

THE AERIAL PHENOMENA GENERATOR A HISTORY

[NOTE: The Albert Cornwall Dewhurst Trust, Coventry, has granted permission for excerpts from the scientific journals authored by Commander Albert Cornwall Dewhurst to be made public expressly for use by Lucent Dossier Vaudeville Cirque at this public exhibition for the scientific and moral improvement of their viewers, and towards no other purpose. All proceeds generated by Lucent Dossier from this exhibition shall be contributed towards a fund for the construction of a working prototype of the Specific Field Gradient Modulator discussed below.]

The concept of aerial phenomena devices began in the late 1880s in Suffolk with casual experiments conducted by Albert Cornwall Dewhurst [b. 1844, disappeared 1904], a land baron of considerable means.¹

During some seemingly fruitless dabbings in magnetic polar reversal therapy, Dewhurst noticed that certain amplitudes of magnetic force could alter the atmospheric pressure in such a way as to create perceivable structure which seemed to have rather substantial qualities.

In late 1887, while on holiday in London to celebrate Queen Victoria's Golden Jubilee, Dewhurst happened upon an old friend, Professor Oxford Brand, as they were attending a performance of Sir Arthur Conan Doyle's new play "A Study in Scarlet". Professor Brand was all excitement over the experiments of an acquaintance, Sir Oliver Lodge, in the study of electricity.² Dewhurst was galvanized by the information and immediately began to devote himself to the study of the effect of magnetism on the atmosphere, leading ultimately to the invention of the Aerial Phenomena Generator.

Roused by realizations that the activities of magnetism were capable of emulating structure, Dewhurst postulated that matter and magnetic energy shared a unique bond.³

¹ Dewhurst had studied airships for most of his life, which at the time measured some forty-three years, an interest that by necessity led him from hearing at age nine about Henri Giffard's first steam-powered dirigible flight to the study of atmospheric at age fifteen. His interest in electricity and magnetism was prompted by his attendance in 1862 of the Great Exhibition in London when he was eighteen. It was there he observed, and was immediately enchanted by, the Holmes magneto-electric generator. Following his service to the Empire in Ethiopia, Commander Dewhurst, now age thirty and having just read James Clerk Maxwell's 1874 volume on electricity and magnetism, fixed on investigating these interests that would ultimately produce his greatest life work.

² Lodge was fresh from a visit to America where he had met secretly with George Westinghouse, who would shortly thereafter manufacture the electric motor invented by Nikola A. Tesla.

³ Although he brushed very closely to the truth, Dewhurst never made the connection, as Albert Einstein did in 1905, between matter and energy as a single manifestation.

According to members of the household staff, Dewhurst grew obsessed with his experiments and inventions.⁴ Dewhurst filled numerous journals, some completely, some only partially, with a wealth of notes and diagrams concerning the experiments with his aerial phenomena devices. His journal entries are yet to be completely understood, in part because Dewhurst was not a trained man of science with true scientific discipline, and he would quite often alter his experiments midway through and never bother to write down what he had done. Further, Dewhurst employed a shorthand of his own personal devising that grew more eccentric and baroque over time to the point where it devolved into something resembling tangles of hair, which no one could bear to look at for more than a few moments at a time.⁵

⁴ However, in later interviews, the members of Dewhurst's household staff all declared of a body that their master remained, despite his seizure in the clutches of his scientific fixations, an affable and sociable host. Dewhurst enjoyed taking his manly exercise and was particularly fond of boating and beagling, which he declared to find quite refreshing after long morning and evening hours devoted to his studies. After supper each evening, he would call for a large brandy and fresh Yorkshire pudding to be brought to him at one hour past midnight.

