

The Modern Mystic

AND MONTHLY SCIENCE REVIEW

Vol. 2 No. 12

JANUARY 1939

2/-

A MONTHLY JOURNAL DEVOTED TO THE STUDY OF MYSTICISM AND THE OCCULT SCIENCES

All Communications intended for the Editor •

should be addressed to the Editor, THE MODERN MYSTIC, 6 Bear Street, Leicester Square, London, W.C.2.

Intending Contributors

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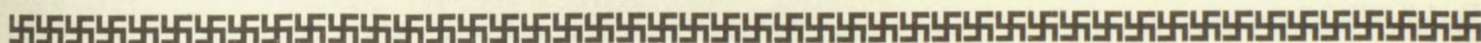
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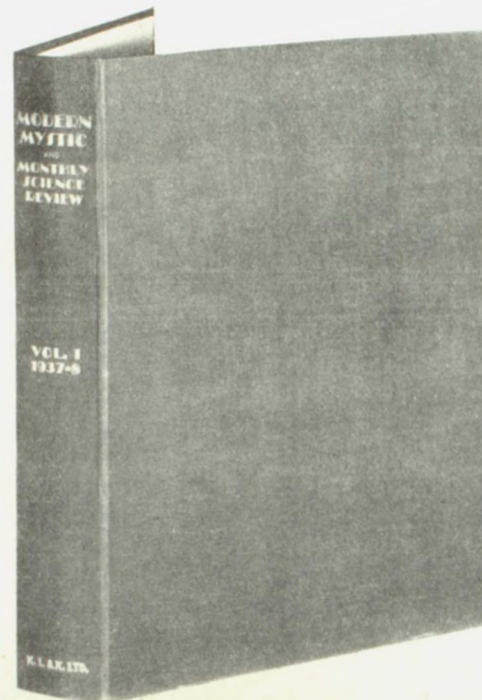
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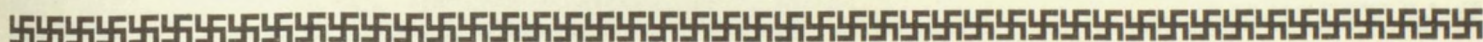
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OUR POINT OF VIEW

READERS' LETTERS

MODERN MYSTIC IN AMERICA

Readers living in New York City, Philadelphia, Washington, Baltimore and Boston, may now obtain their copies locally. Arrangements are being made for the greater distribution of the journal in the Middle-West and Western States.

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A BOOK YOU MUST READ

Our Point of View

THE VERY REAL CONNECTION THAT WE INSTINCTIVELY FEEL must have existed between various groups, individuals and nations over long periods of pre-historic times is still in need of scientific confirmation. Until science can offer conclusive evidence, the occult student's "guess" has a great deal to recommend it, and for a truly scientific reason. His historical sense is more reliable than that of the man who insists upon regarding history as a mere sequence of unrelated events. In this issue, only the tiniest fringe of the vast subject of megalithic remains has been touched. And our own view is that the solution of their origin and true purpose is intimately bound up with the larger question of Atlantis. When we remember that the literature of Atlantis alone exceeds 27,000 volumes, we can imagine the great variety of opinion—diffident and dogmatic, scientific and utterly worthless—that has been offered concerning it. It is quite possible that Dr. Steiner to his close associates had something enlightening to say about Atlantis; it is even possible that in the archives at Dornach there are unpublished notes of lectures, or other memoranda relating to this tantalising problem. In the meantime it is a curious fact that he whom we may regard as the greatest scientist among occultists, and who illumined almost every other branch of objective science, had nothing much to say about either Lemuria or Atlantis of a strictly scientific nature. His well-known *Atlantis and Lemuria*, of completely esoteric significance is, so far as the layman is concerned, Dr. Steiner's first and last word.

• • •
Those of our readers who are not yet reconciled to our contributors' frequent references to periods and cultures ranging anything from one thousand to five thousand years B.C., will be confronted by even more staggering dates if they study the latest findings of the archaeologists. Professor Poznansky for instance, who is generally regarded as one of the greatest authorities on the prehistory of Bolivia, has repeatedly stated his view that the high-point of South American culture was reached at least *thirteen thousand years ago*. A German archaeologist, Professor Rudolph Mueller, has calculated that the temples and palaces of the high Andean tablelands represent a culture of at least *fourteen thousand years ago*. Thus we see that two American cultures were in their heyday at least one thousand years before the sinking of Atlantis. Before Manco Capac founded the Inca dynasty—a civilisation of comparatively recent date—there existed, and still exist, magnificent ruins which scientists are agreed were built not less than 12,000 years ago, whilst some believe them to be 21,000 years old.

• • •
Whatever the intelligent layman may think about the occultists, he cannot complacently regard the figures of the anthropologists purporting to disclose the age of man, in the face of the figures of the archaeologists who compute civilisations capable of rare artistic and architectural accomplishments in such dim distances of time. It is not too much to assume that archaeology will completely reorientate the other sciences, and we see no reason why, when the truth about megalithic remains is discovered, a true astrology should not be superimposed upon present day astronomy which is about as lifeless as anything could well be. In this connection it is interesting to consider Dr. Kolisko's article in this issue in which he inclines to the view, not too widely held, that these ancient stones had a scientific—astronomical—purpose as well as a purely ritualistic one.

• • •
In a recently published book, *The Shadow of Atlantis* by Colonel A. Braghine* the author recounts that "In 1923 I met the French Consul-General in Para (Brazil), the noted investigator, M. Lecointe, who has spent eighteen years in studies of the Amazonian basin and wrote a remarkable book, *L'Amazonie*. He told me that in his wanderings through the Amazonian jungle he sometimes found enormous stone disks, divided into sixteen sectors and covered by hieroglyphs. Each sector apparently had a symbol of its own. I saw M. Lecointe's photos of these disks, which he calls in his book, *pierres solaires* (solar stones), and I agree with him that they probably served the purpose of calculation tables and were used so by the pre-historic astronomers of Amazonia." There can be no doubt that the wise ones of these ancient civilisations, represented to-day only by the weather-battered remains of their cyclopean monuments, performed the double functions of priest and scientist. And who can say how much humanity is suffering to-day because of the severance of such a logical duality?

• • •
We have long been of the opinion that the so-called Cheops Pyramid—the great pyramid of Gizeh—is of much greater antiquity than is generally allowed. This idea hinders and does not help the paradoxical notion that the remains of Stonehenge, Avebury, Carnac, Maya, Siberia, and countless others were offshoots of the Egyptian wisdom-religion. In fact we have grave doubts as to whether the Pyramids have anything whatever to do with any period of recorded Egyptian history. That the Egyptians had a civilisation of a comparatively high order is easily allowable, but their civilisation was by no means widespread; it was almost the exclusive enjoyment of the

* Rider, 15/-.

Royal House and the priesthood. It is not impossible that the Pyramids are anything from 20,000 to 100,000 years old. Egypt has assumed far too large a place in the consciousness of the occult student, just as in some cases has India. The "man in the street" has the greatest difficulty in grasping what is meant by the middle-ages, or the scientist in viewing without scepticism any alleged fact prior to 3,000 B.C., so many students of occultism can stretch their minds no farther back than Egypt or Buddha. But a general inability to appreciate time is one of the defects of our civilisation, a defect which has thrown up for our attention the phenomena of relativity theory and Dunne's preoccupation with serial-time. So perhaps the sceptical reader who thinks that our references to pre-historic cultures amount to no more than an acknowledgment of immature wall drawings or pretty vases, will consider the culture of the Maya Old Empire. Aldous Huxley in his *Beyond the Mexique Bay* says: "Thus, the Mayas and the Aztecs had a sacred fifty-two year period, the conclusion of which was regarded as a potential world-ending, and had to be celebrated with the most elaborate ritual. When reckoning dates, the Mayas ordinarily made use of a Cycle of 144,000 days. It is probable that they also employed larger units—a Great-Cycle of 2,880,000 days, perhaps a Great-Great-Cycle of 57,600,000 days, and even, as Professor Morley thinks, a Great-Great-Great-Cycle of more than 1,800 million days. This last is an astonishingly large unit and its use would indicate that the Mayas had an imaginative grasp of duration unparalleled until modern times. Indefinitely long durations can be reduced to something space-like only by the use of very large units. Many peoples—and among them very intelligent peoples like the Greeks—seem never to have been obsessed by the thought of indefinite duration, and therefore never to have felt the need for large time units, or indeed for any elaborately space-like calendrical construction whatever. Greek chronology before the time of Eratosthenes in the third century B.C. is absurdly inadequate and the primitive ingenuousness of the Greek conception of time is well illustrated by the story that Herodotus tells of Hectæus, the historian. Discoursing of his ancestry to the priests of Thebes in Egypt, Hectæus 'traced his descent to a god in the person of his sixteenth ancestor ;' whereupon the priests

did to them exactly as they afterwards did to me, though I made no boast of my family. They took me into the inner sanctuary . . . and showed me a multitude of colossal statues in wood . . . the custom being for every high priest during his lifetime to set up his statues in the temple. . . . Their colossal figures were each, they said, a Pirômis, born of a Pirômis, and the number of them was three hundred and forty-five.

People who could imagine that the essential quality of existence could be radically changed within sixteen generations can never have been seriously bothered with the horrible idea of indefinite duration. The Greeks were, of course, acutely aware of short-term duration and bewailed the transience of youth, pleasure, life itself with a rare eloquence. Like everyone else, they felt the need to turn this short-term duration into the comforting likeness of space. To this end they employed the usual recurrent units, both natural and arbitrary, within the year, and encrusted the circle of the year itself with the usual festivals. Of larger units they also possessed a few—but almost all of very modest proportions: four-year Olympiads, nine-year renewals of Spartan Kingship, the eight-year period within which the lunar was adjusted to the solar calendar—and so on."

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We have mentioned Manco Capac, but his relation to Atlantis is not easy to discover if legend is true, for he appears to have arrived in Peru only eight hundred years ago. On the other hand it is difficult to imagine him coming from any known civilisation of the period—certainly not, as has been suggested—from Japan. It is just possible that he and his sister came from one of the remote inland colonies of Atlantis, a number of which apparently survived the catastrophe. In the early eleven-hundreds this mysterious couple traversed the treacherous Huilcanota Pass; the man carried with him a staff of gold. This staff, so runs the legend, was given to him by *Inti*, the Sun-God. Every evening, as night fell, he was to throw it on the ground, and on the night when it should disappear, he would know he had reached the place whither "God had sent him." The staff vanished on the evening of the day on which these two children of the great Sun-God climbed the Huilcanota Pass. There is abundant evidence of the existence of Manco Capac and his sister, founders of the only dynasty of Dictators; the first Incas, and amongst the very greatest of the world's lawgivers. No one knows from whence they came. Certainly they were people of advanced culture, even as culture is accounted in our own day; and obviously came from some superior civilisation. There are reasons for thinking that the first Inca came from China, but that is only another way of showing his Atlantean origin.

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His first subjects were an unpromising lot, and not unfamiliar with the pleasures of cannibalism. He commenced by giving them a religion—the worship of the Sun God. He ensured the succession in direct line by *marrying his sister* and directing all succeeding Incas to do the same. On the birth of an heir all marital relations between the Inca and his sister-wife were to cease. This inbreeding caused no mental or physical ill-effects, for Manco Capac was followed by thirteen men remarkable alike for their statesmanship and high qualities of heart and mind. And the decree ensured the stability of the throne. According to Brehm, Manco Capac's civil code contained twenty-four paragraphs, every one a gem of wisdom. No European country has even yet got within measurable distance of much of it. If a citizen were charged with theft, and the cause of the crime genuine distress, the punishment fell on the official overseer, who, as the Inca's Representative, had failed to provide for the citizen

in his need. In these circumstances the thief was provided with land, and everything else necessary to his comfort ; he was also given a warning that if he stole again he would be put to death. Should the case for the " crown " be proved, and the theft shown to be the result of greed, idleness, or a natural gift for unlawful accumulation, the penalty was death. *For no Inca need steal!* Paragraph 6 provided for the building of barns in every province of the State. These were the warehouses for the surplus of the fields, and were to be used only in case of prolonged warfare or bad harvests—surely the World Economy of the future? Not even the Inca may use these reserves. A census was taken yearly. Careful records of births, deaths, and marriages were taken by the local officials, the Inca himself supervising all final records. It must be added that the Inca census was easy to take, for no citizen, under any circumstances save by order of the Emperor may leave his native village! The local overseer, or *tsbuncacamayoc*, was in sole charge of ten families. He was responsible to a higher official for the general well-being for each member of them, and carefully noted their respective ages to conform to the requirements of the law which divided the normal life-time into twelve age periods. Seven of these periods were already passed when the youth had reached the age of sixteen. From sixteen to twenty, the eighth period, unless some special gift to qualify him for training had been shown, he was expected to help in the ordinary family work. The ninth period, from twenty to twenty-five, was still only a " helper " stage without compulsory State labour. From twenty-five to fifty only light work, or perhaps overseers' duties was expected, whilst from sixty to the end of life the citizen enjoyed full leisure entirely at the expense of the State. Punishment awaited anyone attempting to " grease in " with the overseer by doing more than a fair amount of work.

Unheard of quantities of gold, silver and copper were the natural properties of the country. The Royal Palaces contained vast quantities of gold, apart from the way in which the metal was used as decoration. The temples stored it in much the same way as the parish barns stored produce—as resources against bad times. Cups and spoons were made of gold, and quantities of it were used to ornament the exterior of public buildings. It is estimated that the Spaniards in one afternoon took gold to the value of a quarter of a million pounds sterling from a single wall of one of the Royal palaces! The Inca builders were master craftsmen. Many of their efforts easily withstood the invader, and to this day it is quite impossible to insert a penknife between their stones, so perfectly were they cut—and this with only the aid of axes made of bronze. A perfectly serviceable mortar was well known to them, but they could dispense with it. The Incas had also their engineers. Vast tracts of the country were watered by a system of irrigation, and the Spanish historians tell us that even in their military camps the Incas arranged for running hot and cold water. Wonderful hard-surfaced roads, many still in perfect preservation, ran in straight lines across the country. The upkeep of these highways was allotted to those who by virtue of a good physique could best stand the hard work, and by volunteers who had made application for a change of scenery and work. The same applied to the working of the mines. The Inca civilisation, judged by the competence and wisdom of its ruler, and the contentment and obvious happiness of the poorest of its favoured citizens, was the nearest approach to Utopia yet reached by man. Not one of the thirteen Emperors, each with the blood of the founder of the dynasty in his veins was ever guilty of an unjust or wanton act against a single Inca citizen. The Inca was all-powerful, and every day had opportunities to betray the trust handed down by Manco Capac. It is significant that only one deviation from the decree was the ruin of the entire nation. The twelfth Inca, contrary to precedent, allowed a natural son to share the kingdom with his legal heir—his sister's and his own son. The quarrel which resulted from this deplorable error made conquest much easier for the infamous Pizarro and his band of Spanish cut-throats.

These blood- and gold-thirsty ruffians, headed often enough by the villainous priest Valverde, raped the Sun-God's virgins, desecrated the temples, stole gold to the value of many millions of pounds sterling, and committed every kind of infamy. Such was the gift of " civilisation " to the " heathen " Incas. But not a single leader of the *conquistadores* died in his bed! Those who were not murdered by their own countrymen, were executed or languished in Spanish dungeons. On August 3rd, 1533, the last of the Inca rulers was strangled by Pizarro. The following night several hundred faithful citizens committed suicide so that they may join their lord hereafter. In 1603 only 567 of the once powerful nation remained. It has for many years been extinct. So ended the Inca dynasty. It never contained within itself the seed of destruction, for it was built on benevolence and equity. Everything within the realm was the property of the entire nation, administered by rulers whose wisdom and foresight, sense of justice and personal integrity was such that hundreds of citizens preferred suicide to life under any other regime.

Mr. Shane Leslie has recently published his memoirs in which he tells a story about the late Sir E. A. Wallis Budge (famous Assyriologist) that we have not heard before. It is well known that Sir E. A. Wallis Budge was one of the most sceptical of men. In his Cambridge days he had an experience not without significance to those of us who appreciate the value of dreams. The great scholar's whole future turned upon an examination in Assyrian. During the night preceding the examination, Wallis Budge experienced it all in a dream ; in addition to reading all the questions he even observed that the paper had a curious tint. He rose during the night, remembered

the questions and looked up all the answers. Next day everything happened as in the dream. The curious thing was that the paper used was tinted because of a defect in the examiner's vision!

An ancient "Stonehenge" has recently been discovered in the Australian bush some 300 miles from Darwin. According to the London *Evening Standard*, Mr. Hugh Stuart, who is in charge of the expedition, came upon "an extraordinary group of cave temples. Towering abruptly above the long white grass was a group of majestic sandstone outcrops ranged in a wide amphitheatre about a mile in circumference. The rocks, of corroded red sandstone, almost black with age, rose in a series of individual masses thirty to fifty feet in height. One of the most dominating of the group has several large protruding overhangs like huge cowls. Each cowl covered a cave in which were found a series of paintings, believed to be hundreds of years old.

"The caves are described by Mr. Stuart as one of the most remarkable primitive art galleries in the world.

"Two enormous figures in red, yellow, white and black, clearly representing a king and queen, are the most important of a varied and interesting collection, which includes kangaroos, serpents, fishes, crocodiles and boomerangs," says Mr. Stuart in a message to the Sydney *Sunday Sun*. "All are well and cleverly drawn and coloured, and immeasurably superior to the crude efforts with which we are familiar in the south.

"The royal pair are elaborately clothed from head to foot, and the king has a magnificent, sun-like head-dress suggesting Eastern influence.

"It may even be that they will support the theory of the "Children of the Sun," said to have gone from Egypt to all quarters of the globe.

"A notable fact is that the sign of the Cross appears upon the breast of each figure.

"Each cave," reports Mr. Stuart, "had small altars and what undoubtedly are sacrificial stones. Around these are strewn hundreds of sharp, well-fashioned stone knives, spearheads and axeheads of a material not found in the immediate neighbourhood.

"Some of these are as small as fingernails and clearly have been used for ceremonial surgery, and probably for the dissection and possibly, consumption of sacrificial victims.

"Each cave has heaps of black embers in which there are countless fragments of human bones."



The "Rod of Power," symbolic of the original staff of gold carried by Manco Capac. The design differs with various tribes. The illustration shows a contemporary member of the Quichua tribe whose rod is in silver.

It is with regret that we must go to press without the article by Mr. Keiller promised for this issue. Our contributor is on the continent, but we hope to be able to include his article in the next (February) issue. Frau L. Kolisko, author of *Moon and Plant Growth* and other books of a scientific character, will commence a new feature in the February issue—a sort of calendar of the month in which she will discuss gardening and agriculture in relation to the constellations. Mr. Bernard Bromage also commences a new series on Yoga, whilst Mr. G. S. Francis begins a series on "Rudolf Steiner's Anthroposophy Through British Eyes." Dr. Kolisko and Mrs. Merry will continue to write on various aspects of modern occultism, and Raymund Andrea on his biographical series. A new series on Colour and one on Graphology will also commence in the next issue.

