

OCCULT REVIEW

A MONTHLY MAGAZINE DEVOTED TO THE INVESTIGATION OF SUPER-NORMAL PHENOMENA AND THE STUDY OF PSYCHOLOGICAL PROBLEMS.

EDITED BY RALPH SHIRLEY

"Nullius addictus jurare in verba magistri"

Price ONE SHILLING NET; post free, ONE SHILLING AND TWOPENCE. Annual Subscription, TWELVE SHILLINGS (Three Dollars).

AMERICAN AGENTS: The *International News Company*, 85 Duane Street, New York; The *Macoy Publishing Company*, 45-49 John Street, New York; The *Western News Company*, Chicago.

Subscribers in India can obtain the Magazine from A. H. Wheeler & Co., 15 Elgin Road, Allahabad; Wheeler's Building, Bombay; and 39 Strand, Calcutta; or from *The Theosophical Publishing House*, Adyar, Madras.

All communications to the Editor should be addressed c/o the Publishers, WILLIAM RIDER & SON, LTD., Cathedral House, Paternoster Row, London, E.C.4.

Contributors are specially requested to put their name and address, legibly written, on all manuscripts submitted.

VOL. XXXVI

OCTOBER 1922

No. 4

NOTES OF THE MONTH

A REMARKABLE and very learned study of Shakespeare's *Tempest* has recently been given to the world by Mr. Colin Still.* The view taken by this writer is that the play in question has an inner meaning or interpretation, and that in fact it is in the nature of a mystery play, and provides for those who understand it rightly an allegorical account of those psychological experiences which constitute what mystics term *Initiation*. He contends that the resemblance of incidents in the play to initiatory rites and in especial to those of the Pagan world, is so uniformly consistent that it can hardly be explained by any reference to the "long arm of coincidence." There is a temptation, which appeals very strongly to certain types of mind, to read an inner meaning into various books and plays and folk-lore legends entirely independent of their obvious exoteric significance, and this tendency has led many learned and ingenious students

* *Shakespeare's Mystery Play: A Study of "The Tempest."* By Colin Still. London; Cecil Palmer, 12s. 6d. net.

into strange and fantastic bypaths. The impression conveyed in certain cases is that the esoteric meaning has existed purely in the writer's own inner consciousness, and that in attempting to prove his case he has found it necessary in many instances to do violence to the obvious meaning and intention of the original writer. Shakespeare in especial has been exploited with a view to proving by the citation of numerous passages that he intended by mysterious allusions and the employment of cryptograms to solve the problem of the authorship of his own plays!

The Baconian theory of Shakespeare, whatever arguments may be advanced in its favour, is not one that enters into the present problem, nor indeed does the author of the book in question himself adopt this hypothesis. Whether the view he

takes with regard to the play would, if accepted, fortify or weaken such argument is another matter. It has often been contended that there is more implicit in *The Tempest* than the magical romance which it avowedly is on its exoteric side, and the idea that it has an allegorical interpretation is by no means a novel one. Thus it has been maintained, for example, that Prospero should be regarded as the personification of aristocracy, Caliban of democracy, and Ariel of the religious principle. Again, Prospero has been held by some to be a sort of glorified portrait of Queen Elizabeth's favourite astrologer, Dr. John Dee. One critic again has put forward the theory that the play dramatizes the relation of the poet to his art and to the world.

One of the questions that arises with regard to *The Tempest* is whence the dramatist obtained the plot of the story. It is certain that Shakespeare in hardly any instance evolved his

own plot, and in most cases we can trace the source which formed the groundwork of his several plays. In the case of *The Tempest*, Dr. Garnett has drawn attention to the fact of Edmund Dorer's discovery of a Spanish novelette from which it appears to have been derived. This story occurs in a collection of Winter's Nights' Tales by Antonio de Esclava, and was published in Madrid in 1609. Dr. Garnett gives a summary of the plot as follows:

Dardanus, King of Bulgaria, a virtuous magician, is dethroned by Niciphorus, Emperor of Greece, and has to flee with his only daughter, Seraphina. They go on board a little ship. In mid-ocean Dardanus, having parted the waters, rears by art of magic a beautiful submarine palace, where he resides with his daughter till she becomes marriageable.

Then the father, in the disguise of a fisherman, carries off the son of Niciphorus to his palace under the sea. The youth falls in love with the maiden. The Emperor having died in the meantime, Dardanus returns with his daughter and his son-in-law to his former kingdom, which he leaves the latter to rule over, while he withdraws into solitude.

We get here a rough outline of what may very well have formed the nucleus and groundwork of Shakespeare's romance, but it is obviously nothing more, and the question naturally arises whether it is probable that Shakespeare would have got hold of a Spanish romance or seen a translation of it so shortly after its publication. Possibly *Esclava* and Shakespeare both got their stories from a common source. Mr. Still questions whether there is anything but coincidence in the resemblance between the two stories. However this may be, the matter is hardly one which has any real bearing on the problem treated of in his book. Wherever Shakespeare found the groundwork of his story, he certainly adapted it to his own purposes and made it his own, and even were the source of the play to be found in *Esclava's* story, as Dr. Garnett holds, it would be no argument against Mr. Still's theory that *The Tempest* is in essence a mystery play.

In order to arrive at some conclusion on this point, the first question which we have to ask ourselves is: What precisely was the nature of these ancient initiatory rites, and what were their leading characteristics. These rites, I would suggest, were an allegory of the ascent of man and the recovery by him of his lost birthright—a birthright lost through the descent of the soul into matter, or what is termed in Biblical phraseology "the

NATURE OF
INITIATORY
RITES. Fall." This story is essentially the same in whatever garb it is presented. Dante narrates it in his *Divine Comedy*; Virgil has been thought to suggest it in his Sixth *Æneid*; Bunyan in his *Pilgrim's Progress*.

It is the basis of the Egyptian Book of the Dead. It is the story of the death and rebirth of man through water and the spirit; the story that St. Paul alludes to in his parable of the first and second Adam. It is the clue to the initiation rites of the Eleusinian mysteries, and it can be found by those who have the key of interpretation in the ritual of Freemasonry. In one sense initiation may be regarded as an ascent through the elements. In this ascent (as Mr. Still points out) we have three degrees which figure in the Pagan rites and in other initiatory ceremonials. The first degree is the ascent (from earth) to water; the second the ascent to air; and the third the ascent

to æther or fire. These steps correspond to the four elements of the human constitution and its physical and superphysical vehicles, earth typifying the physical body ; water the sensuous or passional element in the human composition, or the psychic body of which St. Paul speaks in Corinthians ; air the rational and intellectual element, or the spiritual body of St. Paul ; and fire or æther the divine or intuitional element (or the heavenly body).

It is in reference to these degrees of initiation, as the author points out, that John the Baptist says, "I baptize you with water, but he that cometh after me shall baptize you with the Holy Ghost and with fire." The word used for Ghost is the Greek *pneuma*, which of course also means air, breath. We

BIBLICAL
REFER-
ENCES.

have therefore in the verse in question a reference to the three degrees of water, air, and fire. Thus also Jesus Christ says (St. John iii. 5), "Except a man be born of water and of the spirit he cannot enter the Kingdom of Heaven"; that is to say, he must pass through the initiatory degrees of water and air before he can attain to the paradise of æther or fire. Theon of Smyrna alludes to these degrees as Katharsia, Paradosis, and Epopteia; that is, cleansing; the transmission or communication of the secrets; and vision and illumination, the term used for the full initiation into the mysteries. Mr. Still places the ordeal of mire as preliminary to the ascent to water; the ordeal of mist between the degrees of water and air; and that of the ring of fire between air and æther. Water, of course, represents psychologically the passional element; air the rational; and æther the intuitional. In the Third Degree of the Mysteries is consummated the mystical marriage, the initiate being the bridegroom, while the bride is Wisdom, or the Veiled Lady of the Kabbala. The ordeal of mist between the degrees of air and water corresponds to purgatory and presumably to the astral plane. This plane typifies the state of error and illusion, and of wandering in search of the Lost Word or the Truth.

There is naturally considerable variation between the different mystical cults. In the Greek Mysteries this search for the Lost Word corresponds to the search for Persephone by her mother, Ceres; while the mystical marriage, when initiation is attained, is represented by the union of Pluto with Persephone; though in another sense the marriage is that of the initiate himself. Thus in a Greek manuscript of Psellus, the initiate in the Eleusinian Mysteries exclaims at this point: "I have borne the mystic cup.

THE GREEK
MYSTERIES.

I have entered into the bed." In Dante's *Divine Comedy* the bride, typical of Truth or Wisdom, is Beatrice. In *The Tempest* our author contends that it is Miranda.

Again, in Bunyan's *Pilgrim's Progress*, we get the various degrees of initiation typified. After quitting the City of Destruction, Earth, Christian passes through the Slough of Despond, mire; he is tempted in the Valley of Humiliation, Purgatory, or mist; and thereafter reaches the Land of Beulah (air), corresponding to the condition of man before his fall, or the state of the Golden Age.

Eventually, through the ordeal of death Christian arrives at the heavenly Jerusalem (æther or fire). This parallelism (in especial relation to the ancient Egyptian ritual) has been noted by Mr. Allen Upward in his work, *The Divine Mystery*,* quite independently of the present author. "The inspired prisoner," says Mr. Upward, "who wove the *Pilgrim's Progress* out of the substance of his dreams, has reproduced with marvellous fidelity the very incidents of the initiatory ceremonies of ancient Egypt, almost in the language of the Book of the Dead." In this Book of the Dead, again, we find the same story of the Pilgrims' Way told in different language to a different race, with certain varia-

IDENTITY OF ALL RELIGIOUS EXPERIENCE. tions, but having the same connotation as all the other parallel allegories. These allegories lie at the basis of all religion. "Theological systems," as our author observes, "may differ widely according to time and race and cultural circumstance, but the inner religious experience, actual or potential, of all mankind, is unchanging from age to age. . . . Of every aspirant, ritual or empirical, it is inexorably required that he renounce material and passional things. No otherwise can he attain to divine truth." As Laurence Oliphant says in his beautiful and inspired verse:

All loves must first be cast aside,
 All things that men esteem their own,
 And Truth be taken as a bride
 Who reigns supreme and reigns alone.
 She will not come for lower price;
 Her sweetness he can never know
 Who seeks that virgin to entice,
 To share his love with things below.

Mr. Still draws a further parallel to the second step of initiation, the ascent through water and mist to air, in the Temptation

* Garden City Press, Letchworth.

in the Wilderness. The wilderness is, of course, the plane of purgatory (mist), and it is stated in the gospels that Christ straightway coming up out of the water went up into the wilderness, the wilderness of purgatory thus being described as adjacent to and immediately above the baptismal water. Thus in classical lore the dead crossed the river Styx before passing into purgatory or Hades. Mr. Still distinguishes between the greater and lesser initiation, but the lesser initiation seems to be merely the first part of the greater, ending in the recovery of the mythical first estate of man, or the condition of the Golden Age.

The purgatorial state is a condition of error and wanderings, and the idea is the same whether we think of it as the mythical search for the lost Persephone or see it typified in the wanderings of the Children of Israel in the Wilderness.

In this connection our author quotes a passage from Shakespeare's play which, he suggests, has reference to the same ideas :

GON. I can go no further, Sir,
My old bones ache : here's a maze trod, indeed,
Through forth-rights and meanders ! By your patience,
I needs must rest me.

ALON. Old lord, I cannot blame thee,
Who am myself attached with weariness,
To the dulling of my spirits. Sit down and rest.
Even here I will put off my hope, and keep it
No longer for my flatterer : he is drowned
Whom thus we stray to find.

Alluding to this state, Plato in his *Phædo* observes : " This road [that is, the road traversed after death] is not a plain united road, but there are several byways and crossways, as I conjecture from the method of our sacrifices and religious ceremonies." And Lucian in his *Dialogue of the Tyrant* is also quoted, where the following passage occurs : " You are initiated in the Eleusinian Mysteries. Tell me now, do you not think this very like the blind march they make there ? " " Undoubtedly." The speakers are at the time wandering in the dark.

Mr. Still cites Francis Bacon in a suggestive passage in his essay on Truth, as observing, " No pleasure is comparable to the standing upon the vantage ground of Truth (a hill not to be commanded, and where the air is always clear and serene) and to see the errors and wanderings and mists and tempests in the vale below." The search for Truth or Wisdom is

PURGA-
TORIAL
WANDER-
INGS.

alternatively in parallel legends the quest for the Lost Word or the Lost Son ; i.e. the Logos or the Christ, just as in the Greek legend it is the search for the lost child, Persephone. Mr. Still sees here a parallel in *The Tempest* in the search for the lost son of the King of Naples, Ferdinand. The seekers, be it noted, had just escaped from the ordeal of water, as shipwrecked travellers.

The Temptation in the Wilderness or in purgatory is associated with fights with the devil or the dragon, or some parallel monster ; or, again, with the luring of the sensuous music of the sirens. It takes various forms. It is the fight of St. George with the dragon ; the fight of Perseus with the monstrous snake from whom he rescues the King's daughter (his own soul). It is the

ALLE-
GORICAL
MEANING
OF THE
DRAGON.

fight of Cadmus, who slew the dragon that came out of the water. It is again typified by the fight of Christian in the Valley of Humiliation with the tempter, Apollyon, the dragon "with scales like a fish." In every case the allegorical meaning is the same. The wanderers in the wilderness is "assailed by the evil desire whose native element is the passional water." The aspirant in the wilderness hungers and thirsts, but meets with no satisfaction. So Jesus in the wilderness is an-hungered, and the devil challenges Him : "If thou be the Son of God, command these stones that they may be made bread." Mr. Still thinks he sees a parallel in *The Tempest* where the Court party have an imaginary banquet spread before them by Ariel, which, when they attempt to take advantage of it, vanishes into thin air. So Tantalus in the Greek legend suffers in purgatory the hunger and thirst that can never be quenched, and sees the various fruits temptingly offered him which for ever elude his grasp.

It is noteworthy that all the dragons, sirens, and such-like monsters are in almost all cases associated with or emerge from water, the passional element. Another parallel instance may be cited in the Minotaur of the island of Crete, a creature half man and half bull, who devours those who lose their way in the labyrinth ; i.e. who fall victims to lust in their purgatorial wanderings.

THE WATER
THAT DID
NOT WET.

One point that our author makes in connection with his views in regard to *The Tempest* is especially noteworthy. Though the passengers in the vessel had a narrow escape from drowning and all had to swim for their lives, none of their clothes, as it appears,

ever suffered from the immersion. They were, in fact, as fresh and dry afterwards as if the shipwreck had never occurred. This point is emphasized no less than five times, in confirmation of which the following passages are cited :

GON. But the rarity of it is, which is indeed almost beyond credit——

SEB. As many vouched rarities are——

GON. That our garments, being, as they were, drenched in the sea, hold, notwithstanding, their freshness and glosses ; being rather new-dyed than stained with salt water. (Act II, Scene I.)

Again :

GON. Methinks our garments are now as fresh as when we put them on first in Afric. (*Ibid.*)

And shortly after :

GON. Sir, we were talking that our garments seem now as fresh as when we were at Tunis. (*Ibid.*)

Finally and for the fourth time Gonzalo asks :

Is not my doublet as fresh as the first day I wore it ?

Ariel, too, remarks to Prospero :

On their sustaining garments not a blemish,
But fresher than before.

(Act I, Scene 2.)

"The fact is," says Mr. Still, "the immersion in the water is not to be understood in a strictly physical sense. It corresponds to the first definite stage in initiation." It may be remembered in this connection that the Water of Mercury in Alchemical literature, i.e. the great solvent, is held to be "water

WHY DIDO
AND
ÆNEAS ?

that does not wet the hands." Of this, Sendivogius declares, "Our water is heavenly, not wetting the hands, not of the vulgar."* The second of the passages above quoted goes on to bring in a reference to Dido and Æneas and the fact that Tunis was the ancient Carthage, a reference that seems singularly pointless to the ordinary reader, and is difficult to understand, unless we recollect that the Sixth *Æneid* of Virgil, which deals with Æneas's descent into Hades, and his presumable initiation, commences with the arrival of the Trojan hero at Cumæ from Carthage, which was the identical journey taken by the shipwrecked party in *The Tempest*, i.e. from Tunis to Naples.