Contrary to these amiable portraits of Dewhurst the man painted by his servants, it was also discovered, by Lucent Dossier's Department of Disinformation Reversal that on one occasion, and to demonstrate a latest invention, Commander Dewhurst invited a number of influential guests to a dinner at his Ipswich home where, as dinner began, a Mrs. Francis Hodge complained of an aching head. The lady insisted that her being stricken by this affliction should not interfere with the evening and urged all to proceed forth with their own general amusement without her contribution. After the lady was helped to a fainting couch in a cloud of commotion, and the excitement occasioned by the incident had died down, the guests were all stirred again upon noticing the extraordinary centerpiece on the table. Dewhurst announced that the centerpiece was not actually there. It was, he claimed, an illusion created by his latest invention. Lord Admore Westley exclaimed when he touched the display that he experienced the sensation of extreme cold. Dewhurst then reached beneath the table and tripped a small concealed lever; and, to everyone's surprise, the centerpiece vanished without a trace. Immediately thereafter, Mrs. Hodge rose from her recline and declared that her headache had also cured itself. Dewhurst declared himself greatly alarmed by this coincidence: was it possible that his mechanism was somehow the instrument of Mrs. Hodge's ailment or the cure? This event distracted him for the rest of the evening, but he managed to perform his duties as host until the last of the guests had departed, whereupon Dewhurst rushed to his study to capture in detail all the events of the evening.

After the incident, Mrs. Hodge continued to be afflicted with spells of headache. Mrs. Hodge's maid later broke down and tearfully owned that, despite Dewhurst's expressions of tender concern for Mrs. Hodge's health, Dewhurst secretly paid the maid to sew magnets into her lady's petticoats and to record her observations in a journal, which journal has been lost to posterity.

⁵ Lucent Dossier's Department of Semiotics Research later discovered that the latter iterations of Dewhurst's shorthand resembled nothing so much as the ciphers used in the spellbooks of the Romnical peoples (commonly referred to as "Gypsies" of Britain and North America) and have honored Dewhurst's vision with tattouage of the skin of several such ciphers on their persons in discreet locations.

This has led a number of Dewhurst scholars to despair of humanity ever knowing the full extent of Dewhurst's discoveries. The sole thing that is clear is that Dewhurst's designs, some of which are staggeringly large, are comprised of a profusion of gears, switches, levers of all sorts, and massive amounts of supporting structure, all of which share curious geometric and mathematical properties with the patterns of Belle Epoque lace and mesh.

Preliminary models of the devices have shown that if even the smallest and most seemingly negligible component is omitted from the model, it will refuse to operate in any way whatsoever.⁶ Further, it was discovered by happenstance that if the devices come into contact with butterfly pollen, they will rally with a furious burst of activity, and then spontaneously disassemble into a mound of parts.⁷

In 1899, Dewhurst made an entry in his journal predicting that it would be found that fluctuations in Earth's magnetic field could affect the structure of matter differently at various locations thereby changing material mass, depending upon the strength of the field in the specified location.⁸ This prediction came precisely five years before the mysterious disappearance of Commander Dewhurst at his home in Ipswich in 1904. He vanished without a trace on his sixtieth birthday, January thirty-first, of that year.

Considering the nature of his experiments and the ramifications of the effects his inventions might invite, the following incident may be considered pertinent: on Monday, April thirteenth 1903, Commander Dewhurst was visited by two officials from the British Navy. Later, Dewhurst confided to Professor Oxford Brand that the British Navy had expressed interest in employing his invention as a camouflaging device. Professor Brand disclosed the conversation a decade later, stating that Dewhurst had been quite agitated by the proposition and claimed to have sent the Naval representatives on their way with some severe verbal abuse. And although he never spoke of it again, it was Brand's suspicion that there may have been more to the affair than Dewhurst let on.

⁶ It was posited in a lecture by Sir Arnold Brewster at the Royal Institute some years later that this was due to the fact that any removal of metal from the structure would immediately alter the gauss measurement and change the magnetic flux density, thus offending Dewhurst's intent.