Commencing with this issue, all advertising, except that relating to lectures with which we are in sympathy, will be relegated to the first and last pages of each issue. No ordinary advertising matter will appear in the text pages. This means that in future our bound volumes will be entirely free from advertisement matter. Readers will observe the altered "make-up" of the journal. There may be those who consider that a single-column page (as in this issue) is difficult to read. Letters on this subject will be welcomed, and should reach us at the earliest possible moment; they will help us to decide whether or not to return to the two-column format.

The Editor

The Significance of Megalithic Monuments

By Eugen Kolisko, M.D. (Vienna)

STONEHENGE HAS ALWAYS BEEN CONSIDERED as the most representative example of what are known as megalithic, or rude stone monuments. The recent excavations at Avebury have shown that here, comparatively near to Stonehenge, there is an even greater example—in fact it is incomparably greater, and in actual size more than four times bigger than Stonehenge—while the whole area included within the surrounding ditch is, at Avebury, $28\frac{1}{2}$ acres, and at Stonehenge only $1\frac{3}{4}$ acres. We could call it the great metropolis of stone monuments.

The British islands and the coast of France appeared always to have the greatest number of stone monuments—such as circles, dolmens, covered chambers, tumuli alignments, and single standing stones. But during the last few decades similar monuments have been discovered, or the attention of archæologists has been drawn to their existence, in a great many other countries all over the world.

In 1832 James Fergusson published his most comprehensive work, *Rude Stone Monuments in all Countries*, and he enumerates Spain, Portugal, Italy, Hungary, Tripoli, the Mediterranean islands, Palestine, Arabia, India, and America. It is a pity that no other work covering the whole of this immense field has since appeared. There is however an increasing number of monographs appearing almost every year dealing with separate regions.

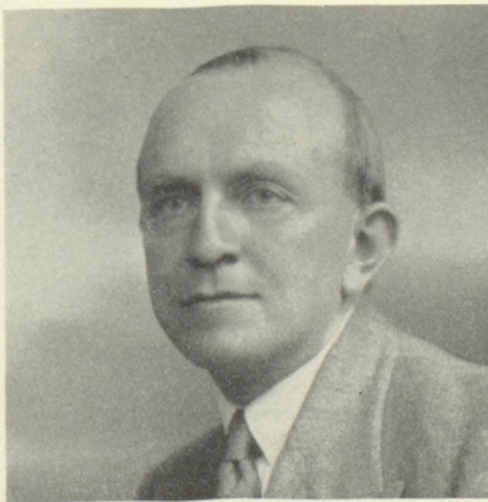
If one tries to gain an impression of the whole distribution of these remains, one sees first of all, how the Atlantic-Mediterranean coasts are mainly representative. These areas include the British Isles, Spain and Portugal. North Africa, especially Algeria, contains innumerable specimens of circles, dolmens, etc. Then they reappear in Arabia, and especially in Palestine and Syria, where they were first studied by Col. C. R. Conder* and by Paul Karge, who has written an exhaustive work on the *Rephaim*, which is the designation given to the supposed race of giants mentioned in the Bible.† From this semi-circular distribution radiations pass to Italy, Sicily, Malta, Sardinia and Greece.

Then there is another great area in the north, including Scandinavia, Iceland, the north German coast and parts of Russia. This centre meets the southern area in the British Islands, via the Shetlands, the Orkneys, the Hebrides, and north Scotland. Central Europe, strange to say, is scarcely touched. Holland makes a bridge between the French-Scandinavian areas.

Apart from these, others have been recently discovered all over China, India, and even as far as Korea and Japan. Moreover, the American literature on these monuments is continually increasing.

As for the date of these monuments, a general conclusion has gradually been reached by investigators, that they belong to the transition from the Neolithic (new Stone Age) to the early Bronze Age. Taking into consideration the different times given for the commencement of the Bronze Age in various parts of the world, we can arrive at an average date of about 2000 B.C. In the East it may be approximately 3000-2500 B.C., and in the West 2000-1500 B.C. This latter date is now accepted as that of the great monument at Avebury.

It was generally believed that the distribution of these Stone Age monuments was *from the south*, along the Mediterranean and Atlantic coasts, reaching the British Islands; and that even the Scandinavian and North German circles and dolmens, etc., also developed from the southern stream. But certain discrepancies and special features of these latter monuments suggest an independent origin; and some of the German and Scandinavian investigators have put forward the opposite view, namely that the *whole* process has a northern origin. An unprejudiced view will, I think, come to acknowledge the existence of two streams, merging into each other—a southern and a northern.‡ They met in Britain. And this accounts for the fact that, no matter how immense is the distribution of these



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* *The Monumental History of Palestine*, 1896 (Palestine Exploration Fund); *Heth and Moab* (1883) (Palestine Exploration Fund).

† *Rephaim*, the Pre-historic culture of Palestine and Phoenicia. (In German, 1918.)

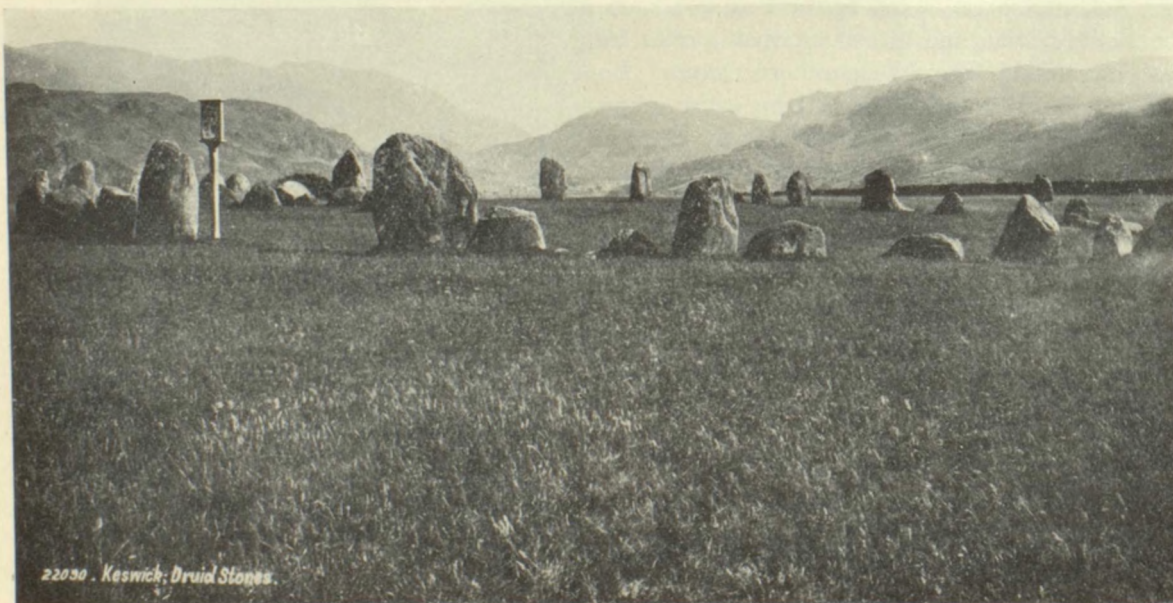
‡ The most recent account of this northern group is given by C. A. Nordman in *The Megalithic Culture of Northern Europe*: Helsingfors, 1935; and by Ernst Sprockhoff in *Die Nordische Megalithkultur*: Berlin, 1938. See the report of these by G. E. Daniel, "The Megalithic Tombs of Northern Europe," in *Antiquity*, September 1938.



DRUIDS
CIRCLE
AT ABER,
NORTH
WALES



DRUIDS
STONES
AT PONT-
Y-PRIDD,
WALES



DRUID
STONES AT
KESWICK
ENGLAND

22030 . Keswick: Druid Stones.

monuments over the whole world, the British Isles are somehow recognised as their focus. And the re-discovery of Avebury lends fresh conviction to the idea that in this country the "metropolis" existed. Even the famous Karnac circle in France is not so conspicuously remarkable as Avebury and Stonehenge together.

In spite of all this progress in discovery, we still confess that we do not really know anything about what we have discovered. In the *Avebury Guide* (Mrs. M. E. Cunnington) it is said, under the heading *What was Avebury?* :

"The generally accepted theory of the purpose for which this great monument was erected is that it was a temple, a place of worship. That it was for ceremonial of some kind, seems self-evident, and the temple theory seems at least as reasonable as any other. But it must be remembered that it is a theory and not a certain fact. Some people have thought that Avebury was designed as a place of burial, but no evidence of this has been forthcoming. Presuming for the moment that it was a place of religious observance, dating from the late Stone or early Bronze Age, that is to say from pre-Celtic Britain, practically nothing is known of the belief or forms that the religion of that time would have taken."

Can one say less than is said in this paragraph? This seems to be the ultimate conclusion of modern scientific archaeology.

But nevertheless, these monuments have always been associated with the Druids. This is not a theory in the ordinary sense, but is supported overwhelmingly by tradition. Everyone speaks of "Druid stones," "Druid circles," etc. But on the other hand the Druids are known to us (especially through Cæsar's writings) as the leaders of the Celtic population, both in Gaul and Britain; and the Celts are not supposed to have immigrated into these regions earlier than 500 B.C. They may of course have *used* these temples, but they cannot—so it is said—have been their builders, as the circles are now recognised to have been built 2000 years B.C.

How can we explain this apparent paradox? Here I think we have to approach the whole problem of Celtic origins. It seems to me that an entire revision of this question will have to be made in taking into consideration the monumental works of Henri Hubert, *The Rise of the Celts*, and *The Greatness and Decline of the Celts*, recently published in English by Kegan Paul (1934). Hubert has devoted his whole life to this study, and collected vast material concerning the distribution of the Celtic peoples. The picture he gives forces one to the inevitable conclusion that the Celts did not "wander" in the strict sense of the term, but that they spread originally over the whole of Europe as far as the Danubian regions, the Black Sea, and even into Asia—they covered, so to say, the whole field—and what appears to be migration is really the fact that they were driven back, step by step, by the wanderings of other peoples, such as the Germanic, Slavonic, Mongolian and so on. Thus they appear in the general orbit of antiquity not by reason of their own action, but by reason of the movement of other populations which tended to drive them from East to West.

One comes at last to the conclusion that there is no reason to separate the original so-called pre-Celtic world of Europe from a later "invading" Celtic population. They are one and the same. But the strictly "Celtic" character, as we know it, does not emerge until the mass is condensed on the western coasts and regions, nearing the Atlantic. Hubert makes it clear over and over again that the Celts are by no means either a race, a nation, or a people, but represent a *culture*. This culture has the particular tendency to be absorbed by those peoples who are actively advancing and pushing it forward. The Celtic culture lies behind like a ferment in the other peoples, but where it is finally condensed, at the end of the process, it assumes its specific character, and we call it "Celticism." Here it ends. Hubert expresses this well when he says: "The face under which it was last known to antiquity was the face of death."

So what history calls the immigration of the Celts and the height of Celticism in 500 B.C. is really only the creating of a new phase of the general Celtic development. The so-called "*pre-Celtic*" in Great Britain and France really also belongs in a wider sense to that world which we have only become accustomed to call "Celtic" since the sixth century before Christ.

The whole problem has really arisen from clinging too much to the merely *anthropological* view of racial characteristics (cranial index and so on) at the expense of the cultural view, which overbridges the various anthropological types. Therefore we are justified in attributing cultural characteristics which we find developed in the Celtic population where it enters into the light of history, to the pre-Celtic European and British people generally.

This especially applies to the problem of Druidism. Hubert, whom really no one can accuse of departing from scientific methods and indulging in the pro-Druid speculations of certain Celto-maniacs, epitomises the Druids in a wonderful way. He calls Druidism "the cement of Celtic society." He says that "the Druids had nothing of the Priest-King in them; their part was specifically a spiritual one." They were "men of God, depositories of wisdom and science, directors of conscience and teachers of the young and of their development. Their doctrine turned towards Nature in agrarian festivals, but still more towards Man."

Now it is in this sense that we can connect the building of the great temples with the Druids as the representatives of Celtic, or general *early European culture*.

It is a remarkable fact that the first important descriptions of both Stonehenge and Avebury date only from the eighteenth century and that then they are immediately associated with Druidism. It was in that century that Dr. William Stukeley, the antiquarian, spent his whole life in preparing the most minute descriptions and drawings of the two monuments. His two publications are, on the one hand, the most accurate and elaborate scientific studies that can be imagined. His observations are the only basis we can rely upon. On the other hand, Stukeley's two publications are panegyrics on the Druids' association with these temples. This is shown even in the titles of his works : *Stonehenge Temple restored to the British Druids*, and *Abury, A Temple of the British Druids* (1740 and 1743).

Strangely enough, the real destruction of the two circles and especially of Avebury, took place only *after* their re-discovery. Even the first discoverer, another antiquarian John Aubrey (1626), closely connected with the original group of scientists that founded the Royal Society (including Christopher Wren), called Stonehenge and Avebury temples of the ancient Druids. He conducted Charles II round them in 1666. In fact an enormous interest in these monuments was evinced among just those groups who are the representatives of the beginning of our scientific age. The problem which attracted them so much was that the builders must have been scientists, astronomers, and mathematicians. It was recognised that the Druids were in possession of a wisdom which needs must have been equal to that of the Egyptians.

I have shown in a previous article in this magazine (November 1938) on Sir Christopher Wren, how intimately the inauguration of modern scientific research, through the Royal Society, was bound up with Freemasonry and its whole symbolism and mystic ritual. The Druids were apparently the possessors of a similar wisdom and technical science. Freemasonry was traditionally, in its wider sense, an outcome of "Egyptian Mysteries." And now, in Britain, were suddenly discovered temples which could not but be compared with the great Egyptian monuments !

This gave rise to this most peculiar mixture consisting of minute scientific observations, together with a whole system of mystical philosophy about the Druids and their connections with an ancient Egyptian, Chaldean and Hebrew wisdom. And it is this mixture which forms the content of Stukeley's remarkable works.

This whole question needs to be considered upon a much wider foundation.

The beginning of the building of Pyramids coincides approximately with the beginning of the third millennium B.C. This is also the beginning of a whole epoch of culture. Cultural epochs—and we can take this as an established fact—coincide with astronomical periods. The Egyptian architecture (and also the Chaldean, etc.) is the expression of the beginning of the Sun's entry into the zodiacal constellation of the Bull. The whole of the Egyptian calendar is based upon this very fact. One could say that this cultural epoch, which lasts astronomically for a little over two thousand years, nearly coincides with the first commencement of the use of metals, especially of copper ; this introduces the Bronze Age.

It is very striking that it is just in Egypt that megalithic monuments are *not* found at the end of the Stone Age. Instead, there is a tremendous astronomical architecture. But in the Middle Empire, suddenly the architecture becomes colossal, and megalithic principle enters into it, as at Karnac and Luxor, which are on the ruins of ancient Thebes. This just coincides with the dates of our western monuments. The famous French alignments at Carnac have even been given their name from their resemblance to the characteristic colonnades of Luxor.

So this third cultural epoch (the Egypto-Chaldean) represents really the human endeavour to establish astronomical and planetary laws in stone upon the earth.

In Egypt the static principle prevails ; but elsewhere in the whole earth the *same* tendency "wanders," sowing the megalithic monuments over Europe, Asia and Africa.

Another investigator, Joseph Karst, a Professor in Strasbourg,* has lately put forward in a series of research publications, some interesting facts about the connections between various languages. He finds an uninterrupted link between the Armenian, Sumerian, Libyan, Nubian, Early Italian, Iberian, Basque, and early South Irish languages. He draws attention to an Ethiopian stream of culture and language composed of various peoples, which strangely enough seems to be identical with the southern stream of the dolmen builders. It flows from south-east India through Arabia, Palestine, Phoenicia, North Africa, as far as France and Brittany and Britain.

He calls these megalithic builders the Atlantes, and connects them with ancient Atlantis which, strangely enough, he localises in the East.

It is however an established fact that the Atlantean existed in the West. But it existed all over Europe and in the East *as a memory*, and the great Heroes of Mythology like Odysseus, Hercules, Atlas, Gilgamesh and the

* *Origines Mediterraneae* : Heidelberg, 1931. See also the comprehensive study *Der Mensch der Eiszeit und Atlantis*, by S. von Gleich : Stuttgart, 1936.

Rephaim or *Gigantes* of the Greeks, all show the tendency to travel to the West—in the direction of the “Pillars of Hercules” on the Straits of Gibraltar.

This longing for the West is the longing to follow the Sun, which “never sets.” It means the longing to discover the meaning of death and immortality. Atlantis is the goal, which has vanished, but lives on in memory.

All stone monuments are really “memorials”—not necessarily of people, but of events. The Bible abounds with such memorials. The most striking is Gilgal—a circle of twelve stones set up by Joshua by the ford over the Jordan to commemorate the entry into the Holy Land. The twelve stones are the twelve tribes of Israel. Gilgal is an eastern “Druid circle.”

The same quest for the setting Sun applies to the Celts and their “migrations.” Their great secret is that they have to withdraw to those regions where formerly Atlantis existed. When they reach the Atlantic shores—and especially does that apply to the British Isles—they have fulfilled their task; that is, their culture has reached its height and declines.

That is why *these* monuments are the greatest and the most important. There the megalithic impulse reaches its climax and returns at the same time to the place of its origin.

In the Egyptian pyramid we have quite definitely a combination of two things: a tomb, and an astronomical institution. The same applies to many of the rude stone monuments of different kinds. The fact that we find evidence of tombs in stone chambers and passage dolmens is not conclusive proof that this was their main purpose. Besides, we know well enough that many of the Egyptian sarcophagi are really the “graves” of the neophytes in the initiation ceremonies. In the case of the tumulus at New Grange in Ireland, for instance, which so much resembles the so-called grave of Atreus in Mycene, nothing prevents us from describing it as a temple. Certainly a burial place is around or near it; but so is a burial place likely to be around any church. And even if tombs are in the church itself that is no argument against its being a place of worship and ritual.

And now we come to the question of the astronomical purposes of these structures. Many of them are definitely orientated astronomically. Stonehenge is in this respect beyond all controversy. Many of the stone chambers are so constructed that the rising midsummer sun sends its first rays upon a special stone, or, in the case of New Grange, it falls through a long tubular passage upon the bowl-like “altar” in the central chamber. If, as I have done, one sits by the altar in the darkness and looks through the small opening at the end of the passage one gets the impression of looking at a star through a long telescope.

In the famous Externsteine temple in Germany the same thing is to be found in a modified form. This temple consists of natural cliffs, and the top of two of them is transformed by the addition of several stones into a chamber. Through a circular hole, orientated to the rising midsummer sun, the rays fall upon the hollowed stone altar. This extraordinary combination of natural and artificial structure has been recently investigated by Professor Teut. There is a quite peculiar open sarcophagus there which closely resembles those found in Egypt. Teut has devoted many years of his life to this research and shows how all over Germany astronomical orientation is an universal feature of the various megalithic monuments.

This question of the conducting of a ray of light into the darkness leads to another consideration. It was first suggested by Rudolf Steiner when in 1923 he visited the Druid circles at Penmaenmawr, that the Druids used the trilithons and the covered chambers as “instruments” for the observation of various phenomena connected with the Sun, such as solar radiations, optical science and meteorology. In the dark chamber, and under the shadow of the standing stones, they had a field of observation.