Mr. Still considers that the wanderings of the Court party in *The Tempest* correspond to the lesser initiation, and the experiences of Ferdinand to the greater. As to how far he has proved his case an opinion can only be formed by a careful

* *New Light of Alchemy*, Tract 10.

reading of his erudite and ingenious work, *Shakespeare's Mystery Play*. To give the bulk of his evidence would be quite impossible within the narrow limits of these Notes. He has certainly been able to show very strange and curious coincidences, though some of them may seem to the critical reader to be somewhat too far-fetched. Of Ferdinand he says, following out this assumed parallel, that in the mythological as well as in the subjective sense, he is in Elysium. Here he meets Miranda, as Dante meets Beatrice in Eden. Both Miranda and Beatrice represent that immaculate woman who, as the beloved of the aspirant, is a personification of Wisdom or the Veiled Lady of the Kabbala. Like the allegorical woman, Miranda is "wondrous and unique, peerless and perfect." Like her she comes to toil with her lover in his trials, and ultimately becomes his bride. Like her counterpart in the Kabbala, she openly takes the initiative with her lover, modestly encouraging him and even making frank overtures of union with him. Like the Pagan candidate

PARALLELS
IN "THE
TEMPEST." for the greater initiation, Ferdinand has to accept the discipline of ascetic diet and arduous labours. Prospero is, of course, the hierophant, as Ferdinand is the initiate. "What [asks our author] does this supposition imply? It implies that Ferdinand must be compelled by Prospero as the ritual aspirant was compelled by the hierophant to undergo certain labours and hardships symbolical of, though not necessarily identical with, those which every genuine philosopher must undergo before he can win Wisdom or Truth. And it further implies that, when these trials are ended, Ferdinand must receive from Prospero a perfect and peerless bride, who has been pre-ordained for him"; which, of course, is what actually occurs in the play.

I have already drawn attention to the fact that the final degree in the greater mysteries was termed Epopteia. When the candidate had attained to this he was called *epoptes*, or seer. The title, we are told, was conferred in allusion to the revealing vision accorded to him in this greater initiation. Now this vision, it appears, was a vision of the gods by means of magical evocation. This magical evocation was performed by the hierophant who was the means of enabling the initiate to behold the gods themselves, doubtless in the form of some theatrical representation. So, too, in *The Tempest*, at the betrothal

THE CERES
MASQUE. of Ferdinand and Miranda, there is a Ceres masque, in which various deities play a part. Ceres, it will be remembered, was the presiding deity of the Eleusinian Mys-

teries. Not only is this the case, but the masque itself has an allusion to the carrying off of Persephone by Pluto or Dis in the lines :

Since they did plot
The means that dusky Dis my daughter got.

In view of the theory that Ferdinand represents the initiate and has obtained the third degree, constituting his advent into Paradise and the vision of the gods, it is noteworthy that he exclaims, while the masque is in progress,

Let me live here ever,
So rare a wondered father and a wise
Makes this place Paradise.

It is quite clear, however, that the actors themselves in this curious masque are not to be taken too seriously. There is an atmosphere of the stage about them which there is no attempt to conceal. The whole thing is a form of staged allegorical representation containing some hidden meaning behind it. Apparently the actors in it were nature spirits evoked by Prospero's magic and merely playing the parts that he assigned to them. Having rung down the curtain, Prospero takes pains to emphasize their shadowy and symbolical character, and in doing so takes the opportunity of explaining to Ferdinand and Miranda, evidently the sole witnesses—a rather significant fact—of this singular masque, that all manifested life on earth and indeed the great globe itself is equally illusory in character. The material world, in short, is a dream from which we shall one day awaken to reality.

PROSPERO'S
PHILO-
SOPHY.

These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air ;
And, like the baseless fabric of this vision,
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a wrack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

Our author holds that in enunciating this doctrine of idealism Prospero is completing Ferdinand's initiation. He adds : " All this occurs at the close of a celestial vision such as was presented to the initiate in the Pagan greater mysteries, and while Fer-

dinand is in a place that is expressly declared to be Paradise."

It will not surprise the reader, from the slight sketch I have given of Mr. Still's line of argument, that as regards the other side of the play the experiences of Stephano and Trinculo represent the Fall; that is, not merely the failure to achieve initiation, but a further lapse and descent into the lowest level of materiality. Caliban here is, of course, the Tempter. Caliban indeed, like the various dragons of mythology, is half a fish and half a monster. Having come out of the water, Stephano and Trinculo are finally lured on by Ariel's music back into the "mire." Says Ariel:

At last I left them
I' the filthy mantled pool beyond your cell,
There dancing up to the chins, that the foul lake
O'er stunk their feet.

In their attempt at conspiracy against Prospero they find themselves set upon by divers spirits in the shape of dogs and hounds, who hunt them about. Our author comments that these are terrestrial dæmons and quotes Thomas Taylor in connection with the howling of dogs mentioned by Virgil in his Sixth *Æneid*.

The howling dogs are symbols of material dæmons, who are thus denominated by the magic oracles of Zoroaster (*Elous. and Bacch. Myst.*, ed. J. Weitstein, Amsterdam, p. 24).

Pletho also observes in his work on this same subject that, "It is the custom in initiations to present before the initiates spirits in the shape of dogs."

The symbolical function of these canine spirits was, according to Proclus, the driving of the consciousness down to the terrestrial plane. In the *Æneid*, Æneas, as advised, remains steadfast and ignores these dogs of the other world, and comes to no harm accordingly. But Stephano and Trinculo take to flight and are pursued and set upon by the pack, while Prospero commands Ariel,

Go, charge my goblins that they grind their joints
With dry convulsions.

In some sense, then, it appears in this allegory that Prospero takes the place of the Deity, and Caliban of Satan; while Stephano and Trinculo are driven out of Paradise like Adam and Eve.

Whether we accept or reject Mr. Still's very ably defended

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theory with regard to *The Tempest*, his observations in reference to the universal legend of the soul's pilgrimage and the allegories by which it has been illustrated among all races and in all historical periods, will hardly meet with dissent.

I have contended [he writes] in effect, that there is one epic theme which is immortal, changeless, and universal; namely, the story of the upward struggle of the human spirit, individual or collective, out of the darkness of sin and error, into the light of wisdom and truth. I have shown that this psychological theme, or some aspect of it, underlies all authentic myth and ritual; and it is undoubtedly the subject of numerous works of art and literature. I have also argued that the successful issue of the upward struggle constitutes what is called Initiation, whether empirical or ritual—the former consisting in success which is actually achieved in experience, and the latter in success which is merely simulated in formal ceremonies. My argument further implies that, while the countless allegorical versions of this same theme often differ considerably in respect of detail, certain strongly marked generic features persist through

ONE PSYCHO-
 LOGICAL
 THEME
 IN ALL
 MYTH AND
 RITUAL.

them all, for the two reasons—(a) that the series of subjective experiences involved in the ascent "out of darkness into light" is in its essential nature the same for all men, and (b) that of these experiences the main ones have from the earliest times been described by means of allegorical figures which are so appropriate and expressive that no radical and permanent deviation from them has, or could have, occurred. In other words, I have contended that the existence of those curiously persistent resemblances which the science of Comparative Religion has noted cannot be adequately explained unless the concepts which recur through all mythological and religious systems can be shown to typify certain enduring realities common to all mankind, and that these prototypical realities are to be found in the permanent facts of the universal psychology of aspiration.

As regards the question of *The Tempest* being a mystery play on the lines set forth, the problem is a more difficult one to answer. I have endeavoured to put Mr. Still's position to the best advantage, and he has certainly made out a case that calls for further investigation, while to dispute his thesis would involve the admission of some very curious coincidences. There are indeed indications in the play that something of the sort was in Shakespeare's mind, especially where Prospero, Ferdinand and Miranda are concerned; but I cannot help thinking that the author has at times done violence to the meaning of certain of the passages in the play which he cites, in forcing them into his service.* Surely, however, he lays too little stress in his work on the allegorical relation of the Ceres and

* As, for instance, in his interpretation of the lure of the clothes hung up to distract Stephano and Trinculo from their objective.

Persephone legend to the religious doctrine of death and resurrection, as typified in the changing seasons of the year. This is after all the primary significance of the legend, and Proserpine's (or Persephone's) descent as the bride of Pluto into the underworld for half the year and her return at spring has a similar significance to the story of Isis and Osiris. It is indeed a matter not open to dispute that one of the initiate's most important lessons as taught through the medium of the Masque is this very truth of the resurrection of the soul.

With regard to the Epilogue to the play, of which Mr. Still writes with some fullness in his last pages, I cannot think that this is calculated to support his views. It is a strange medley in which the speaker first appears to be Prospero and then the writer of the play. But whoever it is assumed to be makes statements which are certainly not in accordance with the play itself. My own view, for what it is worth, is that it was never written by Shakespeare at all. What seems to be most probable is that

the producer of the play came to the conclusion
 THE
 EPILOGUE. that an Epilogue was necessary, and himself wrote
 one for the purpose, without, unfortunately, having taken the trouble thoroughly to master the plot. If this were the case, it is quite likely that Shakespeare might have let it go through in proof as having been spoken at the first theatrical representation. The speaker of the Epilogue states that his object was to please, and certainly does not take the view of any deeper meaning in the play. But take them how we will, his remarks are purely nonsensical, and it is difficult to see who he is addressing, for whether applied to the audience or to the actors in the play, they are equally meaningless. If Prospero, the assumed speaker, has sacrificed his magic art (as he states) it is quite clear that no one else has become possessed of it, and when he says

Let me not,
 Since I have my dukedom got
 And pardon'd the deceiver, dwell
 In this bare island by your spell,

we ask ourselves in vain who is in a position to exercise this compulsion upon him. Surely it is an insult to the great dramatist to suggest that he could have written such balderdash.

A book that will be of interest to very many readers of the OCCULT REVIEW is to hand from the house of Hodder & Stoughton. It is entitled *The Coming of the Fairies*, by Sir Arthur Conan Doyle, and deals in the main with the story of the so-called

Cottingley photographs, of which I have already written in the pages of this magazine.

As regards the genuineness of these, I imagine that a great many readers like myself will be rather disposed to keep an open mind. It seems to me that a not inconsiderable knowledge of photography is necessary to the critic and personally it is many years since I have engaged in this pursuit. On the face of them, some of the photographs certainly appear much less open to criticism than others. I confess that the very pretty one entitled

ARE THE
FAIRY
PHOTO-
GRAPHS
GENUINE ?

Frances and the Fairies, facing page 32, tends to raise my suspicions. As one critic observes: "Frances looks as if she had nothing to do with the fairies who are dancing round her shoulders. Make a mental abstraction of these figures, and you get just an ordinary picture of a child posing for her photograph." That of Elsie and the Gnome, facing page 38, is not open to the same objection, and the photograph of the fairies and their sun bath facing page 72 certainly gives an impression of bona fides. The one facing page 70 of the fairy offering harebells to Elsie seems open to the same objection as the one of Frances facing page 32. Mr. Maurice Hewlett's remarks that "the fairies are supposed to be in movement, but a man or animal photographed in rapid motion does not appear to be in motion at all, whereas the beings circling round the girl's head and shoulders (as in the illustration facing page 33) are in picture flight, not in photographic flight," have the ring of sound criticism. But as I said above, I do not feel that I know enough of the subject to be in a position to judge. Again, it may be asked, if some are genuine, or on the other hand fraudulent, is not this an argument that all are? Here again I should not like to answer definitely in the affirmative, although there is an obvious presumption. The same medium may be sometimes genuine and sometimes up to his tricks. If the girls are above suspicion, it is, of course, a strong argument in favour of their genuineness—in fact I cannot conceive that if they were fakes the girls would not be "in the know."

The question, however, as it seems to me, of fairy photography is overshadowed by the larger one of the existence of fairies. The numerous and strange records coming from so many divers quarters, are, if not absolutely conclusive, at least strong presumptive evidence in its favour, and if they exist, given a suitable medium and conditions, there seems no reason to doubt that they might occasionally be photographed. To ask, as one critic

does: "Why, if they exist, do they not appear in some one of the innumerable photographs that have been taken of woodland scenes?" appears to overlook the necessity for the presence of the medium. Further investigation in this direction is clearly necessary. The present book is not confined to the Cottingley photographs, and there is an interesting collection in the latter part of the volume of narratives from various parts of the world bearing on the subject, some of them very interesting and curious. Mr. Foot Young, the water diviner, gives an account of an experience he had in the county of Dorset. He explains that the absence of both trees and hedges in the locality to which he alludes enables one to see without obstruction for long distances.

I was [he writes] walking with my companion, who lives in the locality, some little distance from the main party, when to my astonishment I saw a number of what I thought to be very small children, about a score in number, and all dressed in little gaily-coloured skirts, their legs being bare. Their hands were joined, and all held up, as they merrily danced round in a perfect circle. We stood watching them, when in an instant they all vanished from our sight. My companion told me they were fairies, and that they often came to that particular part to hold their revels. It may be our presence disturbed them.

A more curious one is contributed by Mrs. Hardy, a settler in the Maori districts of New Zealand.

One evening when it was getting dusk I went into the yard to hang the tea-towels on the clothes-line. As I stepped off the verandah, I heard a sound of soft galloping coming from the direction of the orchard. I thought I must be mistaken, and that the sound came from the road, where the Maoris often gallop their horses. I crossed the yard to get the pegs, and heard the galloping coming nearer. I walked to the clothes-line, and stood under it with my arms uplifted to peg the towel on the line, when I was aware of the galloping close behind me, and suddenly a little figure, riding a tiny pony, rode right under my uplifted arms. I looked round, to see that I was surrounded by eight or ten tiny figures on tiny ponies like dwarf Shetlands. The little figure who came so close to me stood out quite clearly in the light that came from the window, but he had his back to it, and I could not see his face. The faces of the others were quite brown, also the ponies were brown. If they wore clothes they were close-fitting like a child's jersey suit. They were like tiny dwarfs, or children of about two years of age. I was very startled, and called out, "Goodness! what is this?" I think I must have frightened them, for at the sound of my voice they all rode through the rose trellis across the drive, and down the shrubbery.

Sir Arthur Conan Doyle finds it easier to believe in the fairies than in the fairy ponies. Indeed, if you have fairy ponies, it is

difficult to know where you would have to draw the line. In fact, the whole phenomena of everyday life might, one would suppose, be reproduced in miniature on another plane. Are we prepared to go as far as this? The question arises in one's mind whether such beings could not conceivably be evoked by the imagination of the seer or clairvoyant. Dr. Franz Hartmann cites the case of Mr. Whitworth, a clairvoyant who, in his youth, while seeing a German professor play on the organ, noticed a host of appearances of this kind moving about the keyboard, "Lilliputian sprites, fairies and gnomes, astonishingly minute in size, yet as perfect in form and features as any of the larger people in the room."

In the quick measures, how madly they danced, waving their plumed hats and fans in very ecstasy, and darting to and fro in inconceivable rapidity, with feet beating time in rain-like patter of accord! Quick as a flash, when the music changed to the solemn cadence of a march for the

FAIRIES dead, the airy things vanished, and in their place came
ON THE black-robed gnomes, dressed like cowled monks, sour-faced
KEYBOARD. Puritans, or mutes in the black garb of a funeral procession! Strangest of all, on every tiny face was expressed the sentiment of the music, so that I could instantly understand the thought and feeling that was intended to be conveyed. In a wild burst of sounding grief came a rush of mothers, tear-eyed and with dishevelled hair, beating their breasts and wailing pious lamentations over their dead loved ones. These would be followed by plumed knights with shield and spear, and hosts of fiery troops, mounted or foot, red-handed in the fiery strife of bloody battle, as the clang of martial music came leaping from the keyboard, and ever, as each change brought its new set of sprites, the old ones would vanish into the air as suddenly as they had come. Whenever a discord was struck, the tiny sprite that appeared was some misshapen creature, with limbs and dress awry, usually a humpbacked dwarf, whose voice was guttural and rasping, and his every movement ungainly and disagreeable.*

Is not this suggestive of creatures of the imagination? And yet in what essential way do they differ from the fairies which so many psychic people claim to have seen in their country walks? Still, doubtless seeing is believing, and those who have witnessed such scenes themselves can hardly be expected to feel any doubt of their actuality. Certainly in Ireland the number of highly educated and intellectual people who are convinced of their reality is very noteworthy. Then again, we have so many records of fairy haunts which have been disturbed, and the revenge which the fairies have taken. This does not look

* *Magic: Black and White.* By Dr. Franz Hartmann. London: Kegan, Paul & Co., Ltd.

like imaginary beings. In one case recorded in Sir Arthur's book, allusion is made to a case in Ireland in which a fairy stone was built into a house, and as a result the inhabitants were bombarded with missiles by invisible assailants night and day. Another similar instance is given in which a lady in West Sussex desired to make a rock garden and for the purpose got some boulders from a field close by, which had been always known as pixie stones, and built them into her rockery. On several occasions after this she saw a tiny woman sitting on one of the boulders. Subsequently the people of the village came to her requesting that the boulders might be put back, as otherwise they feared that misfortunes would happen to them. This was accordingly done. In a third instance, a farmer built his house upon what proved to be a fairy path between two raths or fairy mounds, and found himself in consequence exposed to so much annoyance through noises and other disturbances that the family had to leave the house. One can hardly read such records without feeling that the general scepticism with regard to the existence of these creatures has been considerably undermined. But if so, have they ever been photographed? As Shakespeare would have said, "Ay! There's the rub!"