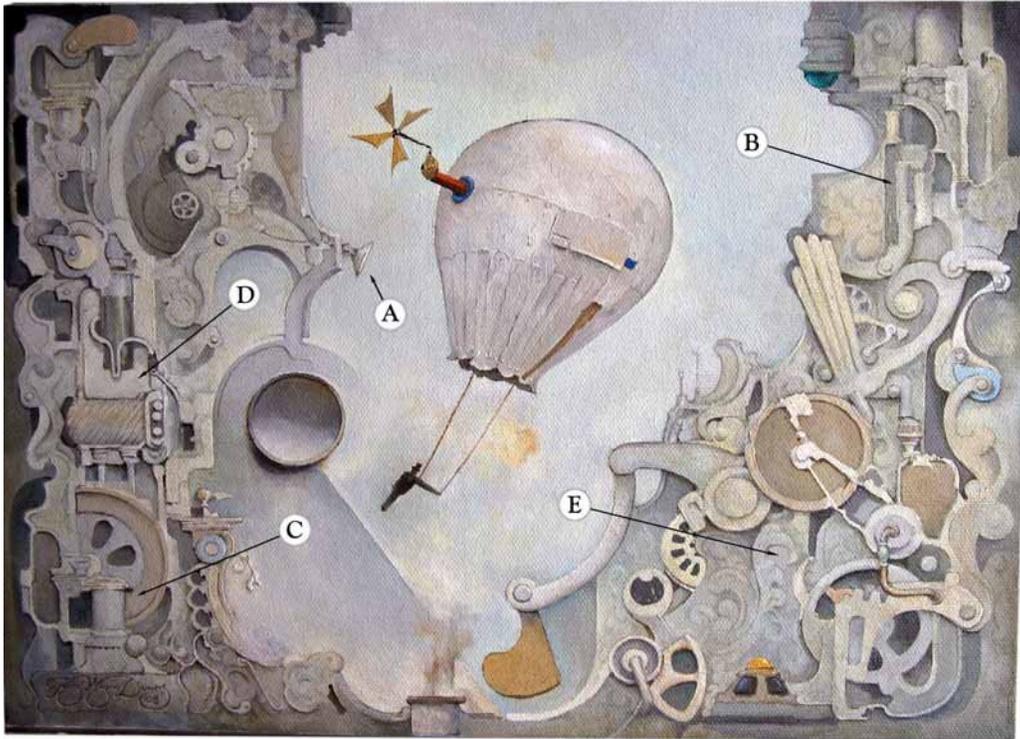
⁷ No explanation for this phenomenon has survived even the first rounds of scrutiny, despite vast expenditures by Lucent Dossier's Department of Chemical Research in the hiring of chemical, toxicological, and lepidoptery experts, all of whom proved utterly useless.

⁸ This prediction would be vindicated one hundred and nine years later when evidence of such a condition came to light: the International Bureau of Weights and Measures in Sevres, France found that exact copies of the standard kilogram scattered about the planet have either gained or lost mass. No cause has been determined, although Lucent Dossier's Department of Theatrical Safety and Hazards has observed similar inexplicable and potentially tragic anomalies in their acrobatic and balancing performances.

Aerial Phenomena Devices
The illustrations: background

The pictures made available are illustrations based upon Commander Dewhurst's original sketches and notations found in his notebooks. The illustrations were executed by the artist Jerry Wayne Downs who was commissioned in 1906 by the Dewhurst Estate to supply graphical aids that would accompany a small number of aerial phenomena device models being exhibited at a scientific fair held at Cambridge in 1908. Downs had been acquainted with Dewhurst's work and had met the Commander on a number of occasions. Downs accepted the commission at once. The greatest obstacle for the artist proved to be the fact that many of the Commander's notations on the device sketches were indecipherable, so descriptions of the machines' functions were usually left wanting. The second biggest obstacle proved to be the occasional smudged pages, the result of Dewhurst's weakness for Yorkshire pudding. Finally, estimable portions of the notebooks were obscured during a round of fisticuffs that occurred in 1903 when Dewhurst, while walking home, thought it a good idea to vilify and harangue a march of suffragettes, who, to his great astonishment, turned and beat him savagely.