Science in those days was of course something far more connected with religion than is generally supposed. But the whole Druidical religious system, being connected with agriculture, medicine, weather forecasting and technical industries was, so to say, a forerunner of our modern scientific approach. It is not easy to draw a line of demarcation between what was scientific experiment and religious ceremonial. It is even known that burning-glasses were used to kindle the flame on the altar.

The outstanding feature of all the northern and western European culture was very much connected with Nature; and that applies especially to the Druids.

I cannot feel that it is mere chance that our western modern science, whose main feature is natural experiment, has had its chief origins just in those countries where previously even the religious ceremonies had an experimental character.

The re-discovery of Avebury and its restoration, which modern archaeological effort has achieved, does incalculable service to the history of mankind. The great “metropolis” is there once more. But for the interpretation of its meaning, the whole of history must be surveyed—not only in its documented facts but also in its true spiritual significance.

Science, Art, and Religion in Ancient Beliefs *(From the Standpoint of Mythology)*

By Eleanor C. Merry

“The first and oldest things illuminate the last ; and immaterial principles are present in material things.”—*Iamblicus*

IN ALL THE CONJECTURES THAT MODERN MAN makes about his brethren of the remote past, I think one very important aspect is not sufficiently taken into consideration. And that is, the almost incredible difference between the kind of “awareness” of the world that existed in ancient times as compared with our own. Once we have the key to it, it can be verified everywhere.

If I were to try to put it into a few words, I might say that to-day our consciousness of things is centralised in us ; it is contracted ; we “look out” from a centre which we feel strongly as our “I”, and observe the world through our senses, from this point. In the remote past, human consciousness was more “peripheral”—it was spread out in the whole natural surroundings in a state of expansion, and had still to educate itself to discover the central point of the ego. It had to “clothe itself in coats of skin”—*human skin*—and so imprison itself, and learn to re-discover the heavenly worlds, (which it remembered), *in the earth*, to which it was still a stranger.

This has been an extremely fascinating occupation for mankind ! So fascinating, that ultimately the divine origin of things, and of the human spirit, disappeared from mortal consciousness. The old mysterious saying “I am that which was, and is, and will be ; my veil shall no mortal lift”, describes man himself. As he *was*, a disembodied spiritual being ; as he *is*, incarnated in the flesh ; as he *will be*, once more a spirit, but filled with the experiences of life on the material earth, experiences which no god had ever had. In his now “mortal” consciousness alone he could not lift the veil from the mystery of his soul and spirit, but only in his “immortal” or *initiated* consciousness.

In looking as we do now from the “centre” to the “periphery”, mankind puts out from himself, so to say, all the emanations of his senses—as a snail exudes its slime over its pathways. With his material senses he grasps a material world. But, from a kind of subconscious realisation that even his senses are still in some way spiritual faculties, he now over-exalts their functions and accepts nothing as “real” that he cannot see and touch, measure, number, and weigh.

Thousands of years ago we must imagine that the exact opposite prevailed. The “real” was all that worked inwards, creatively, from the periphery—from stars, sun and moon, planets, and elements. So real, that the components of the universe presented themselves to human vision, or clairvoyant imagination, as living Intelligences—Beings—actively creating, preserving, or destroying. So the Earth too was an “Intelligence”, or rather a host of them, and the human being little more than a mirror of their reality. There were tree-spirits, river-gods, and mountain giants ; gods of thunder, of death, of all the heavenly luminaries ; evil gods, and good gods. What they taught to man was, in effect : “Find Us within yourselves.”

The result, in human consciousness, was—let us say in Atlantean times—and even much later—to view the physical objects of the surrounding world as an illusion. In order to overcome this, some picture had to be created by the human mind by means of which he could feel himself united with the Earth rather than with the Heavens. He must come *in* to something. If the Gods were concentrating their attention on the Earth as the principal field of their creative activities, then man, who was also a living Intelligence, must be of great importance ; but for the Earth. Generations of Gods (in Greek mythology these generations are very clearly defined) had gone to the making of man. To-day, we should say, so and so many geological epochs. If man was important for the Earth evolution, then, in order to work efficiently, he must be able to *remember* the Gods by concentrating upon the mystery of his own nature and mission.

This was the origin of the foundation of *Mystery Schools*.
In their most ancient form, many of them were veritably



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places for the teaching of "earth" mysteries; and the temples of these were either rocky caves, cells, or earth-mounds. What else—even millennia later—is St. Columba's "dark cell without light", where he wrestled with himself for seven years, but a mystical contemplation of the mysteries of Man and Earth?

The ancient rounded cell, or earth-mound, windowless, was no other than an image of the physical Earth, and as such, could be also an image of the womb. You could not really stand upright in such a cell—or at any rate, not in entering and leaving it—but you could kneel or sit with head bowed upon your knees, your attitude conforming you to a circle,—like the earth itself—the very form you had in your mother's womb. Concentrated in yourself, in nerves, blood, and bones, you at last "escaped" into the light of spiritual vision, and found in vision the vast cosmic counterparts of your body—the Gods and Goddesses of the stars. All creation displayed itself in dramatic and wonderful pictures.

These have come down to us in countless numbers. But interwoven with them, and disentangled from them when the "cell" was forsaken and the mystic re-entered the outer world, was *knowledge*. Knowledge of the human body; knowledge of the animals, the plants, the minerals, the elements: *Science*. And, equally important, knowledge of how the power of vision could become the means to *Art*.

But there was another way. As I have suggested, the message of the Gods to men was "Find Us in yourselves." In other Mystery Schools it was different: "Find yourselves in Us." The first was an experience of the *contraction* of all the heavens into the human "I" and the human body. The other was an experience of *expansion* of the consciousness till the single being felt itself multiplied in infinity: "Lose thou thyself, thy Self to find."

In all those ancient traditions and temple-like structures which we commonly associate with Celtic pre-history or with the later Druidical times, I surmise a combination—(really an overlapping of two great periods in ancient religion)—between both these aspects. That is, between a religion tending towards Art (the power of imaginative creation) and sought by inner contemplation, and a religion tending towards Science, and sought by a special way of observation of Nature.

Everything that I have so very briefly outlined here can be substantiated by myths and legends on the one side, and by an unprejudiced examination of archaeological discoveries on the other. The legends are the "parables" which concealed from later generations the Mysteries known to the initiated; while the pre-historic stones, the earth-structures etc., are the substantial records—both as to time and as to their special formations, of these *two ways* to spiritual-earthly knowledge. I think that a good example of this "combined" experience is to be found in Anglesey, where there is a mound-like cell with one stone pillar inside, and the other outside. I will try to explain this by degrees.

Legend tells us that all the Arts and Sciences were once engraved by Hermes upon *two* stones. In Wales, tradition has it that there were two stones called Gwyddon and Ganhebon, upon which "were inscribed all the arts and sciences that ever were." The two stones image the soul of Man and the spirit of Nature. The one is connected with the Moon and has a female quality; the other with the Sun, and has a masculine quality. In the one, all divine creative activity—the whole universe—is compressed and confined; in the other it existed in infinite expansion, like the light of the Sun. In India there were the two sayings: "That thou art," and "I am That." Self-knowledge leads to world-knowledge. World-knowledge leads to self-knowledge.

This sense of expansion and contraction—each a means of reaching the discovery of Ego-hood and the meaning of humanity—was of great importance in certain Northern Mystery Schools. In them, the Summer and Winter seasons were the occasions of great festivals, not only because they told of the Sun's yearly course, but because through them, the "expanding" (summer) and "contracting" (winter) of the "heart" of creation could be realised in its reflection in the human soul.

Here we see the vast difference between the awareness or consciousness of modern man and the man of early pagan times! The summer festivals were devoted to expressions of a kind of ecstasy. Rhythmic dances, music, induced the feeling of a soaring expansion in harmony with the "crescendo" of Nature. "My 'I' is in the stars with the Gods", was the prevailing mood. On the other hand rituals of the winter festivals induced a feeling of "earthliness". The Druids regarded the winter season as essentially a time of education; crafts were more intensively cultivated. Many of the curious winter-time games that have come down to us, traditional customs, the old rhymes and riddles, are a decadent relic of the great winter Mysteries. In winter, men had to *feel themselves*—to sense the contraction of cosmic powers beneath the Earth's surface—to realise the inner vitality of concentrated germinative forces in the Earth—to feel the solidity of the Earth, which gave them a sense of will. In summer they "went out of themselves to meet the Gods"; in winter, they felt "the Gods reign over men who are Themselves."

But the festivals were merely like a beneficent dew that fell from the Mystery Temples upon the people. There are, besides, countless legends and myths which give us the clue to the more exalted experiences of the initiates or the neophytes themselves. Many of them describe journeys. One of the most remarkable in Celtic literature is the mysterious voyage to Caer Sidi. In most of these the various stages of the way of initiation are quite clearly indicated—but as a kind of fairy-tale of adventure. Welsh mythology has many examples.

In this mythology Ceridwen was the Goddess of Nature, if viewed from the more exoteric aspect. She may

be compared with the Greek Demeter. More esoterically—and this may be substantiated also by legends—she was that *seeking* faculty in the human soul which impels it to have spiritual vision. Ceridwen is described sometimes as a wrathful Goddess. She pursues the soul and “without audible language” imparts to it the laws of its destiny. If they would find her by their own efforts men must be imprisoned in the “cell”; for no one can discover the secrets of his soul without dying to the outer world. “*Ceridwen*” says Steiner “was the seeking soul. And all the rites of initiation were a means of revealing to the pupil that death is only one of the many processes in life. In the Druidic Mysteries (*Druid* means an Initiate of the third degree) the neophyte was put into a condition resembling death, so that his senses could not function as organs of perception”. . . . He explains further that although, in this trance-like condition, the *senses* could not function, yet the neophyte “is able to experience and observe” in a different state of consciousness.

“The principle that observes was called *Ceridwen*—the soul. And that which came to meet the soul (as light and sound come to meet out outer eyes and ears) was called *Hu*, the spiritual world. The initiate experienced the union between *Hu* and *Ceridwen*.”

In Druid circles there were often the stone “cells” into which those that were to be reborn or initiated, must be imprisoned, and so experience the great mystery of contraction and mystically “die”. The human body, plunged into a deathlike trance, became itself like a stone; and as the Sun’s rays permeated the shadow under the Druid trilithons, so the “sun” of the soul passed into the supreme darkness of this human “stone” and *through it* into its native Light, and had the vision—in this subsequent expansion of the consciousness—of the Sun-God *Hu*.

There are many tales of the imprisonment of mythical (and real) heroes, which are really accounts of initiation.

Arthur is said to have been imprisoned *three times*. Once in the cell of Oeth and Anoeth, whose names mean “wrath and the remission of wrath”; once in company with Wen Bendragon, the “lady of the source of generation”; and once under the “flat stone of Echemeint” which covered the “cell of *Ceridwen*”. These are all experiences connected with mystical *dying*. But in every such case it was not the mystery of *death* that was important but the mystery of immortality. To the ancients birth and death were relatively unimportant crises in the progress of existence.

The first “death” (in the cell of Oeth and Anoeth) suggests the recognition of sin and purification—a dying of the lower self. The second suggests the becoming acquainted with the divine origin of the soul which is born out of the spiritual to “die” or forget its origin when born into the material world. And the third suggests the sacrifice of all earthly desire in returning to “*Ceridwen*”—the soul embraced in the womb of the World-Soul.

On the other hand, we find that *Ceridwen* is also connected with *life*. The seeking soul can take either of these two paths. So this other aspect of *Ceridwen* is connected more directly with Nature. She has a Cauldron (a pagan form of the Grail) in which she brews herbal essences which are admittedly *planetary* influences. The Cauldron is “warmed by the breath of nine maidens”—the nine spiritual hierarchies who, in the human soul, work as nine inspirational “muses”. Three drops of the potion will bestow universal knowledge upon him who drinks them.

In one legend—the famous *Hanes Taliesin*, the aspirant, (Gwyon, who becomes *Taliesin* the Bard) finds himself passing through all the four elements in the forms of a hare, a fish, a bird of the air, and a grain of wheat—through earth, water, air, and fire. (The grain is a product of the “fire”.) *Ceridwen*, appearing as a hen, at last swallows him. So he is engulfed in Nature. (I have analysed the whole of the further story of *Taliesin* in my book *The Flaming Door*; here it can only be briefly referred to.)

The poems of *Taliesin* give a clear exposition of the initiate’s experiences of becoming identified—in present consciousness, not in transmigrations of the soul—with everything in Nature. He is poured out into the world. “There is nothing that I have not been,” he says. But what he has experienced in *time*, he describes in quite another way. And most remarkably, all these experiences of finding himself “scattered” in space and time, lead him at last to *self-knowledge*. This is shown in *Taliesin*’s story of Elphin and Maelgwyn, who are actually two parts of himself. Whether all the poems are attributable to *Taliesin* himself or not, is not important. What *is* important is that they are there, and that they form a connected whole.

In every case where such legends are of Druid origin, we find that one of the Three Necessities of becoming a Bard (and perhaps the chief necessity) is to achieve the “memory of *Annwn*”, where *Ceridwen*’s Cauldron is seething. *Annwn* is a kind of Underworld. It is the experiencing of what lies *behind birth*. What lies *after death*, is shown in the other half of this great mythology, in the vision of the Sun-God *Hu*. Thus *Ceridwen* leads the soul to the threshold of the mysteries of birth and of Nature, which is imaged in her Cauldron. And the next revelation is the discovery, beyond Nature, of that which encircles and includes the past and the future, the I AM—the “Sun-Word”—or *Hu* the Mighty, whose name is also *Hesus*, the healer.

Druidism really offered a wonderful foundation for the teaching of Christianity. In the Gospels the greatest stress is laid by Christ upon this finding of the self-conscious principle of the Ego, the “I AM”. He taught that this experience could now be gained while in the ordinary state of consciousness, and no longer required the old

mystery rites and trances. In the tenth chapter of the Gospel of St. John, which is a wonderful teaching about initiation, everything is made clear, and one can collect all the various sayings from the Gospels which stress this new advance in human consciousness. . . . "The Kingdom of Heaven (the I am) is within you." "*I am* the Light of the World." "*I am* the Door". Through this Door the initiate passes in and out of the spiritual world and "finds pasture." "I can lay down my life and take it again." "*I am* the Way, the Truth, and the Life." And . . . "*I am* in you, and ye in Me."

The mythological hints which have been given above, can be followed up by any student. But the myths have also left their physical relics all over the world, and especially in the ancient Stones.

Dr. Steiner explains that one of the origins of single stones is that many thousands of years ago they were set up as the physical points of concentration, or conservation, of human memory. Memory was then non-existent in the form of an effort of thinking, but was connected with localities. To-day we may turn down the corner of a page in a book, or put a book-marker there, to lead us to the place in the book which we wish to find, and thereby the mental picture of what we had read is refreshed. We set up memorial stones or statues too, but we do not do this out of the same kind of consciousness as the ancient peoples did. For them, the *whole living picture* of an event was present—"inscribed upon the ether"—when they drew near to the stone that had been set up. They saw the past event in vision. It was not recalled through thinking. Moreover, in a time when the blood-stream of generations was unmixed, all memory was "ancestral". The Patriarchs *lived on* in their descendants. Such a stone might recall the ancestral pictures of centuries. The setting up of stones of memory was connected with man's awareness of a particular cosmic influence which he felt revived in him and in the world-ether, an ever-present past. In Greek times we find this influence called Saturn, or *Cronos*.

In Cronos, there was permanence. The Greek myth tells how he ate his children, but disgorged them again. He was not the God of Time but of Duration. In Wales the name of a great single stone is *Maenarch*. Davies, in his *Rites of the British Druids*, refers everything possible in Welsh mythology to the Deluge; he interprets "arch" as the ark of the flood—the stone of the ark. But I think it is not connected with the Anglo-Saxon, but with the Greek *archē*—the "beginning"—stone of the beginning. We will return to this presently.

We must look, possibly, to a later period for the importance of *two* stones or pillars together, which seem to have had so much significance in the Celtic Mysteries, especially about the time corresponding to the height of the Egyptian culture. In *The Flaming Door* I have described the old Irish Mysteries—first discovered by Rudolf Steiner—in which the two statues representing "Sun" and "Moon" played so important a part. In the primitive Irish Mysteries, these two pillars or figures, through complicated ceremony, trials, and rituals, enabled the aspirant to attain the vision of "One who harmonised the Opposites"—thus creating a Trinity.

This seems to have been an experience of overwhelming power. Those who could attain to it were the forerunners of a new age of consciousness. Out of the old sense of Unity with the Divine there had first of all arisen (as in the Persian religion of Ormuzd and Ahriman, which we now know to have been much earlier than was supposed) the splendid conception of a Duality—of the opposition of Light and Darkness, of Spirit and Matter. But the time approached when the conception of a Trinity was the only satisfying one.

The consciousness of the polarities of existence, inner and outer, sleeping and waking, past and future, and all the rest, calls the light of the Ego into the human soul. A real sense of distinct selfhood was not there in very ancient times because the "self" was still bound up with the group or tribe; and this kept human consciousness dreamlike. Once the growing importance of the outer world penetrated this dream, then came, with ever greater and greater intensity, the awareness of the necessity to *resolve the opposites* of life through realised self-hood.

Even to-day we are really aware of our Ego only because of this struggle between polarities, which our "I" reduces to comparative stability. The first awakening of the "I"-consciousness was, in the Mysteries, accompanied by a vision—rather as though the Ego were externalised in the form of a God. The old Mysteries of Ireland are distinguished from all others because the *Strength* of the Ego appeared as a vision of Christ. There is a wonderful legend—too long to give here—which supports this idea, originally put forward by Dr. Steiner as a result of his investigations.

I deduce from many mythological and legendary examples, that *stone avenues*, as well as single stones, were originally of greater age than the circles. They were afterwards mingled. Whether this can be proved archeologically, I have no idea. But certainly the stone circle—together with the trilithons—seems to have an importance which we have come to associate more definitely with the Druids.

The circles are a "statement" so to say, that the twelvefold order of the Heavens has to be mirrored on the Earth. It is another picture, suggesting that what has always been looked up to in the Zodiac, must find its counterpart on the Earth. In the Heavens, the Sun appears as "one in the midst of his twelve". The Sun is to be recognised not only as the Light that reflects itself in the human Ego and helps it to balance the opposites of life; but it is also a celestial power whose creative forces are distributed by being influenced from twelve cosmic directions, from the twelve zodiacal constellations, which surround it as with a circle.

About this time, Abraham received his instructions about the twelvefold order of Israel. I am told on good authority that in Egypt Amenhotep IV was the first to institute an order of twelve "Paladins". The *original*

Arthurian tradition emerges. It is the Earth which is the Round Table, and no true social order could be founded that did not have this "twelvehood" as its background. The pre-historic King Arthur is told (in a legend which describes him having a vision of the star-gods) that "the time has come when that which is great must become small." The stars must come down to Earth.