The psychic element is a noteworthy feature in the plots of some of the latest films produced on either side of the Atlantic. "Do the Dead Talk? A Stirring Romance of this World and the Next" has already achieved great popularity in America, and is now about to be shown in the British Isles. A private view which, as Editor of the OCCULT REVIEW, I had the pleasure of attending, disclosed a dramatic and sensational plot, in which two séances, a genuine and a bogus one, both figured, and in which the mother of the heroine intervened in spirit form at various crises throughout the story. Mrs. Carlton's son and daughter, Bobby and Dorothy, are left orphans at a very early age, and their mother on her death-bed promises to watch over them. There follows a finely dramatic portrayal of the destruction of Galveston, U.S.A., by a tidal wave. Bobby and Dorothy become separated during the catastrophe. Both escape but neither can trace the other. Dorothy is rescued from some wreckage by Captain John Smith, who adopts her as his own daughter, but owing to the accident she has met with she has lost all memory of her earlier life, and even of her name. Bobby on his part is adopted

DO THE
DEAD TALK?
A FILM.

by a Dr. and Mrs. Stanton. The two meet ten years later without any knowledge of their relationship. Bobby rescues Dorothy from some tramps by whom she is attacked, and the two end by falling in love. At this point the brother begins to "see things," as the phrase goes. The spirit mother, in fact, is attempting to attract his attention so as to prevent the ill-fated marriage before it is too late. Not knowing what to make of these psychic phenomena the brother goes to a spiritualistic séance. The medium proves to be a fraud, and the place is raided by detectives. Shortly after, however, he is persuaded by a friend to attend another séance, this time a *bona fide* one, and here he sees the spirit of his mother, who has haunted him in his dreams, but is not successful in obtaining any communication from her. Meanwhile the day of the wedding is fixed. Captain John Smith is at sea at the time, and accidentally discovers the identity of Dorothy. He determines to send a wireless message to stop the marriage, but at the crucial moment the dynamos fail to act,

THE
DÉNOUE-
MENT.

and he realizes that it is too late for his ship to reach New York in time to prevent the catastrophe. At the last moment the situation is saved by automatic writing. Robert at the minister's request goes into the library to fill in the return on the marriage licence. He loses control of his hand, which writes in spite of him across the certificate, "Blanche is your sister Dorothy." Looking up, he perceives the spirit face of his mother. His doubts are finally set at rest by a scar which Dorothy has on her left knee, the result of an accident in childhood, and the marriage is prevented just in time.

Psychic plays are always difficult, and perhaps they are even more difficult when filmed than when put on the stage. Dorothy and Bobby's mother is not altogether a success. As a spirit she is too mundane and too little ethereal. And once or twice her apparition produces a very displeasing effect, owing to the fact that the cowl which she wears gives the impression of a headless being, as no sign of a face is seen within. It is unfortunate that the spirit-mother is not handled more effectively, as the plot of the story has considerable merit, and is well staged and acted.

AN IMPRESSION OF DR. RUDOLF STEINER

BY WILLIAM LOFTUS HARE

IN attempting to form a judgment of the character and work of a man who lived centuries ago there is only one course to adopt. We turn to his writings or to those of his contemporaries and critics; we visit the monuments that he has made famous, the institutions he has established or influenced; and at the end we gather up the salient facts and make as real and truthful a picture of him as possible. But in reference to a man who lives at the present time there is a second alternative open. One can come into his presence, speak and listen to him, observe and estimate his powers, absorb his leading ideas, and so gradually gain as vivid an impression of his personality as shall form the basis of a more mature judgment reserved for a later time. In regard to a contemporary it is preferable—except in the case of some urgent necessity to come to a full and final judgment—to adopt the second alternative, because time gives the opportunity for such phases of his work and character as are transitory and non-essential to recede into their proportionate places. The collection of elements in his personality becomes a unity, his development—never complete until he has closed his career—reaches its synthetic phase.

Dr. Rudolf Steiner has passed his sixtieth year and is still at the height of his power; what he will yet say and do, as well as in what he may change or in what he may fail, will affect that which he has already done. A complete picture of him will have to be painted by a later hand in which his final significance for our day, for occultism, for sociology, will be exhibited. Besides all this, a magazine article is not the most suitable medium for an adequate study of a potent personality. For these various reasons, and for others, I prefer to record the impression which Dr. Steiner made upon me during his visits to England this year, following on an average familiarity with his writings and his career.

For the sake of those readers of the OCCULT REVIEW who may be uninformed as to the general character of Dr. Steiner's work, I preface my own impression with a few words of an his-

torical nature, taken from introductions to some of his works. It is a little surprising that as yet no biography or autobiography is available to help the student to understand Dr. Steiner and his message. Perhaps these will appear later.

Rudolf Steiner was born in Kraljevic in Hungary on February 27, 1861, the son of a railway official, whose occasional removals from place to place took his child to Pottschach and Neudörfel before he reached the age of ten. He attended the ordinary village schools and sang in the choir of the village church, but never even reached the stage of being confirmed in the Christian faith. At ten the boy was sent to the Realschule of Wiener-Neustadt in order to study for the career of an engineer. Here for four years the religious teaching was obligatory. Then his father, desirous of improving the boy's training, sent him to the Polytechnic Institute in Vienna, which led to his becoming tutor to the children of a Jewish merchant. This task, we are told, brought the young man into contact with classical studies, which in their turn led him to seek and to obtain the degree of Doctor of Philosophy in the University of Vienna.

STEINER, THE SCHOLAR.

Thereafter, although his life was a continuity, his work may be divided into four periods: at Vienna for preparation; at Weimar for storm and stress; at Berlin for organization; and at Dornach as a visible centre for the many radii of his work. A glance at the bibliography, prepared by one of his friends, shows Dr. Steiner's literary output to be immense, continuous and organic. It is easy to discern that the point at which he began to bud, if one may say so, from the great body of modern German philosophers, was Goethe. "Goethe and Shakespeare—a Parallel" was one of his earliest articles, while "Goethe's Works in Natural Science" was one of his first efforts at editing and commentary. Thereafter a long chain of authors claimed his critical attention: Fichte in 1891—who set him off as an independent philosopher—Schopenhauer in 1894, Nietzsche in 1895, Jean Paul in 1897, Haeckel in 1900, Jacobowski in 1901, and so on. These wide philosophical studies seem to have generated in Dr. Steiner several distinct seeds which, we then discern, shoot powerfully in many directions. His own *Philosophy of Freedom* (recently published in English as *A Philosophy of Spiritual Activity*) one can trace to the stimulus of Fichte—who in many respects Dr. Steiner resembles in our day. Then there are the *Conceptions of the World and Life in the Nineteenth Century*, and *The*

Riddles of Philosophy which point to what a man must survey for his own edification if he is to be an independent philosopher; and finally, the important *Mystics of the Renaissance*, published in 1901, traces for us the sources from which Steiner himself had drunk and was to drink deeply. Eckhardt, Tauler, Paracelsus, Boehme and Bruno figure here as a kindred family to which our subject felt himself to belong. I must not here enlarge on the point, which M. Schuré recounts at some length, that Dr. Steiner in his youth believed himself to be under the guidance of one whom we should immediately place by the side of Boehme or Eckhardt. It is not difficult, therefore, to see what must have been the intellectual tasks of Dr. Steiner in the closing years of last century: to acquaint himself fully with the rapid march of Natural Science and to make with it some kind of inner synthesis within his own mystical tendency. We may thus say that there was a more than ordinary significance in the original title of his book of 1901, *Mysticism at the Dawn of the New Age*.

Plodding on with Uhland's works, Weiland's works and Schiller's works—perhaps as bread and butter—Dr. Steiner then launched out, quite naturally and without any sense of break, into a second career. *Christianity as a Mystical Fact* came in 1902 as the special flower of last year's seed. It advanced a stage beyond the point where the mystics of the Renaissance—ignorant alike of orientalism or historical criticism—had placed Christianity. But it moved boldly in the same direction, and its author cannot now, even if he would, turn back. In my opinion he entered here on a relatively narrow path beset by difficulties which will be great for him and greater for those who blindly, if faithfully, follow him.

STEINER, THE MYSTIC.

It was at this moment that Dr. Steiner, committed to a new type of Christian mysticism, was drawn into the Theosophical Society and became the General Secretary of the German Section, including Switzerland, an event which disturbed his new career with unpleasant experiences, and ultimately necessitated a third career, new in nomenclature if in nothing else. Periodical literature followed from 1903 to 1908 in Berlin in the pages of *Luzifer* and *Lucifer Gnosis*. Here the word "Theosophy" occurs many times, and of course refers not to any new element incorporated into Dr. Steiner's thought, but to the main stream of that thought itself. Reincarnation, Karma, Initiation, the

knowledge of the higher worlds, the Akashic records, Atlantis and Lemuria are the terms around which Dr. Steiner's thought circulates, but with Christian emphasis.

When the crisis came and the German Section was excluded from the Theosophical Society—with no discredit to Dr. Steiner, I venture to say—a new situation presented itself. Dr. Steiner did not change his views—except perhaps about some persons—but he had to change their dress, so to speak. What he had spoken of as “Geisteswissenschaft” had been popularly rendered for English readers into “Theosophy.” Where he had used the word “Theosophie” it had to be quickly changed into “Anthroposophie” and so on. In this way the continuous stream of Dr. Steiner's thought has suffered much by the vagaries of association and propaganda, which readers of his works should recognize and forget as quickly as possible. *Theosophia* first used, I believe, by Porphyrius and *Anthroposophia* by Thomas Vaughan, unhappily do not endow those who adopt them with Divine Wisdom and Man Wisdom, respectively. Dr. Steiner's movement is now doomed to go forward wedded to a word that will always sound strange to English ears, and I can only hope—and indeed suggest—that it will be quietly dropped overboard in favour of one of its really English synonyms. It is no longer necessary to find a formal antithesis for Anthropology and Theosophy.

EDUCATION AND ART.

The present career of Dr. Steiner is marked by special applications of his teaching to Education, Art, and Politics. This of course is inevitable for any man who wishes to influence his age. In these three directions Dr. Steiner has not only produced books but has founded institutions. The Waldorf school at Stuttgart and the Goethenæum at Dornach are the fruits of his labour and the help of his friends. *The Threefold Commonwealth* is, as yet, hardly more than a book—and no wonder! For it aims at a fundamental change in the relationship of three functions of Culture, Justice, and Economics. It is an old thought familiar to the days of Pythagoras and Plato, re-presented to a sceptical, materialistic world with less chance, one might fear, of being adopted than that of the Greek Idealists. But there may be now an inner and an outer necessity so pressing as to compel men to follow some such line as Dr. Steiner points out to them. His may be a light on an inevitable path, leading away from the mire of Bolshevism and the chaos of Capitalism.

HIS PERSONALITY.

The familiar photographs of Dr. Steiner that have appeared in various magazines prepare us for a facial appearance rather narrow and gaunt. They did not help me, however, when I entered the Steinway Hall on last Good Friday evening, but I easily picked out the philosopher from among the group of people moving at the foot of the platform by his modest continental attire and distinguished appearance. Of middle height with dark, close hair and graceful movements, Dr. Steiner combined the appearance of a German professor and a healthy pastor. When at last he spoke it was clear that he possessed the qualities of expositor and preacher to a matchless degree. Also, being an artist to his finger tips, it was obvious why he spoke in his own tongue, of which he has an absolute mastery, and not in English. Incidentally, he disposed of one of those strange rumours in advance—that he would speak bad German. Though I am no good judge of the German language, I was able to hear every syllable of the six medium-length discourses which Dr. Steiner delivered at Easter and to appreciate the variety of beautiful vowels caught in the grip of jagged consonants so perfectly enunciated. Again at Oxford in August I heard Dr. Steiner many times. The German construction lends itself to an oratory different from ours, of which Dr. Steiner takes full advantage.

Leaving aside for the moment the matter of Dr. Steiner's addresses, I would dwell on their form. The speaker has a fine clear voice, capable of great extension of power, deep and manly in tone and flexible to every need of his ideas and his feeling. He never loses control of it or exerts it to its maximum capacity, seeming to have an infinite reserve upon which to draw. In every lecture there is some mood one has not observed before. In view of the fact that a large proportion of an English audience is unable to understand German (upon whom therefore much of the fine eloquence would, in a manner, be wasted), it is a question whether he does not exert himself disproportionately to the need. Thus there is an added formality, somewhat akin to the task of addressing empty chairs, which must increase the burden imposed upon the speaker, who, however, suffers not the slightest embarrassment from it.

STYLE IN ORATORY.

It must be evident to those who hear Dr. Steiner's first few sentences that they are faced by an accomplished, spontaneous and yet disciplined orator, who gives to his voice, his head,

his hands and his body a natural freedom of gesture which at the same time is restrained by a certain measure of traditional conventionality. But the gestures are very varied and entirely appropriate to the intellectual content and emotional form of the address.

Ordinarily, it would be something of a strain on an audience to listen to three addresses and three translations covering a period of two and a half hours, but listeners to Dr. Steiner soon learn that they may expect a great measure of variety in the appeal he makes to them. He begins with quiet and formal sentences of an expository character and soon holds his listeners under the spell of his power. He speaks of what everyone present has already heard, of Anthroposophy as the name given to the *moderne Initiations-Wissenschaft*, a phrase, the constant repetition of which, the audience soon gets to understand, marks off the modern from the various sciences of initiation professed in former ages. Also it distinguishes the subject-matter of present interests from *Nature-Wissenschaft* or natural sciences which, while valid in themselves, are restricted to that which is cognizable by the normal range of sensibility. The extension of the range of the mind beyond the normal limits is the first essential to *Initiations-Wissenschaft*, which increases in scope and in depth of aim as the mind enlarges. By meditation and concentration we are to learn the first steps in rigid soul-advancement until at length we abstract the soul from its hitherto entanglement with the world of sense perception. Hereafter there are three degrees of ascent—imaginative, inspirational, and intuitive—which, significantly enough, are expressed in words derived from the language of Latin mysticism rather than from anything *moderne*. The difference between sense perception and imaginative perception is essential: the former is dependent upon outward things, the latter on inward states. It is creative thought, image-making, not merely representative, as is normal thought. As the mind reaches its imaginative phase the soul is abstracted and (as the third Yoga aphorism has it) “abides in itself”—not in its surroundings. When empty of normal content it is filled with the supernormal and sees the world as it really is. Nature is then known as it is perceived—a living entity—as indeed the ancients must have seen it, and as their scriptures testify. Normal thought gives us the sense of our bodies as space-organisms, but supernormal thought gives us the sense of our bodies as time-organisms, enriched with special memories. Another human being, capable of observing and operating a synthesis of thought,

feeling and will, has replaced the older being restricted to brain-repeated perceptions and ideas. With the advance to the inspirational and intuitive mind the knowledge of immortality or "birthlessness" is reached. All this, *mutatis mutandis*, is the familiar language of mystical philosophy in general.

The subject matter of such a lecture, delivered in three parts, gives Dr. Steiner great opportunities for his characteristic rhetoric, which never strays beyond its legitimate limits, which illuminates and beautifies the conceptions of his dialectic. Two or three times in his address his eyes close and he seems to be depicting for us what he alone can see. And anon he will turn to the audience addressing it with authority which none seems disposed to resent. Once at Oxford I detected a threatening look; it was contempt at some unworthy activity referred to.

A decided peculiarity in Dr. Steiner's mode of address in his more formal utterances is the absence of humour. It is rare to notice this lack in an accomplished orator, but on the other hand it cannot be said that we lose anything by it. Perhaps the non-use of humour is part of Dr. Steiner's great reserve; he accomplishes his task easily without it where others would find it helpful. But at Oxford in the lectures on Education and Social Life he showed that he by no means lacks a sense of humour. Occasionally he became almost rollicking. Equally there is no artifice of irony, no rebuke, no criticism, and what is perhaps more remarkable, no appeal. Dr. Steiner does not allow himself the weakness of a direct appeal to the *emotions* over the head of the *intellect*, but strangely enough he does not exalt the intellect itself: rather the reverse. Although decidedly a preacher he avoids taking us at a disadvantage by the common artifices of wit, antipathy and sentimentality. Moreover Dr. Steiner does not shrink from that thoroughgoing formality which gives to his address the only value which a legal document possesses—absolute clarity. Words, phrases and formulæ consistently used and often repeated, subordinating æsthetic to intellectual need, give to a lecture by Dr. Steiner an additional charm, rather than otherwise. He will not sacrifice ultimate utility to stylistic notions. Where the English use synonyms he will use formulæ like a mathematician. But with him formulæ are often an integral part of his most poetical and rhythmical cascades of eloquence, which sometimes reach the rapidity and force of a torrent.

