photograph was this unmistakable figure.

173

00:18:31,520 --> 00:18:37,520

Well, I took it and she wrote to somebody and they said, your mother in the back.

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00:18:37,520 --> 00:18:42,520

And I said, don't be so stupid, that she was there.

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00:18:42,520 --> 00:18:47,520

Well, I could see it was my mother, of course. I could see it was her.

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00:18:47,520 --> 00:18:55,520

The most extraordinary thing about this is that she always used to sit on that side of the car when she was out with me,

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00:18:55,520 --> 00:18:58,520

so that she could talk to me and see me as I was driving.

178

00:18:58,520 --> 00:19:02,520

Jim remembers his mother-in-law's last words.

179

00:19:02,520 --> 00:19:07,520

She said, Jim, you'll never come to any harm. She said, I'll still be with you.

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00:19:08,520 --> 00:19:15,520

Over the years, quite a few mysterious photographs have been published, which appear to show ghosts.

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00:19:15,520 --> 00:19:22,520

Here's a famous example made by a respected solicitor in a church in Arlandale, Sussex, in 1940.

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00:19:22,520 --> 00:19:27,520

It shows a weird, luminous figure standing in front of the altar.

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00:19:27,520 --> 00:19:31,520

And here's another church ghost made by the Reverend Kenneth Lord.

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00:19:31,520 --> 00:19:42,520

It is church unit in Newby Yorkshire, and it shows a hooded figure with a ghastly, skull-like face standing beside the altar rail.

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00:19:42,520 --> 00:19:52,520

Well, do these pictures really prove the existence of ghosts, or can it be that even when photographers are honest, cameras can lie?

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00:19:52,520 --> 00:19:59,520

In this Home Office laboratory is the world's most advanced equipment for the examination of photographs.

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00:20:02,520 --> 00:20:11,520

Using a computer, forensic experts help the police to snare criminals by enhancing photographic images to bring out hidden detail.

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00:20:11,520 --> 00:20:15,520

Today, the computer is focused on the phantoms.

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00:20:18,520 --> 00:20:23,520

The photographs are optically scanned and fed into the computer for analysis.

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00:20:24,520 --> 00:20:31,520

Tim Newton and Dr. Steve Gull begin with Gordon Carroll's photograph.

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00:20:31,520 --> 00:20:38,520

This is a picture, is allegedly of a ghost in front of an altar, but let's have a look at it in a bit more detail.

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00:20:38,520 --> 00:20:41,520

Now I think we can see on the screen that it's a kneeling figure.

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00:20:41,520 --> 00:20:47,520

Now if we look over here, perhaps we can see a dustpan.

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00:20:47,520 --> 00:20:49,520

Do you think that's possible?

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00:20:49,520 --> 00:20:59,520

Certainly possible. It's a bit beyond the resolution possible with this film, but as you say, it could be a dustpan, so do you know.

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00:20:59,520 --> 00:21:09,520

Their unique, deblurring software, often used to decipher the number plates of getaway cars, reveals that this figure may have moved more than once.

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00:21:10,520 --> 00:21:28,520

So what seems to have happened here is that somebody in a very long exposure picture in a very dark church has been cleaning the step and moved several times during the course of the exposure.

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00:21:28,520 --> 00:21:35,520

Their conclusion? The picture shows a cleaning lady. But what about Mrs. Chinnery's photograph?

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00:21:35,520 --> 00:21:46,520

There are some very strange things here. This scum definitely does pass this line here, but further down the picture, the line is definitely in front of her.

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00:21:46,520 --> 00:21:51,520

There's also this feature on the other side of the barrier between the two windows.

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00:21:51,520 --> 00:21:56,520

It does seem to be, as if it might be a shoulder, then that does make her very wide person.

202

00:21:56,520 --> 00:22:09,520

Perhaps the best explanation in Tim is that some mistake has happened here, some very short exposure some time before, has been superimposed upon the picture of the car.

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00:22:15,520 --> 00:22:20,520

In the Arendl photograph, they've noticed a bright streak to the left of the figure.

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00:22:21,520 --> 00:22:25,520

Isn't it strange how the streak seems to end on this candle?

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00:22:25,520 --> 00:22:34,520

Yes, it certainly does seem to be heading that way. We can increase the contrast of this picture.

206

00:22:37,520 --> 00:22:41,520

It does seem strange that the priest should be wearing a skirt.

207

00:22:41,520 --> 00:22:42,520

That's definitely a start up.

208

00:22:42,520 --> 00:22:44,520

So we should conclude that this is probably a woman.

209

00:22:44,520 --> 00:22:45,520

Yes, certainly.

210

00:22:45,520 --> 00:22:57,520

We can now see this streak is definitely very clearly defined, and since it's ending up at this candle, we can probably say it's a taper used to light a candle up here.

211

00:22:58,520 --> 00:23:10,520

If their hunch is right, and the picture shows a woman carrying a lighted taper up the altar steps, that would explain the bumps in the streak, and the height of the bumps should be the same as the height of the steps.

212

00:23:11,520 --> 00:23:20,520

So if I measure the top point here, and the bottom point down there, gives me a height difference of about 24 units on this.

213

00:23:20,520 --> 00:23:30,520

And if I repeat the operation, and go from the height difference from one step to the step below, gives me a height difference of 25 units.

214

00:23:30,520 --> 00:23:34,520

That's very close indeed, that's almost definitely due to her walking up the stairs.

215

00:23:34,520 --> 00:23:35,520

So that seems pretty conclusive.

216

00:23:36,520 --> 00:23:38,520

We can be pretty sure this isn't a ghost.

217

00:23:38,520 --> 00:23:39,520

I think we can be as...

218

00:23:39,520 --> 00:23:46,520

And there's a perfectly natural explanation for this, that somebody came into the church and up the stairs to light the candle while the picture was being taken.

219

00:23:46,520 --> 00:23:51,520

Yes, and she's just moving slowly across the altar, lighting each of the candles in turn.

220

00:23:52,520 --> 00:23:58,520

But what about the sinister figure snapped by the Reverend Kenneth Lord in his church at Newby in Yorkshire?

221

00:24:06,520 --> 00:24:15,520

Even the most rigorous computer analysis cannot provide a simple photographic explanation.

222

00:24:15,520 --> 00:24:20,520

I don't think at this stage there's anything unusual about the picture at all.

223

00:24:20,520 --> 00:24:29,520

So I think our conclusions from this is that it's unlikely to be built up by a superposition of photographs, so this could be a candidate for ghosts.

224

00:24:30,520 --> 00:24:40,520

Although a very few photographs are difficult to explain away, not a single one of them offers convincing proof that a ghost has been captured by the camera.

225

00:24:40,520 --> 00:24:46,520

And this, I believe, provides conclusive evidence about the nature of ghosts.

226

00:24:46,520 --> 00:24:51,520

From all the nests century, millions of cameras have been clicking all over the world.

227

00:24:51,520 --> 00:24:55,520

By this time there must be billions of photographs in existence.

228

00:24:56,520 --> 00:25:03,520

If ghosts could be photographed, by now we'd have entire galleries full of portraits.

229

00:25:03,520 --> 00:25:10,520

But we don't, because these images exist only in the minds of the observers.

230

00:25:10,520 --> 00:25:17,520

I believe that ghosts are at least as real as dreams, and no one has ever photographed a dream.

231

00:25:17,520 --> 00:25:24,520

Yet one day that might be possible, and then we'd have cameras that could really capture ghosts.

232

00:25:55,520 --> 00:26:02,520

Next week, reincarnation. Have we lived before?