From what has been said it will now be understood that the circular Sun-Temple could be a place where the Mystery cult was designated for the *expansion* of consciousness to embrace the great secrets of the universe, and of Nature. The Druid priests were "scientists". But the Bards were "artists"—and historians. Three other "Necessities" belonged to the Bardic way of initiation, and they are the laws of Music—melody, rhythm, and beat. Music is the hearing of the sphere-harmonies reflected in the "order" of the human body. The task of the *Druids* (not the Bards) was to transpose astronomy into the "order" of external social life—to know agriculture, medicine, and other sciences, and to administer justice. It is among the ancient stones that we can still trace the faint echoes of these two great pathways of primitive religion—knowledge of Man, on the one hand and knowledge of the Universe on the other hand.

These two paths are complementary to one another as night is to day. To the Druid priests the rising and setting of the Sun and all their astronomical observations brought revelations about the Earth. But the generations of men—all the life of the historical evolution of real selfhood through the deeds of the heroes of the generations—this was the inspiration of the Bards; and was, as is all "generation", connected with the Moon, who is the "artist" of the planetary system; and with Saturn, the great Rememberer.

The stress laid upon the mythical journey to Annwn (corresponding to similar journeys or adventures in other mythologies) was fundamental to the teaching of this latter way of initiation. In Christian terminology it is the "Old Adam" who is the son of the generations—the Son of Man; and the "New Adam" is the man who is reborn, or initiated, through overcoming the forces of heredity, and so has found his true Self who is "without father or mother". There is no doubt at all that the blood-stream had a special significance in connection with initiation. A very good example is the account of the voyage of Gilgamesh to his ancestor Uta-Napishtim, whom he wishes to ask about the secret of immortality. (See British Museum publications.) The great Ancestors stood at the portal of this way of initiation as at the beginning of the individual's life-stream. What *they* had been, the individual himself was. This multitude of ancestors at last merged themselves, so to say, in the vision of the *Great Face* or Countenance of Life, through which, as through a gateway, the soul freed itself from what was earthly, and could see into the spiritual world. This was the way of catharthis and inward vision.

I personally cannot but feel that the stone *avenues* have some connection with this old Mystery. It is interesting to recall the Greek story of Deucalion here. After the flood caused by Zeus, Deucalion and his wife Pyrrha were the only mortals saved, and consulted the sanctuary of Themis as to how the race of men might be restored. "The Goddess bade them cover their heads and throw the bones of their mother behind them. After some doubts as to the meaning of this command, they agreed in interpreting the 'bones of their mother' to mean the stones of the Earth. They accordingly threw stones behind them, and from those thrown by Deucalion there sprang up men, and from those thrown by Pyrrha women." (Classical Dictionary).

In the pamphlet on the West Kennet Avenue at Avebury, reprinted from *Antiquity*, mention is made of two distinct varieties in the general form of the stones: "Broadly speaking type A takes the form of a tall stone considerably higher than it is broad, while type B is broader in proportion to its height, the most distinct examples resembling to a certain extent an asymmetrical diamond in shape. A well-contrasted pair actually face each other in the avenue, nos. 49 and 50. As regards size, this would not appear to have been a matter of great significance to the builders, since even stones next each other often provide a startling contrast in this respect, although pairs of stones in the avenue compare closely, the one to the other in height."

If there is anything in what I have said, it seems not impossible that the stones—if ancestral images—represented men and women.

It is curious that I happen to know two people who have both, in moments of deep contemplation, seen themselves walking through a long "dread avenue of stone", at the end of which shone a glimmering light which grew stronger as they advanced. The stones were like figures—inscrutable half-human shapes—motionless and silent judges. And at the end of the avenue was the Temple of the Sun.*

Stone has always somehow suggested to the human imagination a certain finality in physical creation. It is the most solid of the components of the Earth. It is like a challenge thrown down into the world of Matter by the Gods: *This is the end*. And being the end, it points to the beginning. There is an old occult saying: "I have laid the eternal creative Word in the Stone."

Through patience and through the purest of scientific investigation immense facts have come to light. But this investigation is, in essence, a kind of modern "initiation" into the secrets of the history of man on the Earth. It is selfless. It goes on its way, as all our modern science does, with utter devotion to the scientific conception of Truth.

* In this connection one should study Dr. Steiner's account (*Gospel of St. Matthew*) of the Essene initiation where 42 generations of ancestors called for 42 stages of purification. Also one should note the 42 judges in the *Book of the Dead*.



“ MORTE D'ARTHUR ” From the Painting by James Archer in the Tate Gallery, London.

But, even in our own time, this way alone will not lead to the final explanation of any riddle whatever. Is not all knowledge “ engraved upon *two* stones ” ? What must be added is something that resembles, however feebly, the other way of initiation—the way of “ Art.” The word Art is used here throughout to denote the kind of creative imaginative faculty which is the light-bearer for Truth, and creates Beauty. Mythology is great Art. The interpretation of it is artistic science. It has bequeathed to us pictorial images of spiritual worlds—what has been called the “ true reflections of the Truth.”

But something is first needed to bring these two together. They are the “ outer ” and the “ inner ” worlds. Science must not hold itself aloof from that true “ phantasy ” to which the soul is a continual witness. And this phantasy must not disdain the law-bestowing force which the facts of the outer world present. Then we shall have *discernment*—the gift of the human spirit.

Religion is always the light that gleams between these two pillars, but only when the inscriptions upon *both* of them are deciphered. For centuries men have tried to read the secrets of one or the other. And therefore, in our time we stand before the utmost opposition between what is the external life of civilisation and the inner longings of the human soul. When they are brought together, Religion will become a reality.

Avebury has been called the “ new Wonder of the World ”. Why are Wonders there ? They shatter in some way our previous commonplace conceptions ; and in *wondering*, men meet with trials of the soul. The Wonders bring forth out of the shadows, where we try to conceal them, the tremendous questions as to our origin and destiny. It has been said that every Wonder, followed by the trial of the soul, brings, afterwards, a new revelation of the spirit.

In the case of Avebury, are we not once again led by destiny to ask : Is there truth in the great initiations of of old ? If so, *what of to-day* ?

Megalithic Monuments: Their Origin and Purpose

The Answer of Theosophy

Collated by a student from the writings of H. P. Blavatsky

THE QUESTIONS INVOLVED IN THE PROBLEM of Stonehenge and other ancient stone monuments are, who built them, at what period, by what means, and for what purpose?

Many are the theories evolved to explain the mystery, but Theosophy as the age-old Wisdom Religion, with its unbroken line of records, in hidden libraries and esoteric schools, gives an answer based on universal history. Now the claim of any system to possess a knowledge of universal and cosmic history may seem at first, especially to anyone brought up in Western modes of thought, too fantastic to be believable. Yet students who find the exoteric records, of the more ancient nations in particular, confirming the statements made are forced to place more reliance on the scientists of the Secret Doctrine than on the speculations of modern questioners, however learned. When further it is found that every postulate, when understood, forms an integral part of a consistent system, and cannot be divorced from it without the whole structure falling to the ground, then both reason and common-sense counsel the investigation of the directions or "pointers" given by such a system rather than those of the specialist sciences whose incomplete viewpoints encourage various and contradictory theories.

Since it is impossible to formulate the Theosophical answer to the questions raised without touching upon the whole history of man, and the nature and purpose of life itself, there must be, in such a vast subject, innumerable gaps in the presentation of it. Many statements will appear dogmatic without their supporting evidence. But that evidence would occupy several volumes if given at all fully and must be omitted here. If the numerous omissions and apparent digressions induce readers to delve for themselves in Theosophical writings and ancient records, and in this way develop their own understanding, the present compiler will have accomplished something more valuable than the giving of a mere popular "outline," easily swallowed—and as easily forgotten.

There is still much confusion as to what are the actual Theosophical teachings and it will be best to give the answer from the writings of Mme. Blavatsky, the last accredited messenger from the great Lodge of Adepts, the Custodians of the secret records, and the Teachers of the wisdom contained in them. So far as possible, actual quotations will be given, mainly from her two great works, *Isis Unveiled* and *The Secret Doctrine*, the texts used being the photographic reprints, published 1936 and 1925 respectively, of the original editions. As a preliminary basis it is necessary to see that:

"... it is one of the universal traditions accepted by all the ancient peoples that there were many races of men anterior to our present races. Each of these was distinct from the one which preceded it; and each disappeared as the following appeared."—*Isis Unveiled* I, 590.

"Three submerged, or otherwise destroyed, continents—the first 'continent' of the First Race prevailing to the last and existing to this day—are described in the occult Doctrine, the *Hyperborean*, the *Lemurian* (adopting the name now known in Science), and the *Atlantean*. Most of Asia issued from under the waters after the destruction of Atlantis; Africa came still later, while Europe is the fifth and the latest—portions of the two Americas being far older."—*The Secret Doctrine* II, 606 Footnote.

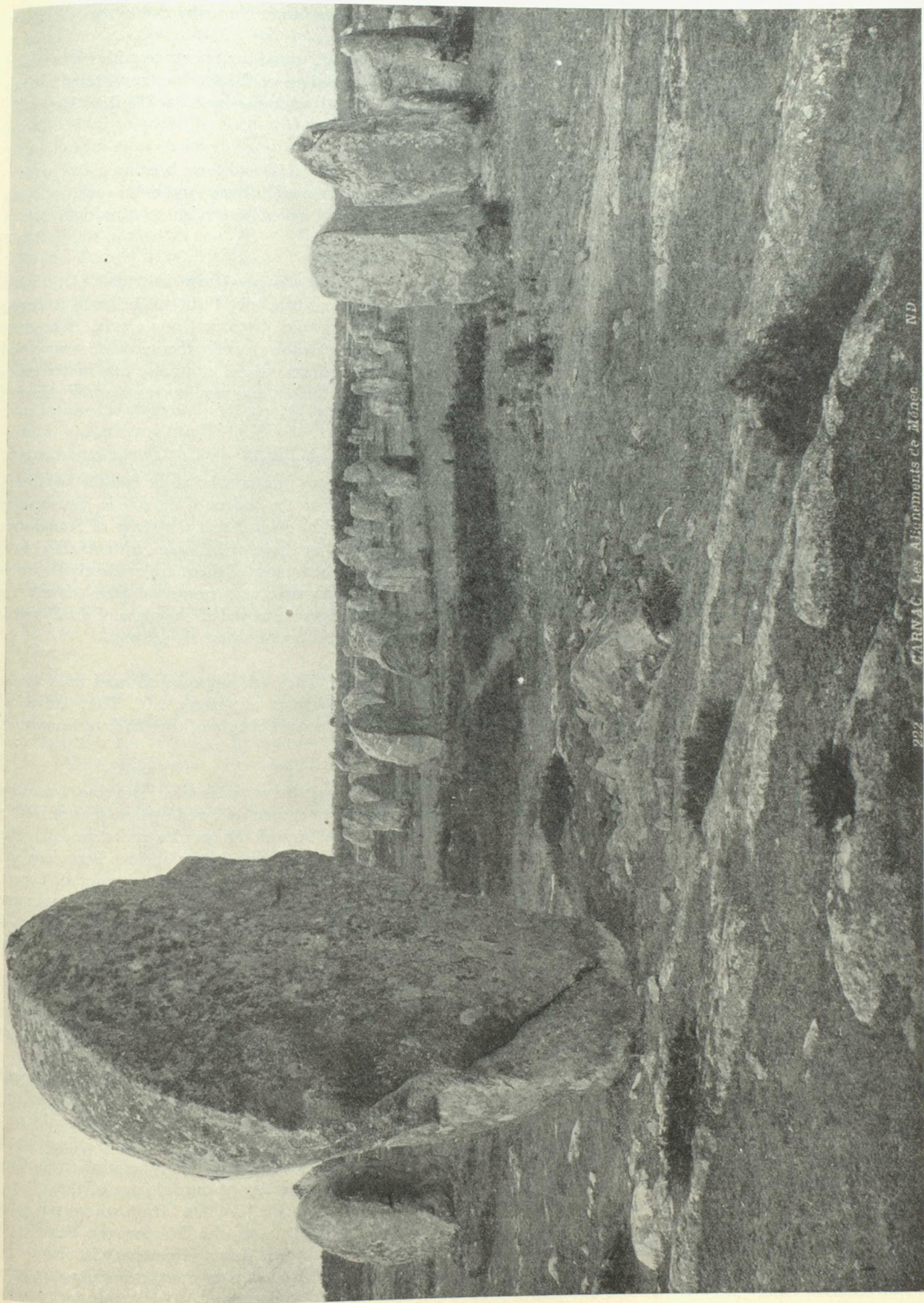
"... that which is preserved in *unanimous* traditions, only the wilfully blind could reject. Hence we believe in races of beings other than our own in far remote geological periods; in races of ethereal, following *incorporeal*, 'Aruṇa,' men, with form but no solid substance, giants who preceded us pigmies; in dynasties of divine beings, those Kings and Instructors of the Third Race in arts and sciences, compared with which our little modern science stands less chance than elementary arithmetic with geometry."—*The Secret Doctrine* II, 194.



To turn now to the megalithic monuments, there appears



Mme. H. P. BLAVATSKY



222 CARNAC. — Les Alignements de Ménéac. N.B.

CARNAC. — "Les Alignements de Ménéac"
The "alignements," or avenues of granite obelisks are situated about a mile from the village of Carnac, France. The monument consists of between 10,000 and 12,000 stones (many of them 18 ft. in height) arranged in eleven parallel rows thus forming ten avenues, east to west. Similar, though smaller structures are to be seen at Erdevan and St. Barbe.

to be no mention in particular of Avebury, but in writing of Stonehenge Mme. Blavatsky demolishes the theory that—

“ . . . nature alone has marshalled the gigantic rocks of Stonehenge, traced their position with mathematical precision, given them the form of the Dendera planisphere and of the signs of the Zodiac, and brought stones weighing over one million of pounds flying from Africa and Asia to England and Ireland.”—*The Secret Doctrine* II, 344.

“ . . . we may collect . . . every available evidence on hand, to show that (a) had there been no giants to move about such colossal rocks, there could never have been a Stonehenge, a Carnac (Brittany) and other such Cyclopean structures; and (b) were there no such thing as MAGIC, there could never have been so many witnesses to oracular and speaking stones.”—*The Secret Doctrine* II, 341.

“ . . . the monstrous stones of Stonehenge were called in days of old *chior-gaur* (from *Cor*, ‘dance,’ . . . and *gaur*, a GIANT), or the dance of giants . . . These ‘hinging stones’ of Salisbury Plain are believed to be the remains of a Druidical temple. But the Druids were historical men and not Cyclopes, nor giants, Who then, if not giants, could ever raise such masses (especially those at Carnac and West Hoadley), range them in such symmetrical order that they should represent the planisphere, and place them in such wonderful equipoise that they seem to hardly touch the ground, are set in motion at the slightest touch of the finger, and would yet resist the efforts of twenty men who should attempt to displace them.”—*The Secret Doctrine* II, 342-343.

“ The Dracontia, sacred to the moon and the serpent, were the more ancient “Rocks of Destiny” of older nations, whose motion, or *rocking*, was a code perfectly clear to the initiated priests, who alone had the key to this ancient *reading*. Vormius and Oläus Magnus show that it was according to the orders of the oracle, whose voice spoke through the immense rocks raised by the colossal powers of ancient giants, that the kings of Scandinavia were elected. . . . Why then should not the rocking stones of Ireland, or those of Brinham, in Yorkshire, have served for the same mode of *divination* or oracular communications? The hugest of them are evidently the relics of the Atlanteans; the smaller ones, such as Brinham Rocks, with some revolving stones on their summit, are copies from the more ancient lithoi. Had not the bishops of the middle ages destroyed all the plans of the *Dracontia* they could lay their hands on, Science would know more of these.”—*The Secret Doctrine* II, 346-347.

“ To this day Science is ignorant on the subject of the Cyclopes. They are supposed to have built all the co-called ‘Cyclopean’ works whose erection necessitated several regiments of Giants. . . . They are called ‘Builders,’ and Occultism calls them the INITIATORS, who, initiating some Pelasgians, thus laid the foundation stone of true MASONRY.”—*The Secret Doctrine* II, 345 Footnote.

“ In the view of symbologists this *Mythopoeic Age* is of course only regarded as a fairy tale. But since traditions and even Chronicles of such dynasties of *divine Kings*—of gods reigning over men followed by dynasties of Heroes or Giants—exist in the annals of every nation, it is difficult to understand how all the peoples under the sun, some of whom are separated by vast oceans and belong to different hemispheres, such as the ancient Peruvians and Mexicans, as well as the Chaldeans, could have worked out the same ‘fairy tales’ in the same order of events. However, as the Secret Doctrine teaches *history*—which, for being esoteric and traditional, is none the less more reliable than profane history—we are as entitled to our beliefs as anyone else, whether religionist or sceptic.”—*The Secret Doctrine* I, 266-267.

“ . . . divine Teachers and instructors of mankind became, from the first awakening of human consciousness, the guides of early Humanity. It is through these ‘Sons of God’ that infant humanity got its first notions of all the arts and sciences, as well as of spiritual knowledge; and it is they who have laid the first foundation-stone of those ancient civilisations that puzzle so sorely our modern generations of students and scholars.

Footnote.—Let those who doubt the statement explain the mystery of the extraordinary knowledge possessed by the ancients—alleged to have developed from lower and animal-like savages, the *cave-men* of the Palaeolithic age—on any other reasonable grounds. . . . No man descended from a Palaeolithic cave-dweller could ever evolve such a science unaided, even in milleniums of thought and intellectual evolution. It is the pupils of those incarnated Rishis and Devas of the third Root Race, who handed their knowledge from one generation to another, to Egypt and Greece with its now lost *canon of proportion*; as it is the Disciples of the Initiates of the 4th, the Atlanteans, who handed it over to their *Cyclopes*, the ‘sons of Cycles’ or of the ‘Infinite’ from whom the name passed to the still later generations of Gnostic priests. . . . The Druidical circles, the Dolmen, the Temples of India, Egypt and Greece, the Towers and the 127 towns in Europe which were found ‘Cyclopean in origin’ by the French Institute, are all the work of initiated Priest-Architects, the descendents of those primarily taught by the ‘Sons of God,’ justly called ‘The Builders.’”—*The Secret Doctrine* I, 208-9 Footnote.

(Compiler's Note.—In terming the circles Druidical Mme. Blavatsky is only using the name by which they were commonly known in her day. See previous reference.)

“There have been several Divine Dynasties—a series for every Root Race beginning with the Third, each series according and adapted to its humanity. The last Seven Dynasties referred to in the Egyptian and Chaldean records belong to the Fifth Race, which, though generally called Aryan, was not entirely so, as it was ever largely mixed up with races to which Ethnology gives other names.”—*The Secret Doctrine* II, 429.

“Egypt is far older than Europe as now traced on the map. Atlanto-Aryan tribes began to settle on it, when the British Islands and France were not even in existence. (Footnote.—As we know them, however. For not only does Geology prove that the British islands have been *four times submerged and re-elevated*, but that the straits between them and Europe were dry land at a remote former epoch.) . . . Later tribes, with still more Aryan blood in them than their predecessors, arrived from the East, and *conquered* it from a people whose very name is lost to posterity, except in Secret works.”—*The Secret Doctrine* II, 746.