THE BASIS OF HIS SYSTEM.

In listening to the Oxford addresses, which must have

numbered about fifteen altogether, it was possible to come to closer grips with Dr. Steiner's teaching, and to differentiate the elements that are intellectually agreeable from those that are less so. It soon became clear that Dr. Steiner's views on education are partly the result of collective experiment and observation at Waldorf school and partly based on his own claim to a clairvoyant knowledge of his subjects. Here his adherents follow him as faithfully as one looks for the sun to rise in the morning. They never doubt his dicta and he is not accustomed to the task of overcoming doubts. In almost every theme, whether it be metaphysical, historical or ethical, listeners to Dr. Steiner learn that they must not or need not argue with him. He convinces them by long historical generalizations that the powers which they bring to a subject are inadequate for its true mastery, and there is nothing to be done but accept the witness of one they have learned to respect. This same attitude can be discerned in his books. He does not boast or blatantly tell of his powers, but a logical observer of the structure of his writings soon discerns that the edifice of his thought is not resting upon hypotheses which can be rejected or accepted at pleasure, nor upon dogmatic premises hallowed with the authority of tradition. Hypotheses and premises are quietly swept aside and Dr. Steiner's own unchecked clairvoyant observations are made the cornerstone of his system. He does not seek even to "confirm" his discoveries by those of science—as the theosophists love to do—but builds up a system which we may take or leave as we like. This is, of course, the method of the oriental guru. I will illustrate this point by a quotation from *The Way of Initiation*, where the question under discussion is the historicity of the Gospel incidents. Dr. Steiner says:

"Yet no one can rightly understand the historic truth of such documents as the Gospels, unless he has first experienced within himself the mystical meaning which they contain."

I venture to think that, logically, such a statement might be extended to the books of the Old and New Testaments and indeed to all scriptures of all time. If so we are in this unhappy position, that no one can understand or have any true opinion about them save a few persons endowed with mystical experience.

Not with the intention to criticize, but to clarify Dr. Steiner's position, as it seems to me, I have added these few closing words. He has encountered opposition and will yet meet more, out of which those elements in his logical system which are unsatisfactory may have to be modified or eliminated.

THE ASTRAL AND ETHEREAL WORLDS

PART II

BEYOND THE SUN

BY MABEL COLLINS

WHERE is the ethereal world? or the ethereal state, which is beyond the astral, and which the spirit reaches by passing through, or over, the astral—that route “over the horizon” indicated to the Egyptian “dead”? It is within us, because we have access to all things above from within. It is without us, it is afar, looked at from the physical consciousness; it is beyond the stars, beyond the sun. Anaxagoras of Clazomenæ declared his conviction that the archetypes of all things, as well as their elements, are to be found in the boundless ether, where they were generated, and whence they return. This is the same teaching as that of the early Theosophy, that the upper ether or Akasha is the Celestial Virgin. The Divine Spirit calls forth from it Matter, Life, Force, and Action. Ether is the Akasha of the Sanscrit teachers, the Aditi of the Hindus. Akasha means light, Aditi means freedom, that which has no limitation. The early theosophists meant this state when they used the word. Many theosophists use the expression “etheric double” for the “astral body”; Dr. Steiner calls it the “etheric body.” Such expressions are equally legitimate with the old use of the word, according to modern science, as the “world-ether” is now held by some scientists to interpenetrate all material things. It may interpenetrate all things and all forms, but beyond and outside this world, it is that “through which the heavenly bodies are moving like grains of sand through a sieve.”*

The whole solar system swings and vibrates in it, a prison house, or convict ship within that boundless freedom to which the spirits of just men return when released. This is still the phenomenal world, and here is Heaven. In this primordial substance, this Celestial Virgin, God placed the firmament and under it called forth matter and the elements, and the mystery of

* *Relativity and the Universe.* H. Schmidt.

the pairs of Opposites, for the evolution of man. All states interpenetrate, there is no hard line of demarcation, no stone wall to separate spiritual beings from ethereal beings, or ethereal beings from men. On the very edge of the ethereal world, where it is almost spiritual, stands the Hall of Learning, the archetype of all earthly cathedrals. It is vast as the world itself; it can contain all the spirits of men, yet it can be a home and a refuge for one lonely being who has earned by suffering and purification on earth the right to reach it. Angels come to meet him, guide him and help him, till his own place is reached, and he knows his own Master is at hand. For here are the Masters. They descend from the spiritual world, to be within reach of men and to help them by evolution to etherealize. This is "my Father's house," here are the many mansions and the gardens of the blest. Here is neither sorrow nor sighing; all tears are wiped away. Death is not here, nor time, nor any bondage or crucifixion. The pairs of opposites on which man's spirit hangs as on the tree, are left behind below the firmament.

Into this state the spirits of men, sufficiently advanced and purified, enter in dreamless sleep; they bring back with them inspiration, knowledge, power, and those gifts which make a man a leader in his race. We do not have to wait for death to experience and apprehend the mysteries of the greater life. We can reach it mystically, within, in the shelter of darkness, in the silence of sleep. How true it is that sleep is death's brother only the poets and the mystics know. Some spirits while still struggling and suffering on earth, have their own rightful place in the Hall of Learning, to which they go in sleep, where they rest and learn, and where they will find themselves, safe and happy, when "death" releases them from crucifixion. The physical body yields its hold at last, and the astral man arises, and in turn yields its hold, and the ethereal man stands forth, self-illuminated, in a world of light, beyond the sun which lightens the darkness of men.

I once sat by the bedside of an old working woman in the poor district of the Hartlepoons which has since been entirely destroyed by fire. She had never been anywhere else, but had passed a long life of heroic effort, endurance, and suffering in that sea-swept slum. She had never learned to read or write, and rejoiced that in her old age her grandchildren could read the Bible to her. She lay dying, blind, with cataract in both eyes, on a pallet bed in a sordid little room. Continually her blind eyes travelled to the ceiling and down to the bed.

I whispered to another watcher, "What does she see?" She answered me herself. "Don't you see the flowers? oh such flowers! my daughters, gone before, are throwing them down to me—they call to me not to be long. They are in a world of wonder!" She died soon after, a smile of joy on her withered face. Hers had been a life of self-sacrifice, of devotion, of patience, without personal greed, without desire, and to these it is given to enter the world of wonder unhindered. It could not be better described. It is all so different from this state in which man seeks evolution, where he suffers from pain and pleasure, and all the pairs of opposites which are his crucifixion.

By the help of a Master, and for an object which will be of service to the world, it is possible for the spirit of a disciple on earth to visit this higher state which we call ethereal and enter the Hall of Learning, in full waking consciousness. It was in that way that I obtained the stanzas of *Light on the Path*. It is always possible for a disciple who has once been taken there to again visit the Hall by concentration. But that is an extension of this consciousness, not the complete desertion of it and the standing forth on the floor of the Hall as a fully formed ethereal being. I have told the story of how I obtained these stanzas in Chapter X of *When the Sun Moves Northward*, but as that book has now been out of print for some considerable time I may be permitted to refer to the matter again. The point I want to bring before the attention of my readers is that the stanzas are written on the wall of one of the chapels, that they have always been there and always will be there while the phenomenal world lasts, and evolution continues. The time had come for them to be written down in human language and I was chosen for the task—an honour I had earned in a past incarnation. This is obvious to any student of Karma, for these wonderful things do not come by chance. I have been described as a "medium" for the writing of these stanzas; indeed I believe the word is used in an introduction to one of the editions of the volume. The statement is quite untrue if the word is used in the objectionable sense in which it is used by the spiritualists, implying "control" which causes unconscious action. The glory of these stanzas is that they belong to humanity and that all who reach the plane on which they appear as jewelled words on a wall of stone, can read them for themselves, can ask explanation from their own Master, can read and re-read the words (written in the mystic language which is his native language to each one who looks upon it) and study them in the light of the

much-needed explanation. There is always a Master in this chapel, ready to answer the questions of those who seek knowledge. As you enter the door from the Hall, the wall with the blazing jewels of the words of wisdom is directly opposite, and rivets the attention at once. There is nothing else except a solitary reading desk ; the rest of the floor is bare. Sometimes a single disciple is here in the wondrous solitude, quite alone but for the presence of a Master ; sometimes the whole space is packed with a large school of disciples, or with a band of pilgrims seeking light and knowledge in truth and earnest. These pilgrims in the physical world may be lying asleep, exhausted, in the desert ; but their faith and earnest desire has raised their ethereal forms to the place where true knowledge awaits them.

The Hall itself is a great wide floor, which sometimes seems small enough for a few to meet there and listen to a Master, sometimes vast enough to hold all humanity. I have seen it very crowded, closely packed ; and then it is the great Master, the Christ Himself, who stands upon the altar and speaks to them. He descends from above, within the recess behind the altar where the Way is open to the spiritual world. And I have known Him come down the altar steps and speak, low and soft, to every one of the great multitude. And oh, how comforted and strengthened they awake from the deep sleep which has given them this priceless consciousness.

All round the great Hall are the doors of chapels, one of which admits to that in which *Light on the Path* is written on the wall. Something for the aid of humanity in its difficult evolution is within each of these—something so deep, so profound, that man, as man, can scarcely estimate it. In one there is the mystic bath described by George Macdonald in the "Golden Key," that bath in which the spirit lies down, old and weary, and sees youth entering in upon him, and feels renewed life invigorating him.

There are many lesser entrances to the Hall, known to those who know it, but there is one great wide doorway opening out upon a vast landscape, at the end opposite the altar. A flight of steep stone steps has to be climbed to reach this, and weary spirits are helped by the angels, who flutter softly near, ready to aid. Just within this great door, on the right, the very first of the chapels, is that of Grief. Within is twilight and a single grave. Those who enter the Hall, drawn within by grief, are guided into this chapel and kneel beside that Grave of All—feeling it to be the grave of their one and only—till the grief has passed, and they are

able to go into the Hall and listen to the Master. There are chapels all down both sides of the great length, in the midst of which the floor is sometimes opened, at certain ceremonies, showing the still river that runs below. Near the great altar there is a door which admits to a most exquisite garden—a garden beyond all earthly dreams of beauty—placed high up on the ethereal hills. From it a panorama of mountains is seen, with beautiful gorges and valleys between. There are wonderful flights of angels often to be seen passing over or round these mountains, their white wings flashing in the light and brilliant with what look like diamonds underneath them. In the valleys are gardens of the greatest beauty. Some are tended by the angels and are places of rest in which tired or exhausted spirits recover from the conflict and strain of life and death. Others belong to those who have loved gardens on earth, and are here able to carry out every dream and hope and see all come gloriously to fruition. One such garden that I know belongs to the spirit of a soldier who was killed at the very beginning of the Great War. He was an officer in the Guards, and left a beautiful home, a young wife and children, and a garden that was his joy and delight, to meet the “implacable enemy.” He was shot almost immediately. The shock of sudden death is very great when a man is young and in full physical health and strength. The angels who tended the battlefield found him standing in his astral form, puzzled and surprised. So unselfish had been both his life and death that they were able to soothe the astral form to sleep at once, and to carry him away to the ethereal world into a garden which was already his own and already beautiful. With his conscious presence in it the beauty increased continually. He needed little rest, his strength soon came to him, and among his flowers he was able soon to talk to friends who came to welcome him. With their guidance he found it possible to awaken and use his astral form and so to be one of those who helped on the battlefield, receiving and encouraging the spirits passing over. But he could not return to the wife or the children or the earthly garden. There he is forgotten as time has passed on. But he knows these others had to live their own lives without him, by the law of Karma, and he has entered upon his vivid and intense life in the world beyond the sun. There is great work to do there which affects the evolution of the human race—hard and difficult work. But it causes no weariness, for it is done under totally different conditions from work done on earth. The ethereal form moves without fatigue,

meets no obstacles or limitations. Great help is given by the wondrous animals who abound on the mountain side—superb horses, etherealized by suffering, the friends and willing servants of the spirit of man. They come at a call and gladly carry the one who wishes it vast distances through the boundless ether. The birds are everywhere, exquisite creatures. One of the first helpers I had on that plane I was told to call the “Green Messenger,” a great green bird, standing as high as a man. When I found it difficult to get away from earth and was expected to do so, he was sent to me and would appear in my room, so nearly materialized that I could certainly touch and feel his smooth feathers. In a moment I found myself lying on his broad back, and he would spread his enormous wings and carry me away through the house wall, over the tree-tops, over the mountain tops, out of the physical world, out of our atmosphere, over the astral world and into the ether. For some years he was my constant helper ; when I needed him no longer he came no more. I often see great birds, with green and blue feathers, flying among the angels over the ethereal hills, and sometimes I think I see that they are carrying human shapes. Dante saw these great birds and the help they give to human spirits. It is to be feared that, like the horses, they only give this service to those who have loved them on earth. Little does the human race imagine what it loses hereafter by reason of its crimes against the animal kingdom.

VIRTUES OF PRECIOUS STONES

BY PHILIP S. WELLBY

"THE study of the precious and semi-precious stones of the earth has commanded the attention of man from the mists of ages, when, according to Enoch, the angel Azazel came to the earth plane to teach him the use of them." In these words Mr. Kozminsky introduces his new work,* *The Magic and Science of Jewels and Stones*, and straightway transports the reader to a realm of wonder-working magic, glamour and romance, where strange spells, curses and enchantments are encountered at every step, and where, amid the glories of the East, history, science, and imagination meet together in their most fascinating and resplendent garb. In the frontispiece is presented an amazing opal, "The Flame Queen," which changes in hue from burning scarlet to vivid emerald as it is turned in the hand, and again from gold to azure, "chameleon-like, bewildering in its living beauty." Such a jewel may fairly be chosen to represent the many-sided interest of the subject to which Mr. Kozminsky has devoted years of enthusiastic research. As an occultist and astrologer, he has contributed much that is of especial value to the student of magical lore, and the talismanic properties of stones which have been investigated by many of the earliest writers. He expresses the belief that "the exact point of union between the visible and invisible forces has long been known to the hermetic scientists and philosophers." The spirit strips itself to go up and clothes itself to go down, and this palpable truth he has tried to make clear in these pages. In the *Lapidarium of Marbodius*, composed in the eleventh century, the mystical and medicinal virtues of gems are set forth at some length. The following passage is extracted from the translation by the Rev. C. W. King, in his well-known book on *Antique Gems* :

For sure the hidden powers of gems to know
What great effects from hidden causes flow,
A science this, to be to few confined,
And viewed with admiration by mankind.
Hence may the healing art new aid derive,
Taught by their virtues plagues away to drive ;
For sages tell that by creative heaven
Distinctive potency to gems is given,

* *The Magic and Science of Jewels and Stones*. Isidore Kozminsky. G. P. Putnam's Sons, Ltd., London & New York. £1 2s. 6d. net.

And hoar experience surely doth attest
 The native virtue by each stone possessed.
 Though in the herb a potent virtue lurks
 Greatest of all that which in jewels works.

In our own day H. S. Olcott, the Theosophist, has alluded to the careful researches of Reichenbach as to the odic polarity of minerals, and thought that his discoveries might help us to an understanding of much that the Asiatic peoples have said about the magical properties of gems. He also drew attention to a series of investigations by Amoretti, into the electrical polarity of precious stones, which resulted in proving that the diamond, the garnet, and the amethyst are—E, while the sapphire is +E. "Pythagoras," he tells us, "whose knowledge was derived from India, pays a particular attention to the colour and nature of precious stones; and Apollonius of Tyana, one of the purest and grandest men who ever lived, accurately taught his disciples the various occult properties of gems. Thus does scientific inquiry, agreeing with the researches of the greatest philosophers, continually—though as a rule unintentionally—give us a solid basis for studying occultism. . . . The crucibles of science are heated red-hot, and we are melting in them everything out of which we think we can get a fact. Suppose that, for a change, we approach the Eastern people in a less presumptuous spirit, and honestly confessing that we know nothing at all of the beginning or end of natural law, ask them to help us find out what their forefathers knew. This has been the policy of the Theosophical Society, and it has already yielded valuable results." *

Bacon, in his work, *Sylva Sylvarum*, writes: "There are many things that operate upon the spirits of man by secret sympathy and antipathy. That precious stones have virtues in the wearing, has been anciently and generally received, and they are said to produce several effects. . . . It is manifest that light, above all things, rejoices the spirits of men; and probably, varied light has the same effect, with greater novelty; which may be one cause why precious stones exhilarate."