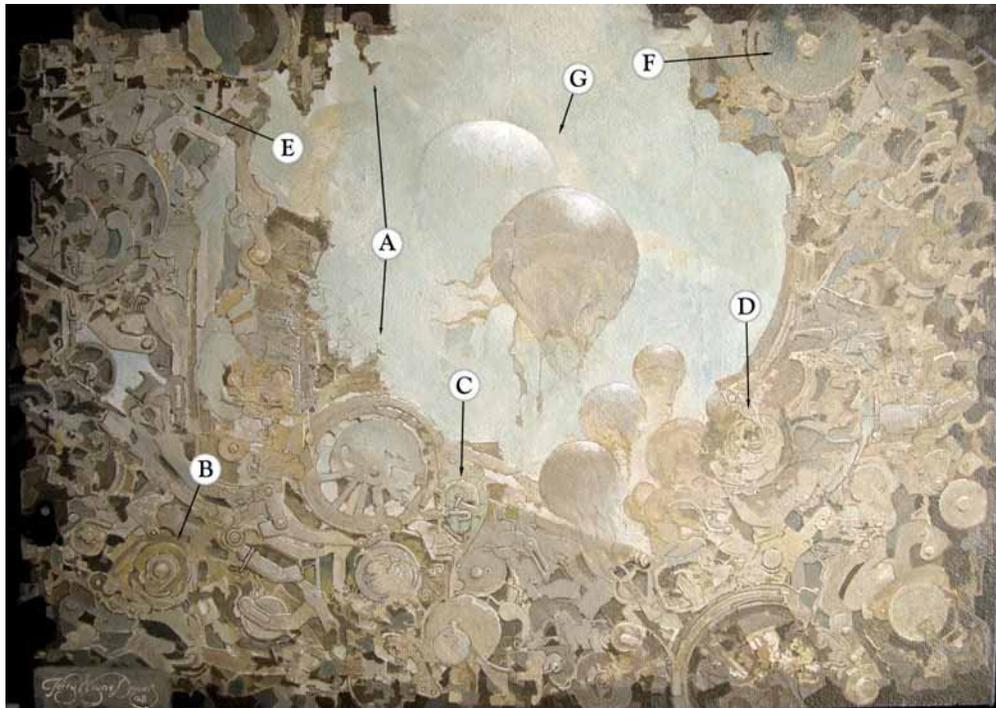
THE PRESENTATION



machine picture # 1

“THE DREAM OF ALBERT CORNWALL DEWHURST”

This illustration was executed to accompany the introductory remarks for the display of Commander Dewhurst’s models at the 1908 Cambridge scientific fair. It was a sort of allegory containing elements of Dewhurst’s original ideas and theories of aerial phenomena devices represented in symbolic form, including a small likeness of Commander Dewhurst himself being suspended beneath a metal balloon. Numerous references to areas explored by Dewhurst as he advanced his theories and investigations are depicted, e.g. (A) observational viewing glasses, (B) magnetic flux gauges, (C) image mass regulators, (D) voltage management devices, (E) power conversion complexes, etc.



machine picture # 2

“THE CONCEPTUAL BLUEPRINT”

In this illustration, the artist has produced an overall view of the Aerial Phenomena Generator by lifting elements directly from Dewhurst’s original notations. The effect is diagrammatical, not so much the generator itself (no complete design of the entire machine can be found) but its components arranged in their most logical sequence. (No physical model of the generator exists as far as one can discern, even though several witnesses of the time—circa 1897—claimed to have seen a full scale machine. The artist, not having been one of those, was able to speak with three witnesses, none of whom were artistically inclined.) Some elements in this illustration are of interest:

(A) Once again we can identify the Observational Viewing Glasses which according to Dewhurst’s notes were instrumental in maintaining watch over the atmospheric structures as they were manifested above the Generator by the Alignment Projector during operation;