“. . . already in the days of Plato, with the exception of priests and Initiates, no one seems to have preserved any distinct recollection of the preceding races. The earliest Egyptians had been separated from the latest Atlanteans for ages upon ages; they were themselves descended from an *alien* race, and had settled in Egypt some 400,000 years before, but their Initiates had preserved *all the records* . . . there are records which show Egyptian priests—Initiates—journeying in a North-Westerly direction, *by land, via* what became later the Straits of Gibraltar; turning North and travelling through the future Phoenician settlements of Southern Gaul; then still further North, until reaching Carnac (Morbihan) they turned to the West again and arrived, *still travelling by land*, on the North-Western promontory of the New continent. (Footnote.—Or on what are now the British Islands, which were not yet detached from the main continent in those days . . .). What was the object of their long journey? And how far back must we place the date of such visits? The archaic records show the Initiates of the Second Sub-race of the Aryan family moving from one land to the other for the purpose of supervising the building of *menhirs* and dolmens, of colossal Zodiacs in stone, and places of sepulchre to serve as receptacles for the ashes of generations to come. When was it? The fact of their crossing from France to Great Britain *by land* may give an idea of the date when such a journey could have been performed on *terra firmâ*.

It was—

‘When the level of the Baltic and of the North Sea was 400 feet higher than it is now; when the valley of the Somme was not hollowed to the depth it has now attained; when Sicily was joined to Africa, Barbary to Spain’ . . . ‘*European man was contemporaneous with the extinct species of the quaternary epoch* . . . he witnessed the upheaval of the Alps and the extension of the glaciers. . . .’ (Footnote.—He witnessed and remembered it too, as ‘the final disappearance of the largest continent of Atlantis was an event coincident with the elevation of the Alps’ . . . *Pari passu* as one portion of the dry land of our hemisphere disappeared, some land of the new continent emerged from the seas. It is on this colossal cataclysm, which lasted during a period of 150,000 years, that traditions of all the “Deluges” are built, the Jews building their version of an event which took place later in ‘Poseidonis.’)”—*The Secret Doctrine* II, 749-751.

“. . . the *semi-universal deluge* known to geology (first glacial period) must have occurred just at the time allotted to it by the Secret Doctrine; namely, 200,000 years (in round numbers) after the commencement of our FIFTH RACE, or about the time assigned by Messrs. Croll and Stockwell for the first glacial period: *i.e.*, about 850,000 years ago.”—*The Secret Doctrine* II, 144.

“. . . the Adepts or ‘Wise’ men of the three Races (the Third, Fourth and the Fifth) dwelt in subterranean habitats, generally under some kind of pyramidal structure, if not actually under a pyramid. For such ‘pyramids’ existed in the four corners of the world and were never the monopoly of the land of the Pharaohs. . . . If the true geometrically correct pyramids are no longer found in European regions, many of the supposed early *neolithic* caves, of the colossal triangular, pyramidal and conical *menhirs* in the Morbihan, and Brittany generally; many of the Danish tumuli and even of the ‘giant tombs’ of Sardinia with their inseparable companions, the *nuraghi*, are so many more or less clumsy copies of the pyramids. Most of these are the works of the first settlers on the newly-born continent and isles of Europe, the . . . races that remained after the submersion of the last Atlantean continents and islands (850,000 years ago), with the exception of Plato’s Atlantean island, and before the arrival of the great Aryan races; while others were built by the earliest immigrants from the East.”—*The Secret Doctrine* II, 351-2.

“The modern archæologist, though speculating *ad infinitum* upon the dolmens and their builders, knows, in fact, nothing of them or their origin. Yet, these weird, and often colossal monuments of unhewn stones—which consist generally of four or seven gigantic blocks placed together—are strewn over Asia, Europe, America, and

Africa, in groups or rows. Stones of enormous size are found placed horizontally and variously upon two, three, four, and as in Poitou, upon six and seven blocks. People name them 'devil's altars,' druidic stones, and giant tombs. . . .

There is no country from which they are absent. Who built them? Why are they all connected with Serpents and Dragons, with Alligators and Crocodiles? Because remains of 'palæolithic man' were, it is thought, found in some of them, and because in the funeral mounds of America bodies of later races were discovered with the usual paraphernalia of bone necklaces, weapons, stone and copper urns, etc., hence they are declared ancient *tombs*. But surely the two famous mounds—one in the Mississippi valley and the other in Ohio—known respectively as 'the Alligator Mound' and 'the Great Serpent Mound,' were never meant for tombs. . . .

That no gigantic skeletons have been hitherto found in the 'tombs' is yet no reason to say that there never were the remains of giants in them. *Cremation was universal* till a comparatively recent period—some 80, or 100,000 years ago. The real giants, moreover, were nearly all drowned with Atlantis. . . . No skeleton ever yet found is older than between 50, or 60,000 years, and man's size was reduced from 15 to 10 or 12 feet, ever since the third sub-race of the Aryan stock, which sub-race—born and developed in Europe and Asia Minor under new climates and conditions—had become European. Since then, as said, it has steadily been decreasing."—*The Secret Doctrine II*, 752-753.

"And if in our own day we occasionally find men and women from 7 ft. to even 9 ft. and 11 ft. high, this only proves—on the law of atavism, or the reappearance of ancestral features of character—that there was a time when 9 ft. and 10 ft. was the average height of humanity, even in our latest Indo-European race."—*The Secret Doctrine II*, 749.

"It will always be a subject of regret that history, rejecting *a priori* the actual existence of giants, has preserved us so little of the records of antiquity concerning them. Yet in nearly every mythology—which after all *is* ancient history—the giants play an important part. . . .

In Cornwall and in ancient Britain the traditions of these giants are . . . excessively common; they are said to live down to the time of King Arthur. All this shows that giants lived to a later date amongst the Celtic than among the Teutonic peoples."—*The Secret Doctrine II*, 754.

"Nor were all such cyclopean structures intended for sepulchres. It is with the so-called Druidical remains, such as Carnac in Brittany and Stonehenge in Great Britain, that the travelling Initiates above alluded to had to do. And these gigantic monuments are all symbolic records of the World's history. They are *not* Druidical, but *universal*."—*The Secret Doctrine II*, 754.

It will be remembered that previous mention has been made of Stonehenge as having been given the form of the Zodiac and of the planisphere at the temple of Dendera in Egypt. Once again we have to go back to general principles to understand the reason why.

". . . the whole of antiquity believed, with good reason, that humanity and its races are all intimately connected with the planets, and these with Zodiacal signs. The whole world's History is recorded in the latter. In the ancient temples of Egypt this was proved by the Dendera Zodiac; but except in an Arabic work, the property of a *Sufi*, the writer has never met with a correct copy of these marvellous records of the past, as also of the *future*, history of our globe."—*The Secret Doctrine II*, 431.

"The revolution of the physical world, according to the ancient doctrine, is attended by a like revolution in the world of intellect—the spiritual evolution of the world proceeding in cycles, like the physical one. . . .

. . . But these cycles . . . *do not affect all mankind at one and the same time*. . . . Hence, as we see, the difficulty of comprehending and discriminating between them, with regard to their physical and spiritual effects, without having thoroughly mastered their relations with, and action upon the respective positions of nations and races, in their destiny and evolution. This system cannot be comprehended if the spiritual action of these periods—*pre-ordained*, so to say, by Karmic law—is separated from their physical course. The calculations of the best astrologers would fail, or at any rate remain imperfect, unless this dual action is thoroughly taken into consideration and dealt with upon these lines. And this mastery can be achieved only through INITIATION."—*The Secret Doctrine I*, 641-642.

". . . in their purely physical sense, Europe knows of no other cycles than the astronomical, and makes its computations accordingly. . . . But with the pagans . . . the cycles meant something more than a mere succession of events, or a periodical space of time of more or less prolonged duration. For they were generally marked with recurrences of a more varied and intellectual character than are exhibited in the periodical return of seasons or of certain constellations. Modern wisdom is satisfied with astronomical computations and prophecies based on unerring mathematical laws. Ancient Wisdom added to the cold shell of astronomy the vivifying elements of its

soul and spirit—ASTROLOGY. . . . Believers in astrology will understand our meaning, sceptics will laugh at the belief and mock the idea. . . .

This is because their little *historical* period, so called, allows them no margin for comparison . . . still they do not fail to perceive the movements and note the behaviour of meteors and comets. They record the periodical advents of those wanderers and 'flaming messengers,' and prophesy, in consequence, earthquakes, meteoric showers, the apparition of certain stars, comets, etc., etc. Are they soothsayers for all that? No, they are learned astronomers.

Why then, should occultists and astrologers, as learned, be disbelieved, when they prophesy the return of some cyclic event on the same mathematical principle? Why should the claim that they *know* it be ridiculed? Their forefathers and predecessors, having recorded the recurrence of such events in their time and day, throughout a period embracing hundreds of thousands of years, the conjunction of the same constellations must necessarily produce, if not quite the same, at any rate, similar effects. . . . Eastern Initiates maintain that they have preserved records of the racial development and of events of universal import ever since the beginning of the Fourth Race—that which preceded being traditional."—*The Secret Doctrine* I, 645-646.

" . . . in astrology the stars do not *cause* or good or bad luck, but simply indicate the same. A man must be a psychologist before he can become a perfect astrologer, and understand correctly the great Law of *Universal Sympathy*."—Editorial Comment on "Native Astrologers," *Theosophist*, June 1881, Vol. II, pp. 198-199. Reprinted *Complete Works of H. P. B.* III, 27.

"The radical unity of the ultimate essence of each constituent part of compounds in Nature—from Star to mineral Atom, from the highest Dhyan Chohan to the smallest infusoria, in the fullest acceptation of the term, and whether applied to the spiritual, intellectual, or physical worlds—this is the one fundamental law in Occult Science."—*The Secret Doctrine* I, 120.

"Evolution proceeds on the laws of analogy in Kosmos as in the formation of the smallest globe."—*The Secret Doctrine* II, 66.

"The history of cosmic evolution . . . is, so to say, the abstract algebraical formula of that Evolution . . . which can be applied, *mutatis mutandis*, to all evolution: to that of our tiny earth, to that of the chain of planets of which that earth forms one, to the solar Universe to which that chain belongs, and so on, in an ascending scale, till the mind reels and is exhausted in the effort."—*The Secret Doctrine* I, 20-21.

"Man is a little world—a microcosm inside the great universe. . . . 'Man,' says Van Helmont, 'is the mirror of the universe, and his triple nature stands in relationship to all things.'"—*Isis Unveiled* I, 212-213.

" . . . and it is on this 'knowledge' that the programme of the MYSTERIES and of the series of Initiations was based: thence, the construction of the Pyramids, the everlasting record and the indestructible symbol of these Mysteries and Initiations on Earth, as the courses of the stars are in Heaven. The cycle of Initiation was a reproduction in miniature of that great series of Cosmic changes to which astronomers have given the name of tropical or sidereal year. Just as, at the close of the cycle of the sidereal year (25,868 years), the heavenly bodies return to the same relative positions as they occupied at its outset, so at the close of the cycle of Initiation the inner man has regained the pristine state of divine purity and knowledge from which he set out on his cycle of terrestrial incarnation."—*The Secret Doctrine* I, 314.

" . . . to become a Self-Conscious Spirit, the latter must pass through every cycle of being, culminating in its highest point on earth in Man. Spirit *per se* is an unconscious negative ABSTRACTION. Its purity is inherent, not acquired by merit; hence . . . to become the highest Dhyan Chohan it is necessary for each Ego to attain to full self-consciousness as a human, *i.e.*, conscious Being, which is synthesized for us in Man."—*The Secret Doctrine* I, 192-193.

"Moses, an Initiate into the Egyptian Mystagogy, based the religious mysteries of the new nation which he created, upon the same abstract formula derived from this sidereal cycle, which he symbolised under the form and measurements of the tabernacle, that he is supposed to have constructed in the wilderness. On these data, the later Jewish High Priests constructed the allegory of Solomon's Temple—a building which never had a real existence, any more than had King Solomon himself, who is simply . . . a solar myth. . . . Thus, if the measurements of this allegorical temple, the symbol of the cycle of Initiation, coincide with those of the Great Pyramid, it is due to the fact that the former were derived from the latter through the Tabernacle of Moses."—*The Secret Doctrine* I, 314-315.

"Thus it is that all the religious monuments of old, in whatever land or under whatever climate, are the expression of the same identical thoughts, the key to which is in the esoteric doctrine. It would be vain, without

studying the latter, to seek to unriddle the mysteries enshrouded for centuries in the temples and ruins of Egypt and Assyria, or those of Central America, British Columbia, and the Nagkon-Wat of Cambodia. If each of these was built by a different nation; and neither nation had had intercourse with the others for ages, it is also certain that all were planned and built under the direct supervision of the priests. And the clergy of every nation, though practising rites and ceremonies which may have differed externally, had evidently been initiated into the same traditional mysteries which were taught all over the world."—*Isis Unveiled I*, 561.

"Another similarity presented by the architectural remains of the religious monuments of every country can be found in the identity of parts, courses and measurements. . . . All these buildings belong to the age of Hermes Trismegistus, and however comparatively modern or ancient the temple may seem, their mathematical proportions are found to correspond with the Egyptian religious edifices. There is a similar disposition of court-yards, adyta, passages and steps; hence, despite any dissimilarity in architectural style, it is a warrantable inference that like religious rites were celebrated in all. Says Dr. Stukely, concerning Stonehenge: 'This structure was not erected upon any Roman measure, and this is demonstrated by the great number of fractions which the measurement of each part, according to European scales, gives. On the contrary, the figures become even, as soon as we apply to it the measurement of the ancient cubic, which was common to the Hebrew children of Shem, as well as to the Phoenicians and Egyptians, children of Ham (?), and imitators of the monuments of unhewn and oracular stones.'

The presence of the artificial lakes, and their peculiar disposition on the consecrated grounds, is also a fact of great importance. The lakes inside the precincts of Karnak, and those enclosed in the grounds of Nagkon-Wat, and around the temples in the Mexican Copan and Santa Cruz del Quichè, will be found to present the same peculiarities. Besides possessing other significances the whole area was laid out with reference to cyclic calculations."—*Isis Unveiled I*, 572.

But though Mme. Blavatsky states that the student would have to "turn to such works as those of Vitruvius Pollio of the Augustan age, on architecture, for instance, in which all the rules of proportion are those *taught anciently at initiations*, if he would acquaint himself with the truly divine art, and understand the *deep esoteric significance bidden in every rule and law of proportion*," she adds that "the ten books of Marcus Vitruvius Pollio on Architecture, of one, in short, *who was an initiate*, can only be studied esoterically."—*The Secret Doctrine I* 208-209 Footnote.

"All systems of religious mysticism are based on numerals. With Pythagoras, the Monas or unity, emanating the duad, and thus forming the trinity, and the quaternary or Arba-il (the mystic *four*), compose the number seven. The sacredness of numbers begins with the great First—the ONE, and ends only with the nought or zero—symbol of the infinite and boundless circle which represents the universe. All the intervening figures, in whatever combination, or however multiplied, represent philosophical ideas, from vague outlines down to a definitely-established scientific axiom, relating either to a moral or a physical fact in nature. They are a key to the ancient views on cosmogony, in its broad sense, including man and beings, and the evolution of the human race, spiritually as well as physically."—*Isis Unveiled II*, 407.

"In the Druidical structures the same sacred and mysterious numbers will be found. The circle of stones generally consists of either twelve, or twenty-one, or thirty-six. In these circles the centre place belongs to Assar, Azon, or the god in the circle, by whatever other name he might have been known. The thirteen Mexican serpent-gods bear a distant relationship to the thirteen stones of the Druidical ruins."—*Isis Unveiled I*, 572.

"The sun was the chief, exoterically, of the twelve great gods, or zodiacal constellations; and, esoterically, the Messiah, the Christos (the subject *anointed* by the Great BREATH, or the ONE) surrounded by his twelve subordinate powers, also subordinate, in turn, to each of the seven 'Mystery-gods' of the planets."—*The Secret Doctrine II*, 23.

"This tradition of the Dragon and the Sun—occasionally replaced by the Moon—has awakened echoes in the remotest parts of the world. It may be accounted for with perfect readiness by the once universal heliolatrous religion. There was a time when Asia, Europe, Africa, and America, were covered with the temples sacred to the sun and the dragons."—*Isis Unveiled I*, 550.

"In the religions of the past, it is in Egypt we have to seek for its Western origin. The Ophites adopted their rites from Hermes Trismegistus, and heliolatrous worship crossed over with its Sun-gods into the land of the Pharaohs from India. In the gods of Stonehenge we recognise the divinities of Delphi and Babylon, and in those of the latter the devas of the Vedic nations. Bel and the Dragon, Apollo and Python, Krishna and Kaliya, Osiris and Typhon are all one under many names—the latest of which are Michael and the Red Dragon, and St. George and his Dragon. . . .

We find (a) the priests assuming the name of the gods they served; (b) the 'Dragons' held throughout all



STONEHENGE—LOOKING SOUTH-WEST OVER SALISBURY PLAIN



STONEHENGE—LOOKING NORTH-WEST OVER SALISBURY PLAIN

antiquity as the symbols of Immortality and Wisdom, of secret Knowledge and of Eternity ; and (c) the hierophants of Egypt, of Babylon, and India, styling themselves generally the ' Sons of the Dragon ' and ' Serpents. '—*The Secret Doctrine* II, 379.

“ Besides the surname of serpents, they were called the ' builders, ' the ' architects ' ; for the immense grandeur of their temples and monuments was such that even now the pulverised remains of them ' frighten the mathematical calculations of our modern engineers, ' says Taliesin. ”—*The Secret Doctrine* II, 380.