It must be cordially acknowledged that Mr. Kozminsky has done full justice to a subject which has ever made a powerful and universal appeal to the imagination. He has ransacked the treasure-houses of kings and potentates through the ages for his collection. He recounts stories of famous jewels which have brought disaster and death to their owners; and tells of others

* *Theosophy, Religion and Modern Science*. By Henry S. Olcott. 1885.

that empower the wearer to obtain the favour of the great, courage in adversity, and all the heavenly virtues: one will ward off lightning and the perils of the sea; another give protection from disease; and others elevate the thoughts to celestial regions, and confer the inner vision of hidden things of the spirit. We read of stones of hope and achievement, of sorrow, and poverty; sacred stones of favourable omen; and sinister stones of devilish malignity. It occasions little surprise to recall how often the philosopher and the novelist have found inspiration in the wonderland of precious stones. When shall we forget the famous Moonstone described by Wilkie Collins, or the "blasting spectacle" of the Gnostic Cross that plays so lurid a part in Watts Dunton's *Aylwin*, or again the poignant moment when Prince Florizel of Bohemia put an end to the satanic charm of the Rajah's Diamond, and his eloquent but passionless commentary on the frailty of man under temptation?

A recent illustration of the strange power of attraction possessed by certain jewels was recorded a few days ago by a correspondent of the *Evening News* in an interview with Vladimir de Pachmann, the great pianist (August 16).

Beyond his veneration for Chopin and his pianos [he writes] Pachmann has few interests. But one mundane thing he loves.

It is a red diamond set in a ring—and it cost him £4,000.

Holding it to the light so that it scintillates in ruby flashes, he will say: "Diamonds! What do I care for such things? I would walk on them like the pebbles on the beach . . . but my red diamond—it is the most adorable jewel in the world. I love it."

One must certainly admit the magic of jewels. Yet science has also found an unexhausted field for research in the origin, composition and properties of precious stones. We are told that the composition of the diamond is pure carbon, but no chemist has been able to discover how it is put together. If we are told further that the diamond is under Leo in the celestial Zodiac, one statement is of equal value with the other. In the study of jewels we are confronted with the one unfathomable mystery in which the processes of Nature are ever veiled—the mystery of creation. When all is said, this book presents an enigma which baffles reason and defies intellectual analysis. It gives one more aspect of the unsolved riddle of the universe; opens one more door on the mysterious domain of psychology, and offers yet another example of the irresistible lure of the desire to discover the hidden causes of things, in the knowledge of which, according to Lucretius, true happiness consists.

THE MAGIC OF NUMBERS

BY W. GORNOLD

PYTHAGORAS, the philosopher of Crotona, is reported to have affirmed that the universe was fashioned and founded upon the power of Numbers. In such case he did not speak soon enough, and in any case it is matter of common experience that the world has since been governed by numbers. Did not King David say a thousand years before the Day Star visited the earth that, "He knoweth the number of the stars and calleth them all by their names"? If we think into the subject we shall find that there is much more imported by the word "number" than at first appears. We are apt to think of the stars as "so many," and to neglect altogether the significance that attaches to the word number when referred to the power, vibration, quality and influence of the stars. Yet there are books of quite modern making which bring us into touch with these and other mysteries connected with the so-called "power of numbers." * Not that Numbers *per se* have any properties of their own apart from those which we impose on them, but considered as having regard to the ratio of vibration, we are at once involved in a world of veridical facts. For although we are not in full knowledge of the subtle connection between Sound, Form, and Colour, we are aware that vibration means sound, and that sound is capable of expression as either form or colour. This fact was probably known to, or at least intuitively perceived by, the ancients, who conceived the universe as created by the Verbum, Logos, or primordial Sound. Those who have studied the phenomena of the eidophone with its sound-forms produced by vibration of a tympanum in response to various notes from a cornet will be in a position to understand how similar vibrations in the ether of space could result in the production of various ethereal forms. We see definite forms produced by atmospheric vibration in a material medium, and it is therefore easy to conceive of etheric vibrations producing ethereal forms in an etheric medium. The fact that we have no sense fine enough to perceive them does not give us reason to

* *Kabbalistic Numerology*. By Laurel Miller. New York: Metaphysical Publishing Co.

affirm that such bodies do not or cannot exist. The study of physics does not support the concept of immediate energy, but rather of agency by conversion of energy under the law of the correlation of forces. The doctrine of Mediation is to the same effect—God is one, His agents are innumerable. So whether we speak of X-rays, or of electricity, light, colour, or sound, we are dealing with vibration, not as immediate energy, but as concatenated agency, for they are all various modes of etheric vibration in a descending scale. They are moreover convertible.

What then do the kabalists mean by the Number of a star or planet? Nothing else than the mass-chord of its vibration, from which certain definite effects are observable through human agency. They find expression in us as form, colour, character, and faculty. It is thus possible for us to speak of people as Jovial, Mercurial, etc., connoting a certain physiognomy and character as identified with the influence of a planet. We know that complexion is the result of the preponderance of either the iron or sulphur pigment in the skin, and yet we cannot escape the fact that human beings are all compounded of the same elements, that they are identified with the earth from which they are born in point of constitution, and that the study of solar physics has so far revealed no single element in our luminary which is not already existent in our earth or its atmosphere. But this is only the physical link, or an illustration of the continuity of matter on the physical plane. If scientific research has established anything at all it is that "Nature does not cease to exist where we cease to perceive her." *

Then if planets mean vibration, they also mean colour, sound, form, and other qualities. So if we say that Jupiter is allied to the number 3, we mean that his is the fulness of sound which is expressed in the trichord, a trinity in unity, and therefore perhaps seized upon by the ancients as a particular expression of Deity, as all creatures in some degree must be, whence they paid special tribute to Jove, Jupiter, Deo-pitar, or by whatever name they called him. Venus as 6 is similarly allied to form, colour, symmetry, order, arrangement, neatness and work, so that in six days the whole universe is said to have been set in order and rendered beautiful to the service of man, when "the Morning Stars sang together and all the hosts of Heaven shouted for joy!" The Pythagorean idea of the "music of the spheres" is anticipated by the inspired writer. The spinning-top, the aeroplane, the sawmill, all give us a hint as to how the spheres in their revolu-

* *Kabala of Numbers*, Vol. I.

tions may give out their ethereal notes, which, if we had the sense to hear them, might sound like the full-throated organ tones of some vast celestial choir. I find nothing incongruous in the idea that Saturn may be allied to the number 8, Mars to 9, or Mercury to 5. Concerning Mercury as 5, for instance, we might conceive of the planet as being related to the power of self-expression, or what we call intelligence, and straightway link him up with the accredited Messenger of the Gods, the celestial Interpreter, the ruler of commerce (*Merx*—trade) and navigation, with his fleet of "winged messengers" carrying food for both body and mind to all peoples. We should recognize him as the ruler of Wednesday, Woden's-day, and trace directly through from Voden to Bodhan, and thus to the seat of ancient knowledge. (Sansk. *Bodh*—knowledge.) It would then be only appropriate that men should be possessed of five senses which are the Gates of Knowledge, and five fingers and five toes by which self-expression might be facilitated. And if this be but a fantasy, perhaps the whole universe may be too. Who knows by what measure Nature has imposed upon us a law of mind by which not sense alone but even Reason is limited and enslaved?

Not without some sense did the ancients make Jupiter (3) the god of a three-dimensional world! And look, too, what a mighty fellow is this Jupiter, exceeding in volume all the other planets of the system put together. So he has imposed upon us a sense of harmony consisting of the major triad, a triad of primary colours from which we derive the septenate, and a three-dimensional sense of space and time. This rock of necessity to which Jove has chained Prometheus is, as the divines would say, for our greater good. The man in irons has only one thought—how to get out of them. So ever since creation man has been worrying about a "fourth dimension," and recently has been concerned with the answer to Einstein's question: Why are straight lines curved? I never met a sane man yet who could think for five minutes in terms of a hypothetical fourth dimension, nor the really scientific one who did not answer Einstein by asking: Are they? Willy-nilly Jove has us fairly in his grip, and yet there is only one Sun, and Jupiter is its satellite!

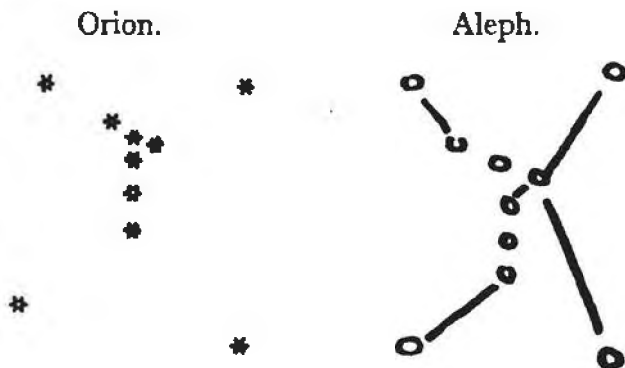
All this of course is by way of preamble, for I have to get my reader into the mood when he will listen to me, and this can best be done by putting up some sort of an excuse for his perpetual use of the names of the weekdays in ignorance of the fact that they are associated with the planets of the solar system, and other little habits of thought which clearly show that he is still

within the mind-maze of the great planet Jupiter. I am not of that school which says: Light travels in straight lines, and all our calculations are made on that basis, but we know that they are really curves! Well, for all I know they may be zigzag or criss-cross like a piece of trelliswood, either of which would answer to all that we know about the phenomena of light, but I have better sense than to call a day Tuesday without knowing that it is named after the Junker planet Mars. But if I go farther it is to the effect that Mars is so called because it is obviously and incontestably associated with War. Proof? There was an eclipse of the Moon in 21 Pisces on March 12, 1914. This came to be called the War Eclipse, and I will tell you why. On July 28, 1914, Mars was in exact opposition to this place of eclipse, in Virgo 21. We all know what happened then. On March 21, 1918, Mars was in Pisces 21 on the place of the eclipse and that was the last throw of an unlucky man, King of Junkers, who launched his final offensive on that very day, when Mars was on the Midheaven of his birth horoscope. Coincidence? Certainly. Laws are based on the observed coincidence of phenomena. Many coincidences make a law. From Mars we get *marna*, to strike or hurt; *marla*, murder, killing. Hence to mar, to hurt. What about marriage? Thanks be, the word comes from another root, *mas*, *maris*, a male, though perchance it may bear the same fruit.

By now the reader will be prepared to absorb the idea that as all sounds are expressed in tones and letters, not only the notes of the gamut are allied to the seven colours of the spectrum and the seven planets of the ancient system, but also every letter of the alphabet has its numerical value by which it is brought into relations with one or other of the planets, and through the planets with the signs of the zodiac. The inwardness of this secret alliance, or as it is elsewhere called, "the covert agreement," is fully set out in the *Kabala of Numbers*. But I have before me now a book which says: "There are twenty-two Major Keys in the Tarot or cycle of Initiation. Of these the numbers 1, 4, 7 and 10 are transition points as indicating the departure from one plane to another. From 1 to 4 the course is ascending, from 4 to 7 descending, and from 7 to 10 ascending." Thus 1 plus 4 plus 7 plus 10 make 22, which is the synthesis of the entire course, and ten complete the first two stages of which three are novitiate and seven are adept initiation. There follow ten further stages, of which seven are Hierophant or initiated, and the remaining two stages lead respectively to the right and the left called The Crown of the Magi, and Madness. It is held that the three

stages from 1 to 10 represent the processes of Creation or up-building (1 to 4), the Descent into matter (4 to 7), and the Redemption (7 to 10). This might well engage our attention, but there is more that is pertinent to our immediate subject, Numbers.

Among the savants employed by the astute Cardinal Richelieu it is said that there was one named Gaffarel or Gaffarelli, whose book, *Unheard-of Curiosities*, contains some notes of unusual interest. It was published in 1676, and probably has more antiquarian interest than kabalistic. From it we learn that the ancients linked star with star by lines so as to form the letters of the Hebrew alphabet. The first twelve were taken from the stars of the zodiac, and the remaining 10 from the constellations north and south of it. Thus the first letter Aleph was made up of the stars in the constellation Orion, which everybody will at once recognize.



and thus through the zodiac to the twelfth letter Lamed or L. The circle of the zodiac (Gr. *zoon*—an animal) thus began with A and ended with L, making the sacred name of God—AL. Now in Hebrew the word *Al* means a Power and is used as an appellative of the Divine Being, the totality of things in Unity (Eng., All), whereas the privation of all things is signified by the word *La*, which means negation, nothingness. From letters, or sound signals, we get words by which to embody thought, which is the connecting link between the Thinker and the Thing. Thus thoughts are things, and things are forms of thought, made potent by the living word.

Among the curiosities of modern effort towards the elucidation of this problem of the power of Numbers, we may turn with interest to the book *Kabbalistic Numerology*, to which reference has already been made. In it the author assigns the twenty-two letters of the Hebrew alphabet to the seven planets and the

twelve signs of the zodiac, the planets Uranus and Neptune being imported to make up 21 and the old earth 22. This leaves us wondering what will happen to this apple-pie when the extra-Neptunian planet, of which evidence already exists in the perturbations of Neptune, has been discovered!

What seems of more significance is that the names Al-Lah are comprised in the letter values of the twelve signs, so that the circle of existence is in this sense comprehended by the figures 1 and 0, the Alpha and Omega of the Greeks, the Aleph and Lamed of the Hebrews, the beginning and end of all creations. By three stages life passes from 1 to 4, by three stages from 4 to 7, and by three stages from 7 to 10, the stages corresponding to Birth, Death, and Resurrection. The number One is the first affirmation of number in the Universe, while Zero is the negation of everything. There has been an attempt to associate the planets with the twelve signs of the zodiac by the inclusion of the Sun and Moon and the introduction of Phobos, the inter-Mercurial planet, and Pluto, the extra-Neptunian planet, for both of which there appear to be astronomical reasons. But it is safer for us to see the children first before naming them; and hence the introduction of two strange names "Tasmu" and "Eslar" into the category of existent planets ought to be effected with more than usually strong credentials. The author of *Kabbalistic Numerology* merely planks them down on the doorstep, so to speak, and leaves them as foundlings in the care of an already overburdened world. "The discovery of these two new planets," she says, "are [*sic*] my own, and the latest addition to science." Well, nobody wants them that I know of, and yet it would be possible to find some use for them if the authoress had only taken the trouble to say when and where they were discovered, what their respective longitudes and latitudes were at the time, or any other indications by which they could be located. Yet when you answer the double knock and expect to find two bouncing babies on your doorstep, what do you behold? Nothing. But wait, there is a little note which says: "This great discovery supplies all that is missing in Astrology. These two influences are the determining factors of Life and Death—re-birth and transition. Tasmu influences our solar system from a great distance, and is as large as our whole solar system in one. It is a very important factor in Astrology." If Tasmu can only half fill the bill of his announcement, he is a very considerable factor indeed and somebody to be reckoned with. Not that I am aware of Astrology having missed anything lately, but in these romantic

days of science it is wonderful what a little one can get along with. Still Life and Death are big questions, and it is open to Astrologers to explain how they have successfully predicted births and deaths in the past without taking Tasmu into account. Indeed I fail to see how any of the planets could count for anything at all in the presence of a body which is as big as the whole solar system in one, even if spelled with capital letters. There must be something radically wrong with what we think we know, when what we don't know is a matter of Life and Death ! Perhaps I ought to have said earlier in this exposition that the book in question was published in New York, where, I am told, they do things on a big scale. But then, what about poor Atlas, to whom Matthew Arnold compares the British Empire,

Bearing on shoulders immense,
Atlantean, the load,
Wellnigh not to be borne,
Of the too vast orb of her fate !

Is he open to take on another planet as big as the solar system, together with "Eslar" the younger, whose proportions may be potentially as great ?