(B) the Split-Phase Acceleration Regulator controlling the location of the three intersecting magnetic fields to insure the correct speed of structure formation. (The most astonishing matter demonstrated here is that Dewhurst had somehow managed to isolate and maintain coherency for three simultaneous overlapping magnetic fields! No explanations have been found in his notes);

(C) the Atmospheric Pressure Cushion controlling the barometric pressure inside the magnetic intersections so that the structural integrity of the phenomena would remain stable (working in tandem with the Buffing Gates—see Picture # 4);

(D) the Oscillating Aphlogistic Relay monitoring the strength of luminous flux and light-reflecting attributes surrounding generated phenomena to determine the surface characteristics and visibility;

(E) Current Interlocks, including Thermionic Charge Interlocks, which intervene in both electrical and magnetic pathways;

(F) Voltage Readers located in several sections of the Generator;

and finally (G) the artist's speculation based on eyewitness accounts on the atmospheric manifestations of which the Aerial Phenomena Generator would be capable, envisioned here producing a series of balloon apparitions of considerable size and detail.



machine picture # 3

“THE DYNAMIC ATMOSPHERIC DELINEATOR”

It is believed that the Aerial Phenomena Generator was intended to combine some number of machines, including the Dynamic Atmospheric Delineator, into one colossal unit, capable of what no one knows. Estimates concerning the size of a full scale Aerial Phenomena Generator range from fifty to six hundred feet. This Dynamic Atmospheric Delineator was one of the prominent projects being designed by Dewhurst in the late 1890s, according to his notebooks, and is one of the more significant elements of the Generator. The Delineator proper (A) is seen here spanning two sides of the flux shaft where the magnetic fields are interlaced and atmospheric torque defined. Other components intended to accompany the Delineator are clearly visible:

(B) Triple Mediated Gaussmeters, monitoring the oersted of interlacing magnetic fields to prevent shear;

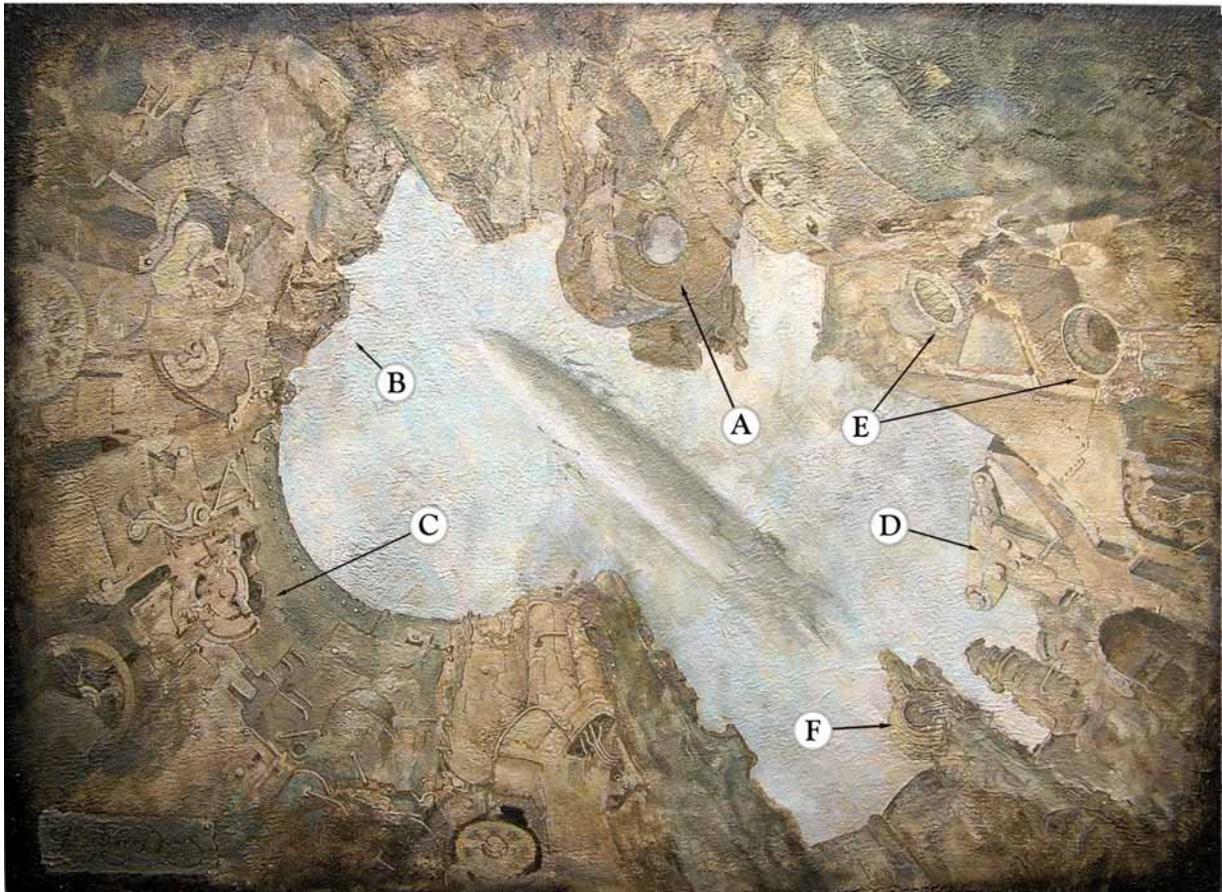
(C) the Image Mass Regulator Bank (best journal description of Generator parts) assimilating all features necessary to operate the Aerial Phenomena Generator and sending operating signals directly to the Dynamic Atmospheric Delineator;