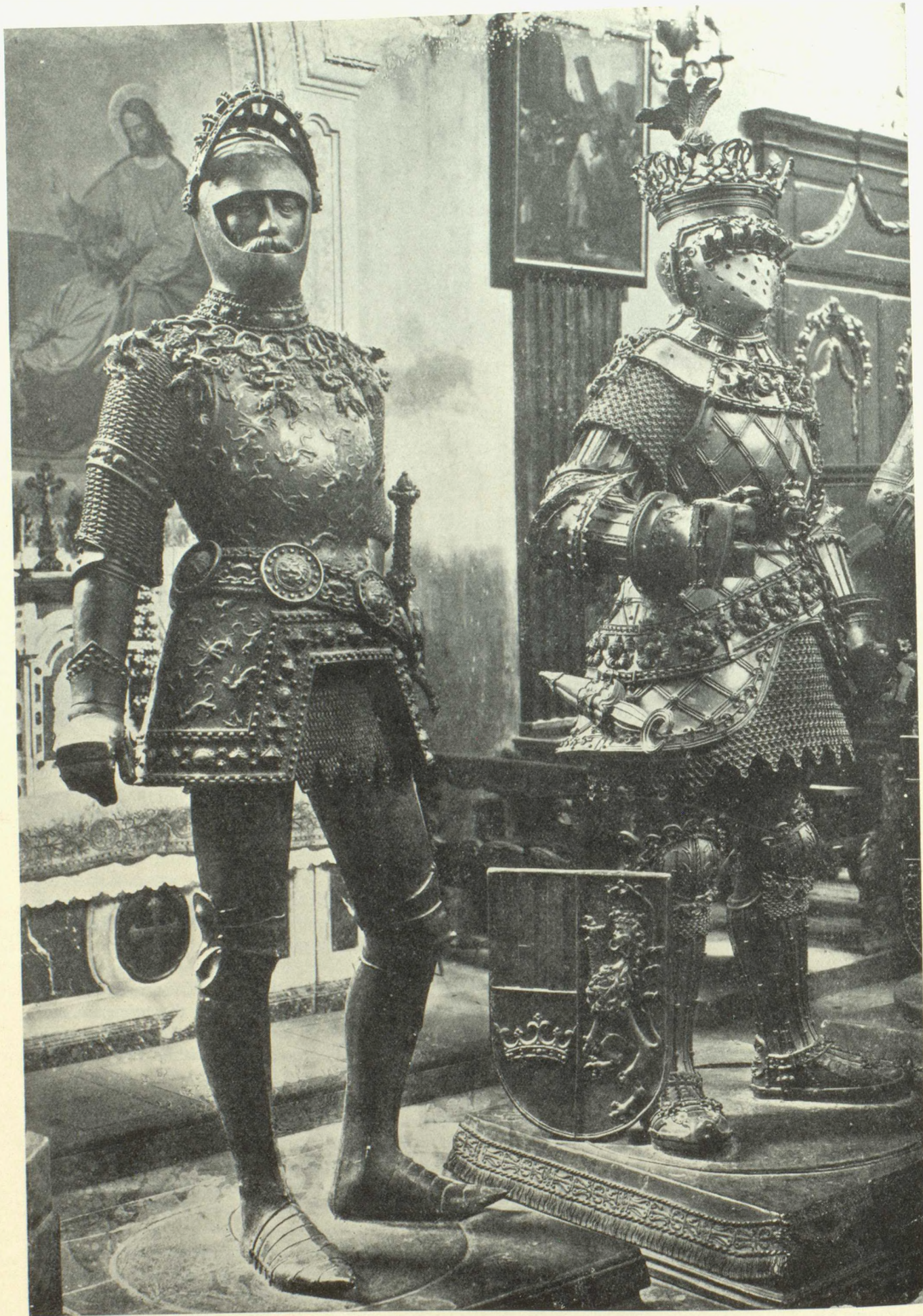
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To take up the various yet correlated meanings of these symbols—sun, dragon, serpent, crocodile—would occupy a volume and would be out of place here. Equally so is it impossible to discuss the numerical and geometrical significance attached to the proportions and measurements of these monuments. There are clues in *The Secret Doctrine* for those who wish to exercise their intuition upon them, but too much is withheld to make idle speculations thereon profitable.

“ But this restriction can apply only to the psychological or rather psycho-physiological and Cosmical significance of symbol and emblem, and even to that only partially. An adept must refuse to impart the conditions and means that lead to a correlation of elements, whether psychic or physical, that may produce a hurtful result as well as a beneficent one. But he is ever ready to impart to the earnest student the secret of the ancient thought in anything that regards history concealed under mythological symbolism, and thus to furnish a few more land-marks towards a retrospective view of the past, as containing useful information with regard to the origin of man, the evolution of the races and geognosy. ”—*The Secret Doctrine* I, 306.

In all such problems as the one under consideration the most important thing is not the dilettante study of details and their arbitrary application to uncertain data (the present reconstructions of ancient monuments may or may not be correct). The first and most important thing is the recognition of the actual existence of the Secret Science itself.

This statue of King Arthur is one of 28 Bronzes in the Hofkirche at Innsbruck. They surround the marble sarcophagus on which there is a bronze statue (kneeling) of the Emperor, Maximilian I. The Arthur bronze is attributed to P. Vischer



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 cellui qui peust veoir qui le portoit. Si vint
 par my le uant huys du palais.



From a French
 Manuscript, *Le
 Roman de Lance-
 lot du Lac*, Tome
 IV in the *Biblio-
 theque Nationale*,
 Paris. The pic-
 ture shows King
 Arthur and the
 Knights of the
 Round Table.

AT maintenant quil y fut entez
 fu le palais rempli de si bones
 odeurs que si toutes les especes
 du monde y feussent entrees et espadues
 et il ala tout entour le palais d'une part
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Stonehenge in Significant Art and Literature

By Bernard Bromage, M.A.

IT IS THE BAD FASHION NOWADAYS to talk of art as if it were some mere florescence of recent civilisation, some sign that we are self-conscious in a purely sophisticated and "superior" way. In most of the academies and systems our grand panjandrums have lost sight of the fact that anything deserving the name of a real Art is part of the life-stream of the whole race, not a preserve of some historical cross-section of humanity which regards itself for reasons best known to itself as the repository of all that is desirable and good.

Art, to be valid, in any valuable sense, for the study of a slowly progressing civilisation, must represent the cleaving to the laws and the rules of something in the nature of a Way—something which partakes of the grand manner and the grand quality of Religion.

It is in the older epochs of mankind that we have to look for this a reinforcement of this truth. It is useless to search among fripperies for what belongs to the heights. Once more, we must lift up our eyes to the hills, and concentrate our attention on those periods of human development in which the wood was seen rather more clearly than the trees, and Art was regarded as a handmaid, not to recreation, but to religion.

A contemplation of the cromlechs at Stonehenge should take us back without much effort to the requisite mood. These stern and silent memorials of the littleness of man provide a more than adequate "point de repère" for a reconsideration of the nature of what constitutes the inspiration and the impetus of any dignified Art. In any case, the landscape in which these stones are placed is enough to recall any man's mind back to the eternal verities, and to fortify him in those inner graces of the soul from whence spring all that is noble and durable in life.

The monuments themselves are of course in this large sense, artistic productions of very considerable magnitude. Needless to say they have inspired many creative artists and craftsmen with an ambition to emulate their nobility and solitary grandeur.

In my own possession is a very striking study taken from an old Dutch map-book, dated 1623. This old woodcut illustrates with remarkable intensity the feeling of power and evocative gloom which belongs so inalienably to the landscape in which the stones are set. The colouring is dark-green and black, and disregarding a new convention of his day, the artist has foreshortened his setting so that the whole area of the circle is seen, as it were, in the round. Proportion is lost; but, as in the greatest medieval art, we are compensated by an overwhelming sense of significance. It is the spirit rather than the picture of Stonehenge which gazes down from this early example of cartography. Whether consciously or unconsciously, the man who made this map had in his temperament much more of the mystic than the surveyor.

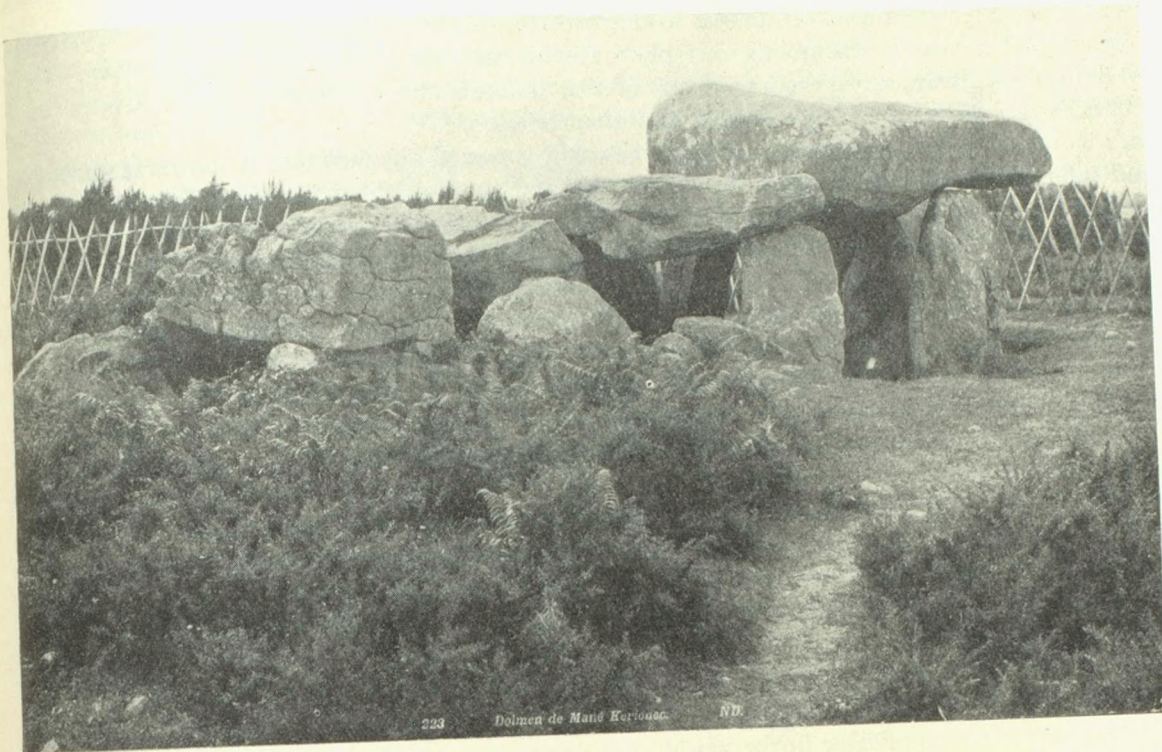
Turning to later days, it is interesting to record that when Urushibara, that greatest of all Japanese masters of the woodcut, visited England a few years ago, the only landscape which thrilled him to the marrow and recalled to him his own beloved oriental land, was Stonehenge. Although landscape cannot be said to be his favourite interest (he is much better known as a painter of flowers and still-life), he has produced in his woodcut *Stonehenge under Moonlight* one of the most striking artistic achievements of our century.

Its effects are gained by a kind of stark simplicity. Nothing is overloaded: every factor in the picture is subordinated to the main conception of a solitary, aloof and concentrated Power. There is no attempt to force the note by importing any alien element of the "macabre" or any merely theatrical terror. The hints are given and it is left to the perceptive observer to build up, on the structure given him, his own vision of peace and security.

This fine example of oriental art is, in effect, a study in Druid art. For the ancient world, with its reverence for synthesis and structure, was linked in many ways with the East. Quite apart from theories of the origin and migration of races, it is fairly obvious that the principles of early religion and that high art which partakes of the quality of high religion were very definitely linked together. Eastern countries, which have never suffered so lamentably as ourselves from that divorce between

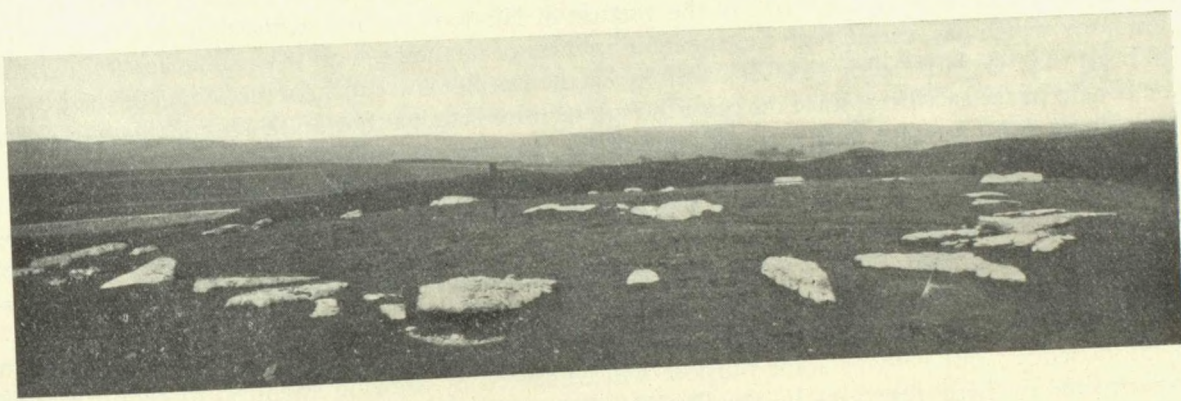


BERNARD BROMAGE, M.A.



**DOLMEN
DE MANÉ
KERIONEC**

223 Dolmen de Mané Kerionec. ND.



**REMAINS
OF THE
DRUIDS
CIRCLE AT
ARBELOW**



**SACRED
CIRCLE
SCOR HILL,
CHAGFORD**

mind and matter which has been the burial-ground of so much that might have been productive in our civilisation, have never developed anything resembling our photographic schools of painting and sculpture. Their instinct for formal design has always saved them from any of that dullness and vulgarity which is always attendant upon futile endeavours to reconcile pictorialism and interpretation.

In Urushibara's woodcut, the moon, which dominates the scene, is pasted on, Japanese fashion. It symbolises the eternal flux and reflux which dominate and direct the moods and emotions of men. Gleaming on the silent mounds of black, dark-blues and greens, it carries the mind to thoughts of retribution, sacrifice and final peace. By its worship, the law and order of our bodies is governed, and by its intercession we may all find rest at the end. Its sixteen digits are a symbol of the graded life of the soul. Understanding its position of dominance in the scheme of things we can re-focus with its help our notions of the relation of art to life. In a word we can breathe the air of that ecstasy which comes when true insight is gained into the springs of our observation and consciousness.

The present writer once spent a whole night alone among the monuments of Stonehenge. He never regretted the experience. In the actual context it was easy to visualise the colour of the civilisation which managed to leave so many powerful vibrations on the desert air of the Wiltshire countryside. One saw, to some extent, the meaning and the dignity of sacrifice.

It is difficult for a modern mind to appreciate or even understand a system of life which sacrificed beasts and humans to presumably angry deities. As one wanders through those dark and cryptic Chiselhurst Caves, so aptly used during the last War as a depository for engines of destruction, or among the cromlechs at Stonehenge, one is inclined, in weak moments, to shudder and pass on. But this is not the way of understanding. It is merely the reaction of one set of conventions to another.

Sacrifice is, in the last resort, nothing but a symbol. It is the extension in external life of a principle which is at the root of all the religion of the world. There is no real loss involved in dying, in suffering or despair. The law of the conservation of energy is as applicable in the world of the spirit as in the more obvious realm of matter. In the "Mahanirvana Tantra," one of the greatest of Hindoo ritualistic texts, there is a description of a sacrificial ceremony which has, through all the apparent ugliness of its theme, a quite peculiar beauty. The sacrificer says to the beast the "Gayatri" of release. It is written that the sacrifice is as much for the benefit of the beast sacrificed as for the benefit of the sacrificer, since the beast though sacrificed attains after death a higher state of existence.

There is no attempt here to justify any of the more blood-curdling practices attributed rightly or wrongly to the Druids. Only, one may suggest that the Druid priest was motivated not so much by sadism as by a sense of the transitoriness and inevitable decay of our small temporal life. A very drastic re-orientation of historical and emotional perspective is necessary before we can afford to be dogmatic at the expense of orders of thought very different from our own. Unless we can see with the eyes and feel with the nerves of our ancestors it is useless to pass any too drastic judgment on their actions.

It is difficult to trace extant records of actual emanations of an artistic kind from research into the muniments of Stonehenge; but perhaps some purpose will be served by drawing attention to certain verifiable records of experiments in these directions by the Druids, who must, often enough, have used the cromlechs which were standing even long before their time, as a background for many of their celebrations and rites.

In *The Times* of March 10th, 1934, there was an article by Mr. Gerald Heard with the title "Bardic Harmony: Ancient Music of the Harp." The writer points out how profoundly the music differs in structure and feeling from anything appearing in later developments of European music. "The melodic line is rich in chromatic colour and dramatic effect. The harmony is firmly tonal; but, in addition to the usual chords, every sort of combination of notes is used, often as unorthodox as in our very modern composers; yet the most unusual chord is unfailingly resolved sometimes through a complex ornament, showing that the whole structure was based on a strict logical tradition." Some reference is made to the possible proximity of this music to the harmonies of ancient Ireland; but, anyone with a knowledge of the Beaufort manuscript will see at once that the resemblance is entirely superficial.

This ancient music was most probably allied to old oriental modes. It can never be too often stressed that there is a very definitely traceable connection between civilisation of the Brythons and Kelts and that of oriental peoples. The explanation of this fact is that the two opposites sides of the world were, in actual fact, of the same origin. It was the realisation of this ethnographical and psychological truth which caused the late Dr. Annie Besant to say: "I hope much from this banding together of our Keltic brethren in Wales, for they have a special culture of their own, and a form of the 'narrow ancient way' from Druidic sources which should add a valuable ray of light to our ever-widening knowledge."*

Our chief source for knowledge of the literature which sprang from the "spiritual" locality of Stonehenge lies in the "Triads." It is true that Julius Cæsar, in his notes on the inhabitants of these isles makes certain illuminating references to the nature of the spiritual and artistic life of the people he had conquered; notably on their contempt for war; but this hard-headed and superficially-minded soldier is no very reliable guide to an artistic and philosophical synthesis which was at the antipodes of the brassy efficiency and effrontery of the Roman legions.

It is in these old equivalents of the Laws of Hammurabi that we must search if we would absorb the soul the

* *The Theosophist*, December 1922.

race to whom the whole of sentient nature was sacred, and whose God was the crystallisation of their own vibrant and massive consciousness. Here are a few extracts chosen at random from these "Bibles of Faith."

"The principal function of the Druid is to maintain the memory and teaching of peace, truth and justice; to bestow praise upon the good; and to bestow dispraise upon the bad; and all this by means of Awen (inspiration) from God."

"Three things are indispensable in a Druid: Poetic inspiration; the Science of Druidism; and the qualities of such as lead harmless lives."

"Three primary laws enjoined upon a Druid: that he should keep his word; that he should keep his secret; and that he should maintain peace and tranquillity."

The complete strength and detachment of these apothegms should be noted. It was no mere bloodthirsty primitives who inscribed these sentiments in the hearts and wills of their followers, but rather men eternally convinced that, in the fundamental laws of the universe there is no shade or shadow of turning.

From the same sources we learn that the Circles, such as Stonehenge, stood for the conception of a universe. Students familiar with the *Secret Doctrine* of Blavatsky will recall those references to the "laya Centre" which are so redolent of this mystic's sense of the Microcosmic strength inherent in any geometric projection of the Absolute world or worlds. The Bard who officiated within the Circle gathered up into himself the Three Rays which bespeak the very power and potency of God.

The same fragments tell us: "God, when there was nothing in existence but Himself, gave utterance to His Name in Sound, not other than in Three Rays; and with the Sounding of the Word all the worlds and all living beings simultaneously sprang into existence, all resounding the Name of God as a soft undertone. The Name was uttered in three Voices or in three Sounds in union; the Form was also threefold in manifestation, and in the colour of light. And one with the expression of Form and Colour and Sound were the First Three Rays or the First Three Letters."

From this idea of the evolution from a point springs the whole apparatus of redemption, which is only another form of the Tantric doctrine of the ascent from the Gross body (Sthula), through the Charya Linga to the Paradeha or Causal Body of man and the worlds. But in the language of Stonehenge, it is viewed as the progress through three circles, beginning with the Cylch y Abred or Circle of Necessity, and ending in the blissful arrival within the Cylch y Ceugant where there is neither hope nor desire as these emotions are merged in the peace that passeth understanding.

It may be of some value here to draw attention to one aspect of Stonehenge associations which is little appreciated by most researchers into antiquity. This is the very interesting and little-known script known as Ogham, so called after Ogmios, the Keltic God of learning.