But this kind of romance need not blind us to the fact that there is a subtle connection between names and numbers, and between numbers (as indices of vibration) and colours and sounds. If there were no such connectedness the universe could hardly hang together. It is better to believe too much than too little regarding a territory that is as yet but partially explored, always presuming that there are adequate grounds for such extension of belief. Something has been said in the course of this article about coincidence and law. I wonder what cause our rationalists would ascribe to the effects quite recently detailed in the experience of Judge Staveley-Hill, who has lately been appointed to Northamptonshire County Court. On his retirement from the Banbury Recordership, he remarked that although there were many people who said there was nothing in numbers, his experience was otherwise. He was born, he said, on the 22nd day of the month, christened on the 22nd, married on the 22nd, and had two children, both born on the 22nd. He was called to the Bar on the 22nd, appointed Recorder of Banbury on the 22nd, and his appointment as County Court Judge was dated the 22nd. This statement was made in the year 22 of the present century, and at Banbury Quarter Sessions, in which words there are just 22 letters. This experience is not without parallel in history, for I find that Tuesday was a day that pursued

the fortunes of Thomas Becket, Archbishop of Canterbury, who was banished on Tuesday, on Tuesday returned from exile, was declared against by the peers on Tuesday, murdered in his cathedral on Tuesday, and most singular of all, was removed and enshrined, after an interval of fifty years, on Tuesday. Saturday was similarly a great day in the life of Henry VII, who regarded it as his lucky day. On that day of the week he triumphed over Richard III on Bosworth Field, and on Saturday entered the City of London amid great acclamations.

Thursday was not propitious to the fortunes of Henry VIII and his family, for he died on a Thursday, his son Edward VI also died on Thursday, his daughter Queen Mary died on Thursday, and Queen Elizabeth also died on Thursday.

Pope Sixtus V found Wednesday to be a fortunate day, for that was the day of his birth, the day on which he was created General of his Order, the day on which he was made Cardinal, the day on which he was elected Pope, and finally Wednesday was the day on which he was invested.

We may accept these facts as coincidences, but if we do so it is incumbent on us to define the connection between these effects and their antecedent causes, or abandon once for all the bad habit of sweeping them all up together and putting them away under the label of "chance." In a universe that is the expression of a Divine Intelligence, and which for that reason alone is intelligible, there is no room for chance happenings; but there is more than enough for what we are pleased to call coincidences, which in themselves point to the existence of a law. This law of life and mind is not impenetrable, but our own limitations are such that we know little about it up to now. That is the chief reason of wishing to know more. Whether or not the study of the ancient art of the Kabala will help us in that direction is a matter for individual question. Light comes to all men according to the angle of their vision, to some as direct revelation, to others by reflection. We are not all instructed alike, either in the same measure or by the same means.

THE DEVIL'S PAY

BY W. N. NEILL

NO profession under the sun has ever been so miserably, nay ridiculously, underpaid as that of witchcraft. The proverbial "shilling a day" of the soldier in action was munificence itself compared to the scanty earnings of the old-time witch, who was also courting a greater risk. Her almost inevitable end was "to be wirreit at a stake till she be deid and her body brint in assis." A few quotations from the witch-annals of Scotland will show how scurvily Satan treated his faithful servants. Although he was profuse in his protestations that "they should never want," once he had prevailed upon them to don his livery only an occasional dole was all that they received. Isobel Smith, a Forfar witch (1661), was promised "three halffpennies a year wages which shee affirmed to be little gaine in respect of hir great (loss) of hir soule" (Joseph Anderson, LL.D., *The Confessions of the Forfar Witches* (1661), from the Original Documents in the Society's Library. P.S.A. 1888, p. 256). A friend of hers, John Tailzeour, was more wary. "John Tailzeour confesseth as followeth: (1) That about bearsied tyme last, the devill apeared to him near to Halcarton, that he haid ane broun horse and that upon his apearence the beastes in the pleugh began to feare and that the devill told him that he knew he was going to some mercates, and that he wold len him money. But he refused to medle with his money. (2) He confessed that at ane other tyme the devill appeared to him at Petterden, but he refused to have anything to do with him" (Anderson, *op. cit.*, p. 248). Robert Wilson, of the Crook of Devon (1662), was promised silver and gold, "whilk ye said ye never got, and also said that Sathan gave you both meat and drink sundry times, but it did you never good. And sin syne ye was Sathan's servant, that ye was never able to buy yourself a pair of shoone" (R. Burns Begg, *Notice of Trials for Witchcraft at Crook of Devon, Kinross-shire, in 1662*. P.S.A. 1888, p. 227). Isobel Ramsay (1662) received a sixpence, while the warlock Alexander Hatteraick got four shillings. Warlocks generally were better paid than witches. The only Scot who seems to have made anything like a respectable sum from his connection with Satan was William

Barton. He met the fiend in the guise of a gentlewoman, while on his way from Kirkliston to Queensferry. "She bestowed fifteen pounds upon him in the name of Tochergood, and so parted. After he had gone a little way off, she calls him back and gave him a Merk-piece in good and sufficient money which she bad him spend at the Ferry, and desired him to keep entire and whole the 15 pound, which he declared was real and true Money" (George Sinclar, *Satan's Invisible World Discovered*. Edinburgh, 1871, p. 161). Sinclar goes on to remark that, if Satan usually bribed so heavily, "he might deceive the most part of men and women in the world with his gifts." Sir Walter Scott says (*Letters on Demonology and Witchcraft*, 1884, p. 231): "I look upon this as one of the most severe reflections on our forefathers' poverty which is extant." In France the rate of pay was much the same as in Scotland. At a witch-trial in Orleans (1614), the evidence shows that a witch received eight sous for causing the death of a man, but only five sous for the murder of a woman. The fine levied for non-attendance at the *sabbat* was also eight sous, so that a witch who committed the murder of a man and for some reason failed to present herself at the next meeting to receive her reward would be *in statu quo*. If she had made away with a woman and again remained absent she was out of pocket to the extent of three sous (Miss M. A. Murray, *The Witch-Cult in Western Europe*, 1921, p. 247).

Sinclar, in speaking of the case of William Barton, is careful to lay special emphasis on the fact that the coins he received were "real and true Money." He also says: "There is one thing remarkable in this Story that he bestowed so much money upon the Warlock, which proved good and sufficient Coin?" Sinclar's emphasis is due to his surprise that in this case a particular form of trickery often used by the devil was absent. Another set of quotations will throw some light on the matter. Says Isobel Gowdie (1662): "The Devill wold giw ws the brawest lyk money that ewer wes coyned; within fowr and twantie houris it vold be horse-muke" (Robert Pitcairn, *Criminal Trials*, Edinburgh, 1833, III, 613). Janet Breadheid, also of Auldearn, had a similar experience. "He gaw me ane piece of money, lyk a testain . . . and gaw me an vthir piece of money, lyk the first, bot they both turned read, and I got nothing for thaim" (Pitcairn, III, 617). Isobel Ramsay, already referred to, "confessed that she received a dollar from the devil, which thereafter she found to be a sklait-stone" (C. K. Sharpe, *A Historical Account of the Belief in Witchcraft in Scotland*, 1884, p. 127). In "The Indytment of the

Witches of Borrowstownes," we read: "And the Devill gave yow (Margaret Hamilton, 1679) ane fyve merk peice of gold, whilk a lyttill efter becam ane sklaitt stane" (J. Mitchell and Jn. Dickie, *The Philosophy of Witchcraft*, Paisley, 1839, pp. 421-2). On the Continent, Satan practised the same sort of deceit. Nicholas Remigius, writing of the witches of sixteenth-century Lorraine, speaks of one who received a sackful of gold and silver. When she opened the sack on arriving home, she found it stuffed with broken crockery. Another had the same experience as Isobel Gowdie, while a third found her gold turned into withered leaves.

Here we find ourselves in fairy-land. The wee folk had their own little ways of paying their debts to mortals. Sometimes they would give for services rendered, coals, straw, dust, shavings, birch leaves, etc., which were usually thrown away by the disappointed recipients. But, if one were sensible enough to carry the stuff home, on arrival it would change into gold or silver. Conversely, when a mortal asked for and received something valuable, it behaved in much the same way as the wages of the witches. From fairy gold to withered leaves was a very common change. A story from Jutland sums up the whole matter most concisely. A woman had gone to visit her daughter, who had married a bergman or troll. When she rose to leave, the bergman offered her a present. He opened a drawer which was full of gold and silver coins, and told her to take as much as she pleased. She had been previously warned, however, by her daughter not to accept of money, but to ask for some flints and shavings, giving as her reason that she required them to light the fire with in the mornings. The troll was somewhat surprised at her choice, but gave her what she asked. On her return home her apron was full of old crowns and ducats, while two of the coins she had also brought with her had turned into pieces of peat (W. A. Craigie, *Scandinavian Folk-Lore*, Paisley, 1896, pp. 102-3).

Certain sorcerers possessed the power of palming off this enchanted money on tradesmen. Doctor Faustus and Cornelius Agrippa were notable sinners in this respect (Delrio, *Disquisitionum Magicarum*, Lib. II. Quaestio XII). Tradesmen and shopkeepers were paid by them in coins seemingly fresh from the mint. When next the money was examined, it was found to be nothing but the scrapings of horns.

The transformation of coins to "sklaitt stanes" in the hands of Scottish witches so late as the second half of the seventeenth century is just one other example of the curious persistence of these beliefs.

CORRESPONDENCE

[*The name and address of the writer, not necessarily for publication, is required as evidence of bona-fides, and must in every case accompany correspondence sent for insertion in the pages of the OCCULT REVIEW.—ED.*]

THE GREEN RAY.

To the Editor of the OCCULT REVIEW.

DEAR SIR,—This is a purely physical phenomenon. Given a sea-horizon and clear weather, the flash—for, as I have observed it in the Hebrides, “flash” describes it more accurately than “ray,” the apparition only lasting for a few seconds—is unmistakably perceptible to anyone with normal vision. I have never heard of anything connecting it with second sight or with good or bad luck.

Much that has been written round it is more or less the product of imagination of those who have never seen it; not that it is rare but that to obtain the necessary sea-horizon one must visit our western shores, and, owing to its transitory nature, the flash is readily missed unless one is on the look-out for it. Jules Verne has an entertaining little story about a quest for it.

The most probable explanation of it is that it really is subjective and the result of retinal fatigue; the red rays as they pass from the eyes leaving an impression of green.

I would suggest to “Argentina” that any belief in a supernatural connection with the Green Ray may arise from the universal tradition among West Highlanders that the moment when the upper limb of the sun disappears below the horizon is that at which the Dark Forces function with most power, and that green is regarded widely as peculiar to the non-human world and as fraught with ill-luck to mankind.

Sincerely yours,

ISLANDER.

THE GREEN RAY.

To the Editor of the OCCULT REVIEW.

DEAR SIR,—I have twice seen the Green Ray, once in the Mediterranean and once in the Atlantic. One needs a perfectly clear sunset without a trace of haze. Then just as the upper rim vanishes—or possibly a second later—there rises what is more like a puff of green smoke than anything else I can describe. I presume that it is an effect of refraction from the light shining through the curve of water, but I have never heard any scientific explanation.

As to the noise heard by the Irish ladies, I should guess that it was a meteorite flying low but slantwise to the earth's surface. That

would, I think, produce the ever-increasing roar, and also enough atmospheric disturbance to bend the branches.

Yours faithfully,
ARTHUR CONAN DOYLE.

CROWBOROUGH.

THE GREEN RAY.

To the Editor of the OCCULT REVIEW.

DEAR SIR,—I notice in your issue of September that a correspondent signing herself Argentina is asking for information as to the Green Ray. I have seen this curious phenomenon twice, on both occasions in the River Plate. As suggested, the occurrence was just before the dipping of the upper rim of the sun. The whole world seemed to be flooded with a bright green light. I remember noticing that a red flag flown by a ship passing showed as bright green, and I could hardly credit that it was not its real colour. I may mention that I lay no claim to be gifted with second sight—nor do I think that it had any meaning for me. On mentioning this to my wife she recalls to me a happening of a somewhat similar sort, but one which in view of later occurrences did bear a sinister import. We were motoring in the early summer of 1914, when at sunset a curious red glow caused the whole countryside to be bathed in blood. I was present, and to my eyes there was nothing unusual to be seen, though she was profoundly impressed.

Yours faithfully,
B. M. CHAMBERS.

59 CADOGAN SQUARE.

A TERRIFYING DREAM.

To the Editor of the OCCULT REVIEW.

DEAR SIR,—I had the following extraordinary dream the other night. Can any of your readers give an explanation? I was standing in a large room in an old house when an Aunt (with whom I live) came in carrying a wreath of flowers which I knew to be for my funeral that day. I said to her, "I'm not dead, *really* you know," to which she replied, "No, no, of *course* not," yet I felt that she knew I was, and intended carrying on. Which I thought strange, as we were so devoted to each other. I appealed to her again, saying: "I don't want to be nailed up yet," but she passed on. Turning from her I saw my father wearing shooting costume. Approaching him jauntily I said: "You see I am not dead after all." He only looked strangely at me and passed on. So I said to myself, "He must be drunk." The room now was filling with relatives and friends, the most striking figure being my youngest brother, in black from top to toe, but wearing a brass band across his eyes. I spoke to him, but got no reply; he seemed distressed. I then asked what had happened to his eyes and was told that on coming to my funeral he had met with an accident and

was blinded. I was troubled, and exclaimed with great emotion : " He has lost his sight coming to my funeral, and I'm not really dead." Then I saw my aunt again, carrying another wreath, which was unfinished, nearly half of the wire frame being absolutely bare. I asked where it was from, and why unfinished, and was told it was sent by Sir —, and Lady — (whom we knew, now deceased) having heard I was not dead, stopped the order and sent the wreath along as it was. I now felt they would soon be taking me away and as a last effort to impress the gathering I was still alive, sat down at the piano, played and sang " My Old Dutch," but could not find sufficient voice to make myself heard, and was trying hard to shout out the words, when a great hush fell on the room, and looking through the open window, I saw six men in farmers' smocks drawing a waggon, upon which rested my coffin, of bright yellow wood, with the unfinished wreath leaning against it. Relatives, friends, acquaintances (dozens of them), even small errand boys with barrows, were forming into procession, when I turned furiously to my aunt saying : " It's wicked of you to deceive all these people, they think I'm in that box, and I'm not, they are *not* burying me." She turned round and said very calmly : " My dear, they have come purposely, it *must* be carried through now." I woke up terrified.

Yours faithfully,
J. H. C.

PASTEUR.

To the Editor of the OCCULT REVIEW.

SIR,—I do not wish to enter into controversy with your admirable reviewer Mr. Stanley Redgrove, who holds the scales so evenly. But in justification of my statement that antiseptics are practically given up, which he regards as " unfounded," I may say that testimony to that effect has frequently appeared both in the *Lancet* and in the *British Medical Journal*. Thus, the former, so long ago as August 17, 1907, said that antiseptics were " by general consent abandoned," and Sir Almroth Wright's views are well known. Speaking in 1920 he said : " He had never seen any good from antiseptics applied to wounds with the object of killing germs. He had also heard strong French opinions that antiseptics did no good." And again : " If the surgeon will provide the requisite conditions, the protective mechanism of the body can, without any antiseptics, deal successfully with every kind of infection " (*Lancet*, March 29, 1919).

Dr. Granville Bantock told the Royal Commission on Vivisection that he, in his own marvellous series of operations, never even took care to use boiling water. If it were too hot, he applied more from the tap! This conclusively shows that germ-killing (Pasteur's idea) is not necessary either to produce surgical cleanliness or to attain surgical success. I note also that the disinfection of houses is now being denounced by Medical Officers of Health, and opening the doors and

windows advocated as a substitute. So the pendulum swings. Microbes have had their day.—Yours, etc.,

B. E. KIDD,

Secretary, British Union for Abolition of Vivisection,
32 Charing Cross, S.W.1.

THE FIRST MATTER OF THE ALCHEMISTS.

[A letter, of which the 'subjoined is a (somewhat abbreviated) translation, appeared in the June-July, 1922, issue of the *Rose Croix*, and is here inserted by special request.]

DEAR SIR,—I have read with much interest Mr. Foster Damon's article entitled "The First Matter," a translation of which, by Monsieur Sarge, appeared in the last issue of the *Rose Croix*. Since I have been permitted to penetrate somewhat deeply into the comprehension of the mysteries of Alchemy, I venture to give you my opinion on the subject of the ideas of this author, who would have us believe that ectoplasm is in reality the First Matter of the Alchemists.

Certain contemporary scientists having had the courage to interest themselves in the search for this precious matter, it would not, perhaps, be without interest to indicate the misconceptions underlying this assertion, in order that students seeking truth for truth's sake by the way of Hermetic Science, of which Alchemy forms the summit, may not be turned aside from the true path.