(D) Thermionic Deflection Grades, a multiple system of charge calibrations that provide the Image Mass Regulator the correct amplitude for fabrication;

(E) the Alignment Projector directing the attitudes and vector quantity of the magnetic fields as they manifest form above the Generator. Another view of the Alignment Projector can be seen in Machine Picture # 4 (D).

(F) the Power Conversion Relay supplies electricity to Current Interlocks from an external dynamo;

and (G) the image being generated is based upon an 1891 sketch from Dewhurst's journal for July of that year. Similar peculiar drawings appear in close proximity to three other developing designs for the Generator; but there is no clear explanation of what Dewhurst intended this particular generation to be.



machine picture # 4

“THE SPECIFIC FIELD GRADIENT MODULATOR”

An important component of the Aerial Phenomena Generator, the Specific Field Gradient Modulator, according to notations accompanying sketches in an 1894 journal,

allowed the operator to observe the local magnetic field and to modulate local magnetic induction and thereby manage the characteristics of the images generated. These notes specify the Density Induction Differential as essential to the Modulator in its operation. The main features of the Specific Field Gradient Modulator were identified on one of the models displayed at Cambridge and were copied by the artist; therefore the actual design of the Specific Field Gradient Modulator can be seen center top (A). It should be noted, the sketch alongside the only detailed drawing of the Specific Field Gradient Modulator is the single rendering by Commander Dewhurst that features what can be called a genuine representation of an airship. Other interesting features include:

(B) the Density Induction Differential employing piezometric properties (a poorly explored subject before Dewhurst's work) for both electrical and magnetic surge refinement;

(C) Buffing Gates providing control for spatial dynamics to assure the integrity of images is not compromised by atmospheric anomalies;

(D) the Alignment Projector (back view)

(E) thermal exhaust vents

(F) the Intermittent Parity Conversion Coil maintaining fast alignment between the model field and the actual phenomena image. It is in this segment of his design that Dewhurst narrowly missed delivering the Law of the Conservation of Energy a prime demonstration. It has been pointed out that, although never completely realised because the phenomena could not exist independent of the Generator, it is here that Dewhurst came closest to converting energy into authentic matter.