The connection between writing and emotional and mental reaction has not yet been fully explored, although certain scholars and psychologists of forward-looking views have already opened their ears to the possibilities inherent in that formalised script which seems to be the very garment of psychic and racial tradition. Certainly a study of Ogham will give the perceptive scholar something of that intuitive thrill which comes to anyone whose ears and eyes are attuned to pick up the essences of ages past, and to incorporate into the still sad music of humanity the living image of the significant word that conquers time.

The Ogham characters have their own chastity and strength. They have something of the stark quality of the best in that modern sculpture and calligraphy which seeks to reinforce new conceptions with the voltage and dynamism of epochs less anæmic than ours. It has, in a word, the appeal of Egyptian architecture, the noble, isolated strength of the bas-reliefs of Assyria. Consisting, as it does, of the plainest but most geometrically-devised of strokes and cross-strokes it emanates the air of high places, the feeling of a people consecrated and controlled within their own unshakable conception of faith and duty.

It may seem arbitrary to pay attention here to the vast and enormously important occult literature of Wales—to the "Black Book of Carmarthen," the "Red Book of Hergest" and the "Book of Taliesin." But there is very little doubt that these works, purporting to originate in the fifteenth century, were, actually, products of a very much earlier era, and are suffused with the essential spirit of Stonehenge. They speak in cipher and their message is for the subtle of heart. They are, in the first place, a "vade mecum" to ritualistic magic, under the guise of heroic adventure and stories of wars against unjust tyranny they weave a series of spells and psychic truths which could hardly be surpassed for a smashing and hypnotic potency. The Higher Powers, the "Dinas Affaron" move through these pages with sure and fearful tread. No episode is without its concomitant of warning to the guilty and solace and hope for the innocent. The impregnable stronghold of Emrys "the ambrosial city," stands not only for the captivating fortress of all legend, but also for that dwelling of the high Gods which abides wherever there are gathered together the spirits of the devout and the trustful. The Circle of Stonehenge stands not in one place, but looms as a medial junction for all the ecstasy and the accepted suffering of the world.

The conception of the goddess Keridwen and her mystic cauldron, which was designed for the preparation of a brew which induced inspiration and awoke the prophetic and bardic faculties, is obviously an allegory of initiation in which the tasting of the water was an essential rite. There are several traces in the records of Stonehenge and Avebury accessible to scholars, to prove that a similar rite was part of the tradition at these centres.

When we return to the records of recent scholarship, we are rewarded by important contributions made by diligent investigators to the progress of the study of the literature of Stonehenge. Notably Owen Morgan, better known as "Morion," who believed Druidism to be prior in antiquity to any of the world's religions. His work, "The Royal Winged Son of Stonehenge and Avebury" is a very extraordinary and valuable storehouse of Druidic lore. The fact that the book relates his subject to larger issues involving the whole philosophy of mysticism and the origins of racial custom, in no wise weakens its force as a picture of ceremony and allegorical worship. It is especially valuable as an introduction to the mechanism of sun and moon worship which was an undoubted factor in the jubilant ecstasy which still clings around the cromlechs of Stonehenge. It is worth pointing out here that towards the end of the last century, Druidism was actually revived in Wales by a body known as the "Druids of Pontypridd" which claimed a certain number of adherents in the British Isles, but a very large number in America. The arch-Druid, Myfyr Morganwg, after thirty years as a professing Christian, publicly proclaimed his conversion to the old faith. The step took courage and was expressive of a profound conviction.

It is natural enough that the fields of modern literature, particularly of the more sensational sort, are swamped with stories of the macabre and the "occult" having Stonehenge as their basis. There is, after all, much of the purely theatrical in the assumed associations of the subject. Every schoolchild is aware that the Druids were unprincipled pagans who sacrificed innocent victims to the ire of an imaginary and non-existent God. Nearly every visitor to Stonehenge breathes a prayer of thanks that he is not as were his ancestors as he leaves the ruins, looking behind him like the Ancient Mariner, "with fear and dread."

Fear and ignorance breed fascination: the ceremonies of antiquity become associated in our minds with an unholy glamour which is the best accompaniment for Christmas-time and the joys of the ingle-nook. So the tortures and retributions of history are butchered again to make a Christian's holiday. Stonehenge, like Karnak and Benares, earns its literary pay by serving as a no-man's-land where there is on tap a constant series of thrills for jaded nerves.

Most of the stories written from this angle are, naturally enough, have little literary merit, and tell us nothing new concerning the deeper aspects of the subject. But there are a few exceptions to this stricture.

One of the most striking occurs in *The Supernatural Omnibus*, a unique collection of stories of the uncanny edited by that very distinguished scholar in the necromantic, Montagu Summers. It is by Jasper John and is called "The Spirit of Stonehenge." Without making any claims to high literary skill, this writer has managed to cram into a few pages a very real evocation of the more intense side of the Stonehenge "atmosphere."

It deals with a young archæologist who has felt the "call" of the cromlechs, and who has a capacity to "pick up" the emanations of terror and cruelty which live on as relicts of the force and power which cannot die. But he has no inner props within his nature which can protect him against the elementals which are born of evil. He rushes in where the spiritually wary would fear to tread.

In consequence, the worst deeps in his own nature answer to the worst deeps of the past. He lays himself open to invasion by evil forces stronger than himself. "Though the day of the Druids is now long passed and the cries of their victims no longer haunt the night and the altar-stone has ceased to drip blood, yet it is dangerous to go there when the sacrificial moon is full. For the Druids, by the blood they shed, their sacrifices and fellowship with the Devil, attracted forces of Evil to the place. So it is said that shapeless invisible horrors haunt the vicinity, and at certain times crave a resting-place in a human body. If once they enter in, it is only with difficulty that they are evicted."

But in the case of this man there is no eviction! Some bestial undergrowth in his own subconscious impels him to sacrifice a dog on the altar of the past; but this does not appease the deities of destruction. Tortured by the sadistic presence which has usurped his personality he throws away his temporal life in wild despair on the stone on which he has offered up the unoffending beast. "So that night he had offered up his life as a propitiation for evil in the hope that he would regain the soul that once was his. He ended by begging us to forgive and forget."*

This story is extremely well told and raises some interesting questions relating to sin and atonement. But it is written in an almost purely fictional vein, and avoids any profound philosophical issues. It is written not to instruct but to amuse (or at least to set our nerves aquiver).

There are quite other issues involved when we turn to "The Glastonbury Romance" of John Cowper Powys. This enormous novel is a veritable storehouse of everything that may interest the lover of the higher altitudes of the mind. Instead of sensationalism, we find here deep curiosity and conviction; instead of the clever trick that inspires terror and grue there steams from out these pages the feeling of a massive and all-embracing harmony which has attained to its surety through that best of all teachers, complete and absorbing pain. Stonehenge is used here as the symbol of that mighty magic which curses only to forgive. Against these weird and sinister stones loom the very engines of our sorrow, the tools that shape our fate.

Mr. Powys, the greatest member of a family singularly rich in literary power, is one of the pre-eminent mystics of our time. He has nothing in his composition of that self-seeking and charlatany which only too often deform the spirits of experimenters and practitioners in this field. Indeed, in a very real sense, this writer is fundamentally

* *The Supernatural Omnibus* (Ed. Montague Summers. p. 415.)

ethical rather than magical : its one great aim is not so much to discover the occult secrets of nature and man, as to raise our minds and hearts to a perception of those mighty godlike forces which are not only our surest psychic aid in times of doubt and trouble, but which are also the basis of our most valuable therapeutic. Readers of his *Meaning of Culture* and *Defence of Sensuality* will not need to be told that this Merlin in modern dress is primarily concerned with the only kind of psychic research which counts—that which contributes towards the slowly-growing harmony of civilisation.

The theme of *The Glastonbury Romance* recounts the struggle in the nature of man and of communities between the forces of "spirit" and "matter." On the one hand are ranged industrialism, arrogant in its progress and efficiency, on the other the ever-watchful Gods, who will always triumph ultimately : they protect the "weak and the faithful."

Over against this general battle-ground, located in Glastonbury, with its combination of religious enthusiasm and industrial exploitation, Stonehenge, and the surcharged marshes of the East coast, are set the life-courses of certain solitary individuals, each with his own terrible spiritual problem to face.

Chief among these is Mr. Evans on whom the world has not smiled. He is one of those tortured individuals born out of their due time for whom the world has made no adequate provision. A sadist who fights with all the strength of a fanatical nature against his dire and destructive impulses, his only effective friends are the great consoling figures of the past. He is a man of great scholarship in the Keltic records of his country, versed in every kind of archaeological lore ; but this distinction is as nothing compared to his sense of an ever-living God, which animates him through the most bitter passages of his career. For the cromlechs of Stonehenge he has a particular reverence and sympathy ; for these stones are to him no mere monument of the past, but a constant reminder of the latent, healing powers of the earth.

Mr. Evans and John Crow, "on whom the ends of the earth are come" are like the author persons of great sympathy, but as painted here little acclimatised to an understanding of the overtones of eternity, meet for the first time on the wind-swept heights overlooking Salisbury. The latter is almost prostrate with fatigue and the Welshman comes to the rescue with the offer of a lift in his car. But, before they travel on, Crow is instructed by the latter in certain facts which cause a new light to shine through his life.

He is asked if he could worship a stone "simply because it is a stone." Thinking that his interlocutor may be a lunatic, he replies that he imagines that he could worship one of the stones which seems to him to have about it an indefinable quality of secret strength. It transpires that he has been correct in his surmise.

"This stone is called the Hêle Stone. It's the stone which stands exactly between the sunrise on a certain day and the Altar Stone inside the Circle-Hele—you can see what that is, can't you ? It's Helios, the Sun !"

Then they come to the Altar Stone, which John Crow presses his forehead, experiencing an extraordinary sense of satisfaction. The Welshman informs him that he was born in Pembrokeshire, from which the stone originally came. All this time a certain cosmic ecstasy is beginning to flow through the veins of Crow. "The Great Stone Circle had stirred up in him an excitement the like of which he had never felt in all his life before. The pain of his blistered heel became nothing. He lurched forward, pushed the man aside, and stumbled towards the huge, solitary, unhewn monolith which had attracted his attention. The other strode by his side murmuring indignantly 'It's more than that, it's more than that.'"*

It breaks on him slowly that these Stones are, in fact, Gods : the whole of nature seems to him to join in a pæan of universal praise around these symbols of power and peace, and, in a series of exquisite images, the birds of the air and the little foxes are depicted as bringing hither all that they have of solace and delight. "What the instinctive heart of John Crow recognised in this great Body of Stones—both in those bearing-up and in those bore-up—was that they themselves, just as they were, had become, by the mute creative action of four thousand years, authentic Divine Beings. They were so old and great, these Stones, that they assumed godhead by their inherent natural right, gathered godhead up, as a lightning conductor gathers up electricity, and refused to delegate it to any mediator, to any interpreter, to any priest !"

Ever more furiously Crow feels himself united by these Presences to the Centre of the world. The vast cosmic passion acts as healing and promise to his small individual passion, and he knows that he will find happiness with his beloved.

It is difficult to speak in ordinary critical terms of a structure and a style which would seem to have usurped the function of canonical teaching. It is not easy to assess with nicely-calculated less and more a production which transports us far beyond the dreary commonplaces of accepted culture. If one were forced to find a caption for works of art of the cogency of *The Glastonbury Romance* one would have to talk of the Literature of Power.

There are certain products of man's quest for experience which stand out from the mass by reason of some unmistakable inner drive within them. It is not that they are necessarily more sincere or more clever than the others. On the contrary, they are frequently careless in structure, unversed in the usual subtleties, devoid of many popular categories of "appeal." They are not so much painted, carved or written as the vehicle for some outside

* *Glastonbury Romance* (pp. 82-3).

power which paints, carves or writes through them. In other words the artist seems to be a more or less helpless medium which is used by sure-footed, evolutionary providence to propagate the news of its own immanence.

To this type of creation belong the paintings of el Greco, the music of Wagner, the sculpture of Epstein, all the poetry of Swinburne and some of Byron and Blake, the novels of John Cowper Powys. *The Glastonbury Romance*, like Greco's marvellous "Toledo under Storm" and the last pages of the *Ring*, stands as a proof that art can be caught up like Elisha, far beyond its own boundaries, into a rarer ether, a diviner air.

But it is the calm which comes after untold tossing among banks of storm and tempest. It may be argued that these works owe their origin to the fact that their creators have fallen by chance among the mechanism that moves the main functions of the world. They have hit on the secret of Lila, the all-joyous sporting of the universe with itself. They are unimpeded by convention, unashamed of themselves. Like Martin Luther before the Diet of Wittenberg they speak because they must; they can do no other. If all the might of custom and convenience is arrayed against them they must still preach their gospel; they must still testify to the spirit of the Lord. It is by such forerunners and outriders, such music-makers and world-forsakers that civilisation retains its primeval dignity. Without these witnesses to reverence and truth the life of all our children would be little more than the weak whisperings of an untried optimism, the vain shadow of a peace that refuses to come at the bidding of pusillanimity and caution.

May it be suggested that Mr. Powys, in his *Glastonbury Romance* has lived on the might and magic that is Stonehenge? That is why we have all been living on it ever since. There is no surer way to recharge our batteries than by the way of dynamic religious conviction and belief. The psychic presence of Stonehenge not only gives the story that vigour which is indispensable for the success of a tale spread over such a large and intricate canvas; but knits its various parts into a cohesion of responsibility to a high and inevitable design. "No man has seen Our Lady of the Turrets as She moves over the land, from twilight to twilight; but those 'topless towers' of hers are the birth-cries of occult generation, raised up in defiance of matter, in defiance of Fate, and in defiance of cruel knowledge and despairing wisdom. Men may deride them, deny them, tear them down. They may drive their engines through the ruins of Glastonbury and their airplanes over the Stones of Stonehenge. Still in the strength of the Unknown Dimension the secret of these places is carried forward to the unborn, their oracles to our children's children."

With this majestic phrasing we may well conclude this essay on Literature as Religion. May it recall us to well-springs of belief which our anæmic and respectability-ridden generation has thought fit to hide behind very thin smoke-screens of unrealised materialism and effete utilitarianism.

The wind bloweth where it listeth and may yet whirl us back into strength. There is always hope when the messiahs and prophets arise; and, very slowly, the man in the street is coming to realise that the sources of strength are not confined to destruction and that cynicism which denies the ultimate grandeur of the spirit. Belief is being forced back upon us by the ineluctable pressure of personal and national suffering; we are confronted once again by the anger, which is the justice of the Gods.

When we listen through the Whispering Stone at Uffington; when we take some comfortable Restall trip to Stonehenge to feast our eyes on what may seem to us in thoughtless insensitive moments to be the mere débris of the past, let us recollect that here was the hope of our fathers, the repository of all the sap that may flow in our veins to-day.

Let us also praise famous men who have shown themselves so alive to our needs and so active in defence of what Spenser called "the steadfast pillars of Eternity." It is still too early to predict the value of their courage, which subsumes all the other virtues: but already the tides of faith are flowing up the creeks, and part of the battle is won.

Great art is, in the last resort always religious and sacramental. It owes its origin to a species of inspiration which is first cousin to insight and inevitable honesty. It is, in the large sense, always realistic and true.

The intelligent civilisation of the future will appraise at its true value the unfettered dynamism of the past. It will fill with vigour the sane decrees of progress and make the most pedestrian activities incandescent with purity and hope. Expanding life will be wired to a Power-House that can never fail and a expectation, arising therefrom, that can never be dimmed.

Then the meaning of the Stonehenge riddle will be fully apperceived, and only its fairer influences will remain.

"There are three excellencies of wisdom: to be aware of all things, to suffer with all things, and to be detached from all things."

"There are three things to be esteemed: cheerfulness in trouble, generosity in success, and spiritual progress in both conditions."

"There are three things requisite to perfect spirituality: Love towards God, Love towards every living thing, and Love towards Truth and Justice."

* *Glastonbury Romance* (p. 1174).

Emerson's Essay on Stonehenge

IT HAD BEEN AGREED between my friend Mr. C. and me, that before I left England we should make an excursion together to Stonehenge, which neither of us had seen ; and the project pleased my fancy with the double attraction of the monument and the companion. It seemed a bringing together of extreme points, to visit the oldest religious monument in Britain in company with her latest thinker, and one whose influence may be traced in every contemporary book. I was glad to sum up a little my experiences, and to exchange a few reasonable words on the aspects of England, with a man on whose genius I set a very high value, and who had as much penetration, and as severe a theory of duty as any person in it. On Friday, 7th July, we took the South-Western Railway through Hampshire to Salisbury, where we found a carriage to convey us to Amesbury. The fine weather and my friend's local knowledge of Hampshire, in which he is wont to spend a part of every summer, made the way short. There was much to say, too, of the travelling Americans, and their usual objects in London. I thought it natural that they should give some time to works of art collected here, which they cannot find at home, and a little to scientific clubs and museums, which, at this moment, make London very attractive. But my philosopher was not contented. Art and "high art" is a favourite target for his wit. "Yes, *Kunst* is a great delusion, and Goethe and Schiller wasted a great deal of good time on it"—and he thinks he discovers that old Goethe found this out, and, in his later writings, changed his tone. As soon as men begin to talk of art, architecture, and antiquities, nothing good comes of it. He wishes to go through the British Museum in silence, and thinks a sincere man will see something, and say nothing. In these days, he thought, it would become an architect to consult only the grim necessity, and say, "I can build you a coffin for such dead persons as you are, and for such dead purposes as you have, but you shall have no ornament." For the science, he had, if possible, even less tolerance, and compared the savans of Somerset House to the boy who asked Confucius "how many stars in the sky?" Confucius replied, "he minded things near him"; then said the boy, "how many hairs are there in your eyebrows?" Confucius said, "he didn't know and didn't care."

Still speaking of the Americans, C. complained that they dislike the coldness and exclusiveness of the English, and run away to France, and go with their countrymen, and are amused, instead of manfully staying in London, and confronting Englishmen, and acquiring their culture, who really have much to teach them.

I told C. that I was easily dazzled, and was accustomed to concede readily all that an Englishman would ask ; I saw everywhere in the country proofs of sense and spirit, and success of every sort : I like the people : they are as good as they are handsome ; they have everything, and can do everything : but meantime, I surely know, that, as soon as I return to Massachusetts, I shall lapse at once into the feeling, which the geography of America inevitably inspires, that we play the game with immense advantage ; that there and not here is the seat and centre of the British race ; and that no skill or activity can long compete with the prodigious natural advantages of that country, in the hands of the same race ; and that England, an old and exhausted island, must one day be contented, like other parents, to be strong only in her children. But this was a proposition which no Englishman of whatever condition can easily entertain.