In the first place, it is regrettable to have to state that the list of errors committed on the subject of this obscure First Matter is not at an end. These errors were mainly due to the erroneous interpretation of Hermetic texts on the part of many who undertook their study somewhat prematurely. This First Matter has indeed been sought for in the past in common mercury, arsenic, tin, antimony, saltpetre, etc., etc. Contemporary occultists have also set themselves to seek for this First Substance, and have fancied, like Eliphaz Levi, that they could discover it in a magical operation, or like Albert Poisson, in human magnetism; or even in electricity, according to the theory of Stanislas de Guaita. More recently the astronomer Nordmann gave the name of the philosopher's stone to the Alpha rays of radium. Now we have Mr. Foster Damon imagining that this First Matter might be identical with ectoplasm, the substance recently brought to light by psychic investigation. I am afraid it is impossible for me to endorse this theory, if for no other reason, because the substance exteriorized by a medium in trance is unsuited for purposes of generation. This substance is, in short, a product, and not a first cause. Moreover, it is peculiar to the human species, and it cannot, therefore, be employed in the Great Work, which is neither more nor less than the analogical reproduction of the generation of gold as it is accomplished in nature. The true First Matter of the alchemists is the seed of the metals;

that is to say, a homogeneous substance of mineral origin produced from the intimate union of a basic male and female, which, although passive in nature, is active in this conjunction. This male is the principle of Sulphur, pure Fire contained in the Adamic earth. The author is therefore in error when he says that the red clay of which Philalethes speaks is the flesh, because red clay is the translation of Adama, and Adam, meaning man, it is therefore a question of human flesh. Now it appears to me that Adam has never actually personified the First Man, but rather the original androgynous protoplasm father-mother, a nucleus which, containing in itself the two natures, is through egoism divided into two, thus departing from the divine plan. The complementary natural feminine thus arising is a universal principle of a cold and humid nature, which the ancients called Mercury. It is this Mercury which through the intermediary of Water, united to terrestrial Sulphur, forms the First Matter of the Alchemists. When the masters of the art tell us that this Water of Life is not ordinary water, we are bound to admit the sincerity of their statement. If Mr. Foster Damon had penetrated more profoundly into the study of the works emanating from many of the other alchemists he would have seen that ectoplasm cannot play the rôle which he desires to attribute to it. All the sages without exception have spoken of this First Matter. In addition to this they have taken pains to warn us that no other substance of another kingdom than the mineral could serve for the work. It is not, therefore, to be found in the human body, as Mr. Damon imagines. We could never change one species into another because we are not creators ourselves, and can do nothing except through conforming to natural law. It is then easy to understand, without doing injustice to the author, that ectoplasm, an animal substance, cannot intervene in the Hermetic work, the object of which is the attainment of the philosopher's stone—a metallic leaven indispensable to anyone who desires to raise an inferior metal to the level of gold or silver.

In conclusion it is well to bear in mind that the operations of the Great Work are one thing : mediumistic manifestations quite another. And just as an alchemist would never dream of passing for a spirit it would be puerile to pretend that a medium who exteriorizes ectoplasm could be looked upon as a disciple of Hermes.

HENRI SERVANT.

CONCERNING ANTHROPOSOLOGY.

To the Editor of the OCCULT REVIEW.

DEAR SIR,—Mr. H. S. Redgrove, in his recent review of *The Fruits of Anthroposophy : An Introduction to the work of Dr. Rudolf Steiner*, writes regarding Anthroposophy : "It is spoken of as a spiritual science, and it is said that its results have been achieved

by means of special faculties other than those employed in natural scientific research and philosophical speculation. The questions of fundamental importance appear to be : What are these faculties ? and, What guarantee have we that their findings are reliable ? "

To the first question, it may be rejoined : They are creative faculties associated with, and developed from, human thinking, feeling and willing. Though we employ thought, feeling and will every day of our life, very little is known regarding the essential nature of these functions, and still less regarding the cosmic vistas of supersensible experience which unfold themselves to human consciousness when these functions are fully developed. In his present stage of evolution, man only possesses waking consciousness in so far as he is a thinking entity ; in regard to his feelings, he dreams ; and in regard to what occurs in the sphere of will, he is still asleep. He knows no more about the actual processes of the will than he knows about the condition of dreamless sleep. And even his thought-life, in which alone he is awake, is only of a reflective order ; it gives him pictures of reality, not reality itself.

In his books, *The Way of Initiation* and *Initiation and its Results*, *Theosophy* and *An Outline of Occult Science, Part II*, Dr. Steiner shows how thought, feeling and will may be so developed, that they not only give man an insight into the deepest problems of existence, but also enable him to take a creative share in human evolution by bringing forward positive solutions of the difficulties in all spheres of human activity.

As regards Mr. Redgrove's second query—What guarantee have we that the findings of these faculties are reliable ?—it may be replied, exactly the same guarantee that we have concerning the reliability of anything else, e.g. by applying to the fruits of Dr. Steiner's investigations the tests of objective examination and experience. There is nothing vague or mystical about Dr. Steiner's teachings. Anthroposophy is a spiritual *science* and demands no less industry, patience, and exactness on the part of both student and teacher, than is demanded by any other science.

A tree is known by its fruits, and the fruits of Anthroposophy on the Continent are an objective testimony to the genuineness of its claims ; and it may be remarked in passing, that people in England have very little idea of the scope and significance of the anthroposophical movement as it exists on the Continent. The truth of Anthroposophy is found in its practice and in its fruits. Anthroposophy, as far as Dr. Steiner's own teachings are concerned, is not a sectarian movement but a cosmic revelation based upon the conscious application of spiritual, and at the same time, scientific principles. And by the application of Dr. Steiner's teachings, it is possible both to fructify and to spiritualize all spheres of human activity.

Yours truly, |

MEREDITH STARR.

PERIODICAL LITERATURE

WE are in agreement with *Light*, which says in a recent issue that "logic can make short work of the great religions, but the great religions remain, for they appeal to something higher and deeper than logic." It reminds us of Cardinal Newman, who—although he was a keen logician within his own measures, as *The Grammar of Assent* shows—is the author of that pregnant aphorism according to which "the essence of truth escapes" in the logical syllogism. It reminds us also of another and even higher dictum, which tells us that the great things, real as they are above all, exceed demonstration, just as essential being can never be brought within the compass of formal definition. As regards the Churches, that part in them which remains permanent and stands firm for ever is neither the outward body of doctrine nor that of ceremonial practice, but the spirit within and the law under which it manifests. It is this which has been always in the world, and has grown from more to more. Its great epochs stand forth, shining with magnaliam light through an almost immemorial past—the cultus of Osiris, the pre-Vedantic religion of India, the mighty Vedic faith, the gospel of Buddha, the soul and spiritual body of Zoroastrian doctrine, all that which stood for greatness at Eleusis and other classical centres of initiation, the pure monotheism of the law and prophets of Israel and the Higher Law in Christ. Hereof are successive epochs of a temple not built with hands, and it doth not yet appear what it shall be when the next transformation comes and rebuilds it "nearer to the heart's desire." This also is the higher sense of that law of development in doctrine which was divined in part by Newman, though he was able to observe its workings only within the restricted area of the faith which has Rome for its head and centre. We discern on our part that there is a wider and deeper communion into which those enter who can be drawn within the active centre of this evolutionary law of the spirit, and it connotes membership of that Secret Church or Holy Assembly which was adumbrated by Eckartshausen in his *Cloud upon the Sanctuary*.

The remark which we have quoted from *Light* arises out of a note on the Victoria Institute, founded some sixty years since, "at the instigation of Queen Victoria" for the reconciliation of science and religion, while the note itself is occasioned by a lecture of Mr. Sydney Klein, given at the Institute, on the invisible reality and its shadow in things that are seen. It has been reprinted in our contemporary's columns from *The Beacon*, and is in the best manner of the author's *Science and the Infinite*. It must be said that in these days *Light* has much on the deeper side of the problems of life and mind, on the soul and its science, or at least on those paths of thought and research which may lead ultimately to a science of the soul. Mr. Stanley de Brath is almost an unfailing contributor either of letters or papers,

and they do not fail to repay reading. Among recent examples to the point are his replies to a medical man on Soul, Spirit and Human Survival and certain notes on the Reality of Psychic Phenomena. His position is : (1) that the subjective phenomena recorded by Richet and Hyslop do not "prove survival," but are evidence of faculties that are independent apparently of time and space ; (2) that survival is also not proved by materialization and telekinesis, but the sum of such phenomena render survival exceedingly probable. And then on Soul and Spirit he infers from experimental evidence that the Soul is "a real being," a body—it would seem—of the life to come, having faculties independent of space and time, as these are known to us. We presume that this *psyche* is the temple of the Platonic *nous* or Spirit, corresponding perhaps to the "psychic form" and "directing idea" of Dr. Geley.

Theosophical periodicals which reach us from various and widely scattered regions continue to be of curious interest amidst the clash of their several concerns. A high place among the whole must be assigned to *The Theosophical Quarterly* of New York, which has been mentioned on previous occasions and continues its even course with considerable reserve and dignity. It represents the original Society, founded no less than forty-seven years ago in New York, or so far back as 1875, by Colonel Olcott and Madame Blavatsky. It has maintained itself through all the chequered and often tempestuous years between then and now, and the fact that it is represented officially by such an organ is fair evidence of its solid status. It occupies an independent position without acrimony and for the most part without debate. We have learned, however, with not inconsiderable surprise, that it does not stand alone and that twenty-two branches were represented at the last annual convention, including Great Britain, Norway, Canada, Czecko-Slovakia and Venezuela, as well as the United States. We understand that it adheres to what is regarded as the old, original *raison d'être* and the teachings of H. P. B., but it would seem to have considerable respect of an independent kind for the memory of William Q. Judge, which is the more especial concern of *Theosophy*, a monthly magazine representing another autonomous foundation. It has been reviewed in these pages on many occasions, in connection with a somewhat *ex parte* account of the Early Theosophical Movement, which has appeared during the last two and has reached its thirtieth chapter in the issue now before us. The period under notice is the summer of 1894, the storm-centre of the time is Judge and the debate proceeding concerns messages from Masters which, according to the allegation, were forged. It is an old story and remains as such in the memory of a few like ourselves, but is a vague rumour to the younger generation about us. It would serve no purpose to say anything concerning it on our own part in the present place. We cannot help thinking that if it were possible for an impartial and purely historical account of the various bodies that claim to represent

modern Theosophy to be presented in brief, it might serve a good purpose for those who, like ourselves, are not attached to any and yet are desirous of extending an intelligent sympathy in all serious directions. It is only of recent days that we have become acquainted with some part of the position assumed by the independent section at New York, for *The Theosophical Quarterly* has come to us hitherto on rare occasions only. Of the association which acknowledges Mrs. Tingley as its head and leader it must be said that we know nothing whatever, for if there be any official publication which represents its claims and interests, none of the issues reach us. We are well acquainted of course with Mrs. Lang and her *Divine Life*, assuming to speak on behalf of a Theosophical Society which seems apart from all incorporation and represents at most the friendly concurrence of those who read her magazine. We have not heard of it holding meetings or publishing official reports. The voices that are "in all men's ears" and the activities that all can see are those which have their centre at Adyar, under Mrs. Besant's auspices. Both at headquarters and in various branches, it is represented by a number of periodical publications, some of which reach us regularly and some from time to time. *The Theosophist*, founded by Olcott, is the oldest and chief of all, while *Theosophy in India* is the mouthpiece of activities at Benares, and *The Messenger* is the official organ of the American Theosophical Society in communion with Adyar. The last issue has a long report of an interview with Jules Bois, well known in Paris as the author of *Le Satanisme et la Magie* and *Les Petits Religions de Paris*. We remember meeting him in London some years ago and being impressed by his wide knowledge of the French occult movement.

It can be assumed that our readers who are students of current psychical research and its literature are familiar with the fact that certain French Professors of the Sorbonne held recently no less than eighteen séances with the famous medium Eva C., whose phenomena were so remarkable in the presence of Professor Charles Richet, Dr. Geley and other known investigators. But it happened that the Sorbonne scientists scored almost complete failure, their report registering the fact that on two occasions only there came out of Eva's mouth a substance described as (1) grayish and (2) dull and supple. In both cases the manifestation was momentary. The conclusions reached and registered are that all results were negative and that so far as the Sorbonne investigations are concerned ectoplasm is non-proven. In the *Revue Métapsychique*, Dr. Geley accepts, like Richet, this judgment and seeks to account for the failure. He points out (1) that negative results in given cases are and must be without prejudice to others of a positive kind; (2) that the Sorbonne séances took place under precisely the same conditions as those which had given previously such successful and notable results; (3) that the explanation may lie in the absence of all sympathy between the medium and investigators. This would be not because it is necessary to

believe in order to see but because the spirit in which such experiments are approached plays an important part in the genesis of psychic phenomena. It reacts on the medium and can promote or arrest phenomena. The professors on their part admit that the ectoplasm hypothesis is in their opinion impossible, a position from which they can be dislodged only by experiments which prove the contrary. Dr. Geley thinks, however, that they could have provided a more favourable atmosphere. And so the case stands. In our view there is no question that he is right, while there is none also that scepticism will deride the argument.

The relation of Freemasonry to Religion is periodically raised and put to rest, but it is always raised again. The current issue of *The Builder* brings it forward once more in an article by Mr. H. L. Haywood, who edits the important Masonic journal in question. The subject is beset with difficulties and it is on rare occasions only that anything is said or written which can be called new, much less convincing. It is agreed on all hands that the old Operative Society was Christian and Roman Catholic prior to the Reformation. It was decadent in England after that event, but there is no question that it had changed with the times and that here, as also in Scotland, its members belonged to one or other of the new persuasions. The one point to be observed is that it remained a Christian institution and in the words of W. J. Hughan "was distinctly Trinitarian" until the era of Grand Lodge. The first *Book of Constitutions*, issued in 1723 with the *imprimatur*, so to speak, of this body, threw open the doors by affirming that "no religious demands" would be made of Freemasons, save that they were not to be "stupid atheists or irreligious libertines." The phrase is characteristic of the period and of James Anderson, its presumable author, but the obvious meaning is that any one who believed in God could be made a Mason. The institution ceased therefore to be Christian, and yet—as Mr. Haywood tells us—"the Holy Bible was made a Great Light" in 1760, from which it follows that candidates were pledged on the Old and New Testaments. In 1842 the theistic Duke of Sussex was Grand Master, and under his auspices Hindus and Mohammedans became eligible, in addition to the Jews who had been received previously. It was a perfectly logical ruling according to the affirmation of 1723. About all this there is no question or about the consistency of removing the gospels from Craft Lodges. But it is equally indubitable that Grand Lodge Freemasonry had renounced the operative past and had radically changed its character. Now, it is at this stage that the difficulties of the subject begin. One point on which the debate would centre is whether in 1723 Emblematic Freemasonry was not the newest thing on earth and what is the position of a body which published such Constitutions at such a date and yet claims to be older than any other Order in the world. Beyond this there lie further thorny questions which it would be unwise to discuss or specify.

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REVIEWS

MANIFESTATIONS DU FANTÔME DES VIVANTS. Conférence faite à l'Hôtel des Sociétés savantes, avec Projections lumineuses. Par Hector Durville. Troisième édition, avec 35 Figures. Henri Durville, imprimeur-éditeur, 23 Rue Saint-Merri, 23 Paris (IV). Prix : 1 franc 50.

"The ghost that dwells in each of us," is no mere figure of speech, and this interesting pamphlet deals with some of the phenomena concerning it, demonstrated under scientific conditions during several years of experiment by the author himself, and by other authorities of such eminence as Colonel Rochas and Commandant Darget. In his Preface Monsieur Durville explains that "*Le Magnétisme*" is the means by which the etheric body of the sensitive is gradually drawn from its physical envelope, the latter being then a mere lifeless tenement, united only to the *real* body (the *Self*) by a fine thread visible to those having the clairvoyant faculty. The author observes :

"L'expérimentation méthodiquement dirigée démontre qu'il y a en nous deux principes que l'on peut séparer pour les étudier indépendamment l'un de l'autre : la *forme* et la *vie*, la *matière* et la *force*, le *corps* et l'*âme*, l'*homme visible* et son *double invisible*."

But however interesting, even fascinating, these experiments may be, the author is careful to emphasize that they are attended with great risks, sometimes with considerable danger, to the sensitive subject ; for should the etheric body stray too far away from its outer "sheath" it might never be able to return to it—the connecting link having snapped. In such case the physical body dies. What indeed is "death" but the snapping of this "silver cord" ? . . .

Those who are interested in this pamphlet will be glad to know of Monsieur Hector Durville's elaborate volume on the same subject, entitled *Le Fantôme des Vivants*, copiously illustrated, already in its second edition, and obtainable from the publisher of the little work under present notice.

EDITH K. HARPER.

IN SEARCH OF THE SOUL, AND THE MECHANISM OF THOUGHT, EMOTION AND CONDUCT. A Treatise in Two Volumes, containing a brief but comprehensive History of the Philosophical Speculations and Scientific Researches from Ancient Times to the Present Day, as well as An Original Attempt to account for the Mind and Character of Man, and establish the principles of a science of Ethology. By Bernard Hollander, M.D. London : Kegan Paul, Trench, Trübner & Co., Ltd. New York : E. P. Dutton & Co. Price £2 2s. net.

THIS is a treatise which might be called "The science of the discovery of the soul." The term soul is used in the wide sense as "comprising intellectual capacities, emotions and instinctive impulses—indeed all that appertains to the mind and character of man." Vol. I contains a

history of philosophical and scientific researches which aimed at the discovery of the soul and of the soul's relation to the body, together with an account of the growth of human knowledge in general, and of such discoveries as affected human beliefs and widened the outlook of mankind. Dr. Hollander shows that he has acquired a deep insight into human character both in its normal and abnormal relations. In regard to modern religious needs, he says (Vol. I, p. 59): "What is really needed is a teaching that will satisfy the modern trained intellect at the same time that it inspires the spiritual graces; such a teaching must be authoritative if it is to be effective, and it can only be delivered by those who are cognizant of the difficulties with which they have to deal, and are genuinely possessed of the beliefs that they propagate," and again (Vol. I, p. 334), "It is from the spiritually gifted men that we must draw our enlightenment on spiritual problems, and not from the men who lack the necessary organic elements for such investigation, or who, by their devotion to material affairs, have deadened their higher senses."

Besides giving an exceedingly interesting account of "the still unknown and highly interesting life and doctrines of that much-maligned and misrepresented genius . . . Francis Joseph Gall," Dr. Hollander has himself contributed many original ideas which throw light on the mystery of man's soul. Modern science with its abstract and mechanistic notions is in the main a dead science, a science of the skeleton; what is required is a science of the living human being. As Dr. Hollander very rightly remarks (Vol. II, p. 319), the human body is not merely a machine; it is a *living* . . . machine, unlike any other. "Behind every other machine there is a living being who has made and started it, without whom it would not exist or go." Science must continue to stumble in the dark until the necessity is seen of considering scientific problems in relation to the living human being. Further, a living, creative human being can only be understood by a science which is likewise living and creative.

MEREDITH STARR.

THE AMATEUR ARCHANGEL: BEING THE NARRATIVE OF ARTHUR STEWART. By T. C. Crawford. Oxford: Basil Blackwell. Price 5s. net.

ALL who have a tendency to mental stagnation, or its premonitory symptom,—“inaccessibility to ideas,”—should read this delightful and suggestive fantasy. Jean Colomb, the Amateur Archangel, a charming personality, hangs, as it were, like the spider in its web, between heaven and earth. He is sometimes uncertain and sometimes assured that this wilful world is of man's own making, and finally it is borne in upon him that he himself has created this planet, but through amateurish haste has bungled the issues, hence the grotesque errors and deplorable travesties of the ideal, the result of it all being the Great War. His failure has made him the joke of his fellow-artists in the Cosmos, the spirit-supermen of the “Creative Ray.” Jean Colomb is saved from despair over his handiwork by encountering here and there human beings who reflect in their lives the Divine Spirit of faith and love, and this gives him courage to undertake the reconstruction of his race.

The “plot” is of the slightest, and most of the events take place in Paris, where, in a fashionable restaurant, Arthur Stewart, recorder of this

strange narrative, first meets Jean Colomb during the early years of the terrible World-Struggle, and gradually learns from this Amateur Archangel the glorious fact of man's independence of his physical body, which is to the etheric prototype—the *true* body—but as the oyster-shell to the pearl within. Other personalities: "The Man from the North," "The Pilgrim," and a fascinating Chinese intellectual, Prince Kang Si, move in and out of the *mise-en-scène*, and give utterance to profound thoughts on the wider spiritual outlook of mankind:—

"When the end of this race is reached and the superior race has arrived and the nightmare dream of a mistaken and amateur creation is gone, then the curtain between the real world and this will be drawn aside, even as the ancient prophets, the supermen of other days, have foretold."

Mr. Crawford dedicates the book to the memory of his greatly beloved son-in-law, Captain C. Lovat Fraser: "One of the highest examples of modern civilization," who, as a soldier, "did his full heroic duty and received at the front injuries that shortened sadly his glorious young life."

Captain Lovat Fraser's exquisite poem, "To the Other Children," is first published in these pages. He wrote it to a child-friend while he himself was "in the mud of the trenches in the blackest period of the war." It is a beautiful sidelight on the character of that gallant young knightly warrior.

EDITH K. HARPER.

REVELATION AND SCIENCE: A REPLY TO HIGHER CRITICS AND DARWINISTS. By John Leslie. Second Impression. 7½ ins. × 4½ ins., pp. 156. Aberdeen: Messrs. W. Jolly & Sons, Ltd., 38 Bridge Street. Price 3s. 6d.

THE object of this book is the restoration of the "Old Faith," by which is meant a belief in the entire authenticity and reliability in their strictly literal sense of the several books of which the Bible is composed. Such readers as still hold this astonishing attitude towards the Bible will, no doubt, enjoy reading Mr. Leslie's book; but it will not, I think, make any converts. The author is undoubtedly sincere, but he makes the tactical error of being impolite to his opponents, as when, for example, he refers to the views of Sir G. A. Smith as "Hun Theology," and his use of the word "scientific" (frequently qualified by the adverb "intensely") seems to indicate that he has but slightly, if at all, assimilated the spirit of modern science, and that he has failed to understand the attitude of the school of thought that he attacks. Mr. Leslie, I imagine, is fond of controversy; thus he is always "respectfully challenging" those who hold different ideas from himself to prove this or disprove that. What he does not seem to realize is that life is too short for the continual slaying of dead donkeys. It is, indeed, surprising that in these days of boasted mental enlightenment anyone should still believe in the literal truth of the story of Jonah and the whale and similar legends.

Science, *i.e.* the experimental investigation of Nature, shows us the manner of God's working—it exhibits the Universe to our gaze as a Miracle of Order. Against this overwhelming testimony Mr. Leslie cites Jonah. If I tell Mr. Leslie that my great-aunt once jumped over the moon, he will very rightly retort either that I am a very foolish man to believe such a story, or alternatively that I am a downright liar. The

verdict of science as concerns Jonah is not dissimilar, and Mr. Leslie, by arguing against the allegorical interpretation of this and other Biblical legends, is treating the wonderful literature of the Bible in a manner tending to bring it into disrepute.

H. S. REDGROVE.

THE STRUCTURE OF THE ATOM: NOTES ON SOME RECENT THEORIES.

By Stephen Miall, B.Sc., LL.D. 8½ in. × 5½ in., pp. 26.
London: Messrs. Benn Brothers, Ltd., 8 Bouverie Street,
E.C.4. Price 1s. 6d.

DR. MIALL'S little brochure, which consists of four essays, entitled respectively "The Structure of the Atom," "Radio-Active Changes," "Isotopes," and "Langmuir's Octet Theory," ought to fill a real need on the part of readers of the OCCULT REVIEW. The chief fault I have to find with it is that it is, perhaps, too condensed, and the account of atomic disintegration on pp. 10 and 11 is not quite correct (the expulsion of an electron from the nucleus of an atom does not, as is stated, cause the expulsion of another electron therefrom to the shell of the atom, but causes the atom to become positively charged, which charge may be neutralized by the addition of an electron to the shell from an external source). On the other hand, it is written in a pleasing and, at times, unconventional style, which will be appreciated by readers who are neither chemists or mathematicians; and the "graphs" with which it is illustrated are excellent, and should prove of great assistance to the comprehension of the theories with which it deals.

H. S. REDGROVE.

VOICE MAGNETISM: THE PSYCHOLOGY OF VOICE. By Quetta. With a Foreword by Major C. F. Woodbridge, M.C. London: The Henslowe Press, 70 Long Acre.

THIS brochure deals not with the mysterious voices of the *séance* room but with the psychology of the *vox humana*. The author truly insists on the persuasive "magnetism" of a good speaking voice, that most excellent thing either in man or woman! It is the outcome of a well-balanced mind, clear thinking, and sympathetic insight. Persons of any musical sensibility whatever suffer acutely from the harsh and strident tones and hurried gabblings for which this age of hustle and scurry is largely responsible. This does not refer to "dialect," which may have a charm of its own.

Of the various elements which conduce toward the subtle quality of *Voice Magnetism*, through concentrated nerve energy, and the *Science of Breath*, Quetta discourses pleasantly through some forty pages, containing many practical suggestions and useful observations:

"We are so used," she says, "to dealing with the body or outer shell of the words we use, namely, the sight and sound of them, that we entirely overlook the fact that a word has also both Mind and Soul, that is, both "thought and feeling." And again:

"Let us realize that Universal Love is the greatest magnetic force in the world, and by radiating this Love we ensure our own success, and benefit all with whom we come in contact." Otherwise—"Though we

speak with the tongues of men and of angels, and have not Love, we become as sounding brass, or tinkling cymbal. . . ."

EDITH K. HARPER.

A THEORY OF MONADS. By H. Wildon Carr, D.Litt., pp. viii + 351.
London: Macmillan & Co.

DR. WILDON CARR has brought together a number of studies which have occupied his mind for several years; and in doing so has made a notable contribution to philosophic literature. He adopts the monadology of Leibnitz as his guide, though his treatment of the monad differs in some respects from that of his predecessor. He uses the term "monad" to indicate "the reality or fact of living experience which is the groundwork of philosophy as a distinct study." This fact of living experience is the mind of the finite individual, which each individual experiences in himself and recognizes in others. Thus to Dr. Carr, as to all philosophers, the mind comes to be regarded, not as one existence amongst others in the universe, but as a focal point within the universe.

In a subsequent section of this book, Dr. Carr has some extremely valuable and somewhat provocative theories in regard to the mode of monadic intercourse. What is mental activity and how is an experience communicated? Is it dependent on sensory media, the mind itself being a purely passive endowment? Dr. Carr rejects this theory in favour of that conception of mental activity which regards it as "the translation of internal energy into external expression." That is to say, the mind is anterior to the experience and is not merely called into existence as experiences multiply.

Other chapters in this striking and stimulating book deal with such philosophic matters as the concept of Nature as it appears both in physical science and in philosophy, the relation between body and mind, creative evolution, and the principle of relativity. Space alone prevents a more detailed and critical review. It must suffice to say that this volume, representing as it does many years of careful thought and study, is one which no philosopher can disregard. Dr. Carr writes with a freshness and a restrained enthusiasm for his subject which make for joy in the reading; and those who take the trouble to study this treatise will be repaid a hundredfold for their pains.

H. L. HUBBARD.

PHILOSOPHY AND THE NEW PHYSICS: an Essay on the Relativity Theory and the Theory of Quanta. By Louis Rougier. Authorized Translation by Morton Masius. 7½ in. + 5 in., pp. xv + 159. London: George Routledge & Sons, Ltd., Broadway House, Carter Lane, E.C.4. Price 6s. net.

THE importance to philosophy of Einstein's theory of relativity can hardly be overestimated. Metaphysicians of the older school may attempt to ignore it, or may wisely nod their heads and say, "Well, we knew all that before." So much the worse for them and their metaphysics. The metaphysics of the future will take the theory of relativity as one of its corner stones. This translation of Professor Rougier's book is, therefore, very welcome, because in this book an attempt is made to grasp the significance that the theory of relativity has for philosophy. The title of the original is *La Materialization de l'Énergie*, and this expresses in a

few words the central thesis of the book. The old dualism between force and matter, argues Professor Rougier, has been shown to be false—the “new physics” exhibits to us the materialization of energy. The prime character of matter is inertia; energy, however, has been shown to possess inertia, and not inertia alone, but also weight. In a further chapter, devoted to the theory of quanta, the arguments for believing energy to possess an atomic structure like matter are marshalled. It is a most interesting chapter, but difficult to read and not very convincing. In fact, to explain the significance of the discoveries of the “new physics” to the lay mind is no easy task. Perhaps it is an impossible one. I do not think Professor Rougier has achieved it; but he has certainly written a most interesting and suggestive book, which will be enjoyed by all those who possess the necessary modicum of mathematics for appreciating it. One criticism seems called for. In stating the “relativity principle” the author writes, “All bodies contract in the sense of their translatory motion in the ratio $\sqrt{1-\beta^2}$,” which is not the “relativity principle” at all, but the hypothesis of Lorentz. The special theory of relativity was formulated by Einstein to avoid so preposterous an assumption as this. A statement of Einstein’s position is given later in the book, but it would seem that Prof. Rougier does not altogether accept it. Einstein’s theory leads to Idealism: for him a body has no length, no shape or size in itself, but only for an observer, and thus for different observers these may not be identical. Thus is the untenable assumption of Lorentz avoided; and the theory of relativity provides, I think, the means whereby philosophical idealism may be placed upon a scientific and impregnable basis.

H. S. REDGROVE.

INTRODUCTION TO THE BHAGAVAD-GITA. By V. K. Ramanujacharya, M.A. Theosophical Publishing House, Adyar, Madras, India.

THE Bhagavad-Gita or Song Celestial which Sri Krishna sang to Arjuna ere Arjuna went to battle, is as the Bible of Hindustan and a mine of profound thought and ethical enlightenment. It has about it the classic calm of deathless things—if we lost all our books, and only the Gita remained, its true student would still be a learned and widely-read man.

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Yet I would advocate my regular little plan in such cases—of reading the Gita first alone, so that one’s own fresh thoughts may be evoked by its wisdom and then, re-perusing it with the aid of the “Introduction” to see it anew in the light of the practised and illuminating mind of another scholar.

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“Whoever offers to Me a leaf, a flower, a fruit, or a cup of water with love, that thing brought to me with love and a pure mind, I eat.”

REGINA MIRIAM BLOCH.

SELFLESSNESS. Anonymous. Pp. 30. London: J. M. Dent & Son.
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ONE is a little sceptical of books which set out to teach the abnegation of self in order to attain to ultimate fullness of life. There seems to be a contradiction between the method and the aim. Quite frankly, this volume does little to remove the suspicion which its title suggests. There is not much of the heroic virtue of selflessness in the philosophy of this anonymous author. Lurking behind it all there is the thought that there is a purpose in his abnegation, and that purpose not wholly unconnected with personal success and the ultimate recognition by others of the selflessness involved. A few quotations will show: "There is but one truth, one right for all mankind; one universal conduct through conformity whereto alone can man attain the fullness of life"; "Through selflessness will come the power and wisdom that will attain the true ordering of mankind." Mystically-minded people of the type that do not mind making themselves the centre of their meditations will enjoy this book. Others will approach it with greater diffidence, but it is only fair to say that there are many real gems of thought amongst much that is trite and platitudinous. The publisher has been extremely lavish of paper in the format of this book.

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THE NEXT BEYOND. Cr. 8vo, pp. 109. Boston, Mass: Christopher Publishing House. Price \$1.50 net.

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source, the prefatory words carry conviction with them, leaving open, as I have said, everything belonging to the problem of automatic writing itself. We are told (1) that the text belongs to this class; (2) that in the scribe's opinion such writing is always psychic, not spiritual in its origin; (3) that the psychic may act, however, as a channel of truth; (4) that a small group of women concerned with knowing the truth and living it, and having "no occult experience or interest," found themselves suddenly possessed of the power to write automatically; (5) that they received messages from the persons unknown to them in this life; (6) that these communications were not on mundane affairs and that those embodied in the volume claimed to come from a literary man with whose writings the scribe was to some extent acquainted; (7) that the group of women began automatic writing together, unknown to one another, and that the power left them about the same time, as if its work were done. The characteristic in chief of the text is its utter sincerity, combined with a strong individual note, free from verbiage and commonplace, though it tells us nothing that is new on "the next beyond" or those who dwell therein. It is said that knowledge concerning it cannot be expressed through our own forms of language, but it is a state of freedom. The sense of time remains, and there is a body of the next life, "an ethereal envelope," yet its world is not to be thought of in terms of space. Extension is held to depend upon perception or state of consciousness. It is said also that sin brings its own punishment, that nothing gained here is lost there, that death *per se* does not increase knowledge, but there are

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new opportunities to know. Finally, there is no communication between earth-lives and that which lies beyond the next beyond. So far upon the state or place, and, as I have said, it is not new; but the moral force of the communicator seems to give it something of a new vesture. As regards messages and their distortion in "coming through," we have heard often enough that they are like "a straight staff bent in a pool," but here they are compared to light passing through stained glass: it suffers a certain alteration, but it remains light. There are, in fine, intimations which belong to another order—that life is love, that the end of life is union, that the Spirit of Truth is within us, that God is all in all. These again are old, but even as Truth itself. One eloquent sentence tells us that "union in earthly love is a type of the ultimate union of all life in the life of God." I have been saying it all my days, as it seems to me, in books without end. It is a satisfaction to find it in messages from "the next beyond."

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