We left the train at Salisbury, and took a carriage to Amesbury, passing by Old Sarum, a bare, treeless hill, once containing the town which sent two members to Parliament,—now, not a hut,—and, arriving at Amesbury, stopped at the George Inn. After dinner, we walked to Salisbury Plain. On the broad downs, under the gray sky, not a house was visible, nothing but Stonehenge, which looked like a group of brown dwarfs in the wide expanse,—Stonehenge and the barrows, which rose like green bosses about the plain, and a few hay-ricks. On the top of a mountain, the old temple would not be more impressive. Far and wide a few shepherds with their flocks sprinkled the plain, and a bagman drove along the road. It looked as if the wide margin given in this crowded isle to this primeval temple were accorded by the veneration of the British race to the old egg out of which all their ecclesiastical structures and history had proceeded. Stonehenge is a circular colonnade



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with a diameter of a hundred feet, and enclosing a second and a third colonnade within. We walked round the stones, and clambered over them, to wont ourselves with their strange aspect and groupings, and found a nook sheltered from the wind among them, where C. lighted his cigar. It was pleasant to see, that just this simplest of all simple structures—two upright stones and a lintel laid across—had long outstood all later churches, and all history, and were like what is most permanent on the face of the planet: these, and the barrows,—mere mounds (of which there are a hundred and sixty within a circle of three miles about Stonehenge), like the same mound on the plain of Troy, which still makes good to the passing mariner on Hellespont, the vaunt of Homer and the fame of Achilles. Within the enclosure grow buttercups, nettles, and, all around, wild thyme, daisy, meadow-sweet, golden-rod, thistle, and the carpeting grass. Over us, larks were soaring and singing,—as my friend said: “the larks which were hatched last year, and the wind which was hatched many thousand years ago.” We counted and measured by paces the biggest stones, and soon knew as much as any man can suddenly know of the inscrutable temple. There are ninety-four stones, and there were once probably one hundred and sixty. The temple is circular, and uncovered, and the situation fixed astronomically:—the grand entrances here, and at Abury, being placed exactly north-east, “as all the gates of the old cavern temples are.” How came the stones here? for these *sarsens* or Druidical sandstones are not found in this neighbourhood. The *sacrificial stone*, as it is called, is the only one in all these blocks, that can resist the action of fire, and as I read in the books, must have been brought one hundred and fifty miles.

On almost every stone we found the marks of the mineralogist's hammer and chisel. The nineteen smaller stones of the inner circle are of granite. I, who had just come from Professor Sedgwick's Cambridge Museum of megatheria and mastodons, was ready to maintain that some cleverer elephants or mylodonta had borne off and laid these rocks one on another. Only the good beasts must have known how to cut a well-wrought tenon and mortise, and to smooth the surface of some of the stones. The chief mystery is, that any mystery should have been allowed to settle on so remarkable a monument, in a country on which all the muses have kept their eyes now for eighteen hundred years. We are not yet too late to learn much more than is known of this structure. Some diligent Fellowes or Layard will arrive, stone by stone, at the whole history, by that exhaustive British sense and perseverance, so whimsical in its choice of objects, which leaves its own Stonehenge or Choir Gaur to the rabbits, whilst it opens pyramids, and uncovers Nineveh. Stonehenge, in virtue of the simplicity of its plan, and its good preservation, is as if new and recent; and, a thousand years hence, men will thank this age for the accurate history it will yet eliminate. We walked in and out, and took again and again a fresh look at the uncanny stones. The old sphinx put our petty differences of nationality out of sight. To these conscious stones we two pilgrims were alike known and near. We could equally well revere their old British meaning. My philosopher was subdued and gentle. In this quiet house of destiny, he happened to say, “I plant cypresses wherever I go, and if I am in search of pain, I cannot go wrong.” The spot, the gray blocks, and their rude order, which refuses to be disposed of, suggested to him the flight of ages, and the succession of religions. The old times of England impress C. much; he reads little, he says, in these last years, but “*Acta Sanctorum*,” the fifty-three volumes of which are in the “London Library.” He finds all English history therein. He can see, as he reads, the old saint of Iona sitting there, and writing, a man to men. The *Acta Sanctorum* show plainly that the men of those times believed in God, and in the immortality of the soul, as their abbeys and cathedrals testify: now, even the puritanism is all gone. London is pagan. He fancied that greater men had lived in England than any of her writers; and, in fact, about the time when those writers appeared, the last of these were already gone.

We left the mound in the twilight, with the design to return the next morning, and coming back two miles to our inn, we were met by little showers, and late as it was, men and women were out attempting to protect their spread windrows. The grass grows rank and dark in the showery England. At the inn, there was only milk for one cup of tea. When we called for more, the girl brought us three drops. My friend was annoyed who stood for the credit of an English inn, and still more, the next morning, by the dog-cart, sole procurable vehicle, in which we were to be sent to Wilton. I engaged the local antiquary, Mr. Brown, to go with us to Stonehenge, on our way, and show us what he knew of the “astronomical” and “sacrificial” stones. I stood on the last, and he pointed to the upright, or rather, inclined stone, called the “astronomical,” and bade me notice that its top ranged with the sky-line. “Yes.” Very well. Now, at the summer solstice, the sun rises exactly over the top of that stone, and, at the Druidical temple at Abury, there is also an astronomical stone, in the same relative positions.

In the silence of tradition, this one relation to science becomes an important clew; but we were content to leave the problem, with the rocks. Was this the “Giant's Dance” which Merlin brought from Killaraus, in Ireland, to be Uther Pendragon's monument to the British nobles whom Hengist slaughtered here, as Geoffrey of Monmouth relates? or was it a Roman work, as Inigo Jones explained to King James; or identical in design and style with the East Indian temples of the sun, as Davies in the Celtic Researches maintains? Of all the writers, Stukeley is the best. The heroic antiquary, charmed with the geometric perfections of his ruin, connects it with the

oldest monuments and religion of the world, and, with the courage of his tribe, does not stick to say, "the Deity who made the world by the scheme of Stonehenge." He finds that the *cursus** on Salisbury Plain stretches across the downs, like a line of latitude upon the globe, and the meridian line of Stonehenge passes exactly through the middle of this *cursus*. But here is the high point of the theory: the Druids had the magnet; laid their courses by it; their cardinal points in Stonehenge, Ambresbury, and elsewhere, which vary a little from true east and west, followed the variations of the compass. The Druids were Phœnicians. The name of the magnet is *lapis Heracleus*, and Hercules was the god of the Phœnicians. Hercules, in the legend, drew his bow at the sun, and the sun-god gave him a golden cup, with which he sailed over the ocean. What was this, but a compass-box? This cup or little boat, in which the magnet was made to float on water, and so show the north, was probably its first form, before it was suspended on a pin. But science was an *arcanum*, and as Britain was a Phœnician secret, so they kept their compass a secret, and it was lost with the Tyrian commerce. The golden fleece, again, of Jason, was the compass,—a bit of loadstone, easily supposed to be the only one in the world, and therefore naturally awakening the cupidity and ambition of the young heroes of a maritime nation to join in an expedition to obtain possession of this wise stone. Hence the fable that the ship Argo was loquacious and oracular. There is also some curious coincidence in the names. Apollodorus makes *Magnes* the son of *Æolus*, who married *Nais*. On hints like these, Stukeley builds again the grand colonnade into historic harmony, and computing backward by the known variations of the compass, bravely assigns the year 406 before Christ for the date of the temple.

For the difficulty of handling and carrying stones of this size, the like is done in all cities, every day, with no other aid than horse-power. I chanced to see a year ago men at work on the substructure of a house in Bowdoin Square, in Boston, swinging a block of granite of the size of the largest of the Stonehenge columns with an ordinary derrick. The men were common masons, with paddies to help, nor did they think they were doing anything remarkable. I suppose there were as good men a thousand years ago. And we wonder how Stonehenge was built and forgotten. After spending half an hour on the spot, we set forth in our dog-cart over the downs for Wilton, C. not suppressing some threats and evil omens on the proprietors, for keeping these broad plains a wretched sheep-walk when so many thousands of Englishmen were hungry and wanted labour. But I heard afterwards that it is not an economy to cultivate this land, which only yields one crop on being broken up, and is then spoiled.

We came to Wilton and to Wilton Hall,—the renowned seat of the Earls of Pembroke, a house known to Shakspeare and Massinger, the frequent home of Sir Philip Sidney, where he wrote the *Arcadia*; where he conversed with Lord Brooke, a man of deep thought, and a poet, who caused to be engraved on his tombstone, "Here lies Fulke Greville Lord Brooke, the friend of Sir Philip Sidney." It is now the property of the Earl of Pembroke, and the residence of his brother, Sidney Herbert, Esq., and is esteemed a noble specimen of the English manor-hall. My friend had a letter from Mr. Herbert to his housekeeper, and the house was shown. The state drawing-room is a double cube, thirty feet high, by thirty wide, by sixty feet long: the adjoining room is a single cube of thirty feet every way. Although these apartments and the long library were full of good family portraits, Vandykes and other; and though there were some good pictures, and a quadrangle cloister full of antique and modern statuary,—to which C., catalogue in hand, did all too much justice,—yet the eye was still drawn to the windows, to a magnificent lawn, on which grew the finest cedars in England. I had not seen more charming grounds. We went out, and walked over the estate. We crossed a bridge built by Inigo Jones over a stream, of which the gardener did not know the name, (*Qu. Alph?*) watched the deer; climbed to the lonely sculptured summer-house, on a hill backed by a wood; came down into the Italian garden, and into a French pavilion, garnished with French busts; and so, again to the house, where we found a table laid for us with bread, meats, peaches, grapes, and wine.

On leaving Wilton House, we took the coach for Salisbury. The Cathedral which was finished six hundred years ago has even a spruce and modern air, and its spire is the highest in England. I know not why, but I had been more struck with one of no fame at Coventry, which rises three hundred feet from the ground, with the lightness of a mullein-plant, and not at all implicated with the church. Salisbury is now esteemed the culmination of the Gothic art in England, as the buttresses are fully unmasked, and honestly detailed from the sides of the pile. The interior of the Cathedral is obstructed by the organ in the middle, acting like a screen. I know not why in real architecture the hunger of the eye for length of line is so rarely gratified. The rule of art is that a colonnade is more beautiful the longer it is, and that *ad infinitum*: And the nave of a church is seldom so long that it need be divided by a screen.

* Connected with Stonehenge are an avenue and a *cursus*. The avenue is a narrow road of raised earth, extending 594 yards in a straight line from the grand entrance, then dividing into two branches, which lead, severally, to a row of barrows: and to the *cursus*,—an artificially formed flat tract of ground. This is half a mile north-east from Stonehenge, bounded by banks and ditches, 3,036 yards long, by 110 broad.

We loitered in the church, outside the choir, whilst service was said. Whilst we listened to the organ, my friend remarked, the music is good and yet not quite religious, but somewhat as if a monk were panting to some fine Queen of Heaven. C. was unwilling, and we did not ask to have the choir shown us, but returned to our inn, after seeing another old church of the place. We passed in the train Clarendon Park, but could see little but the edge of a wood, though C. had wished to pay closer attention to the birthplace of the Decrees of Clarendon. At Bishopstoke we stopped, and found Mr. H., who received us in his carriage, and took us to his house at Bishops Waltham.

On Sunday, we had much discourse on a very rainy day. My friends ask, whether there were any Americans?—any with an American idea,—any theory of the right future of that country? Thus challenged, I bethought myself neither of caucuses nor congress, neither of presidents nor of cabinet-ministers, nor of such as would make of America another Europe. I thought only of the simplest and purest minds; I said, “Certainly yes; but those who hold it are fanatics of a dream which I should hardly care to relate to your English ears, to which it might be only ridiculous,—and yet it is the only true.” So I opened the dogma of no government and non-resistance, and anticipated the objections and the fun, and procured a kind of hearing for it. I said, it is true that I have never seen in any country a man of sufficient valour to stand for this truth, and yet it is plain to me that no less valour than this can command my respect. I can easily see the bankruptcy of the vulgar musket-worship,—though great men be musket-worshippers; and ’tis certain, as God liveth, the gun that does not need another gun, the law of love and justice alone, can effect a clean revolution. I fancied that one or two of my anecdotes made some impression on C., and I insisted that the manifest absurdity of the view to English feasibility could make no difference to a gentleman; that as to our secure tenure of our mutton-chop and spinage in London or in Boston, the soul might quote Talleyrand, “*Monsieur, je n’en vois pas la nécessité.*”^{*} As I had thus taken in the conversation the saint’s part, when dinner was announced, C. refused to go out before me,—“he was altogether too wicked.” I planted my back against the wall, and our host wittily rescued us from the dilemma, by saying, he was the wickedest, and would walk out first, then C. followed, and I went last.

On the way to Winchester, whither our host accompanied us in the afternoon, my friends asked many questions respecting American landscape, forests, houses,—my house, for example. It is not easy to answer these queries well. There I thought, in America, lies nature sleeping, overgrowing, almost conscious, too much by half for man in the picture, and so giving a certain *tristesse*, like the rank vegetation of swamps and forests seen at night, steeped in dews and rains, which it loves; and on it man seems not able to make much impression. There, in that great sloven continent, in high Alleghany pastures, in the sea-wide, sky-skirted prairie, still sleeps and murmurs and hides the great mother, long since driven away from the trim hedge-rows and over-cultivated garden of England. And, in England, I am quite too sensible of this. Every one is on his good behaviour, and must be dressed for dinner at six. So I put off my friends with very inadequate details, as best I could.

Just before entering Winchester, we stopped at the Church of Saint Cross, and, after looking through the quaint antiquity, we demanded a piece of bread and a draught of beer, which the founder, Henry de Blois, in 1136, commanded should be given to every one who should ask it at the gate. We had both, from the old couple who take care of the church. Some twenty people, every day, they said, make the same demand. This hospitality of seven hundred years’ standing did not hinder C. from pronouncing a malediction on the priest who receives £2,000 a year, that were meant for the poor, and spends a pittance on this small-beer and crumbs.

In the Cathedral, I was gratified, at least by the ample dimensions. The length of line exceeds that of any other English church; being 556 feet by 250 in breadth of transept. I think I prefer this church to all I have seen, except Westminster and York. Here was Canute buried, and here Alfred the Great was crowned and buried, and here the Saxon kings: and, later, in his own church, William of Wykeham. It is very old; part of the crypt into which we went down and saw the Saxon and Norman arches of the old church on which the present stands, was built fourteen or fifteen hundred years ago. Sharon Turner says: “Alfred was buried at Winchester, in the Abbey he had founded there, but his remains were removed by Henry I to the new Abbey in the meadows at Hyde, on the northern quarter of the city, and laid under the high altar. The building was destroyed at the Reformation, and what is left of Alfred’s body now lies covered by modern buildings, or buried in the ruins of the old.”[†] William of Wykeham’s shrine tomb was unlocked for us, and C. took hold of the recumbent statue’s marble hands, and patted them affectionately, for he rightly values the brave man who built Windsor, and this Cathedral, and the School here, and New College at Oxford. But it was growing late in the afternoon. Slowly we left the old house, and parting with our host, we took the train for London.

^{*} “Mais, Monseigneur, il faut que j’existe.”

[†] *History of the Anglo-Saxons*, I. 599.

The Standing Stones at Callanish in the Island of Lewis

by Ion D. Aulay

THE OUTER GROUP of the Hebridean Islands, consisting of Barra, South Uist, Benbecula, North Uist, Harris and Lewis, and several smaller islands lying between and about them (Eriskay associated with the wanderings of Bonnie Prince Charlie is among them) lie in a slightly curved line running approximately in a north-south direction. Although they are outposts of the British Islands, out in the Atlantic, with the vast expanse of ocean between them and the North American coast of Labrador, their characteristics are individual. They are treeless, wild; their beauty is of a terrible, stark kind. There is nothing exotic or sensuous about them, nothing to detract from the sense of tremendous cleanness and freshness which they inspire. There are places certainly sinister and dark; but these are offset by others which warrant a different description. There is a wealth of ever-changing colour that must be seen to be believed. Along the western or Atlantic side of these islands lie long stretches of wonderful sands, upon which the great ocean breakers thunder. Extraordinary, too, is the way in which one feels the tremendous age and eternal youth of the world. The folk of the islands, crofters and fisherfolk, are, of course, Gaelic-speaking; and on the lips of many, English (far more perfect than the speech of many a southerner), is indeed felt as an alien tongue.

If, when in England, we feel somewhat removed not only geographically but also psychologically from the European continent—allowing even for the great differences between the various European countries and peoples—still more do we feel it in Scotland, or Ireland or Wales; while the Hebrides give the impression of being regions quite by themselves, independent, individual and without relation to the present geographical distribution of the world. They do not seem to be European; they may be Atlantean relics. To the present writer their appeal is very similar to that made by the music of Sibelius; the first movement of his fourth symphony is like an impression of Lewis.



STANDING STONES AT CALLANISH, ISLE OF LEWIS
(Author's Copyright)

Lewis forms the northern and larger part and Harris the southern and smaller part of the largest island of this outer group of the Hebridean islands. It is often called the Long Island, or the Lewes; although the entire group from the Butt of Lewis in the north to Barra Head in the south is sometimes so described, because from a distance they can appear as all joined up. Harris is mountainous and rugged; Lewis is an expanse of rolling, undulating moorland, heathered and peat-covered, studded with lochans, wind-blasted by Atlantic tempests. There is something black, stark and grim about Lewis, even on the calmest and brightest of summer days; it likes to hide its innumerable secrets. The great megalithic monument of the Standing Stones of Callanish lies on the western side of the island, not far from Carloway, where also is an ancient Pictish Dun, or Broch (fort). These Standing Stones appear high on the skyline long before you reach them. When I visited them I was surprised to find that *they were*

laid out in the form of a perfect "Celtic" or Iona Cross, i.e. ⊕ And yet they are known to be pre-Christian!

A very good description of this great monument of undoubted antiquity is given by the Rev. J. C. Carrick in his book *The Ancient Abbeys and Churches of Scotland* (Wm. Collins, Sons & Co. Ltd., Glasgow). He says:

"Amid the rolling mists of Lewis, away out in the teeth of the Atlantic blasts, stands what is perhaps the oldest Scottish place of worship. It is the largest Druidical Temple—the Cathedral of Druidism in Scotland—'The Stones of Callanish.' It consists of *forty-eight* huge upright granite pillars, rudely hewn like those at Stonehenge on the Salisbury Plains, and at Stennis in the Orcadian Islands. It is, however, the most perfect specimen of a Druidical place of worship in Western Europe, and probably goes back a thousand years or more before Christ. After miles of weary travel across the island from Stornoway—with nothing but brown peat-moors, brightened occasionally by a small sheet of lead-coloured water—dreary, houseless, desolate—you come across these gigantic worship-blocks, lifting up their grey heads from the monotonous level of the land, with a background towards the ocean of the few rugged-looking hills of Uige—the only hills in all Lewis, and the first protectors of the British Isles from the violence of Atlantic tempest. It is suggestive that their four peaks should bear the names in Gaelic of 'Catch-all' (meaning that it is exposed to every storm), 'keep-all' (suggesting the fact that in its recesses countless little lakes are formed through ages of rain-storm), 'Perish-all' and 'Starve-all,' reference being made in both these titles to the inhospitable character of their slopes and surroundings. The great salt-water Loch Roag stretches inwards from the sea, and wriggles its way in and out between these hills in the grandest and most picturesque manner. The stretches of waste between the Stones of Callanish and these mountains—the first breakwater of the Atlantic—are strewn with stone debris—the fragments of a former world."

"And here, in the midst of this scene of desolation, silent moorland below and silent grey sky above—one great silent life divided between them—rises the vast Druidical Temple of Callanish. The origin of the name is doubtful; some declare that it signifies 'the circle, church, or temple of judgment and sorcery,' or 'the church of the Druidical judge,' where in pre-Christian ages the priesthood not only led the barbarous people's worship but pronounced their laws; the Surveyor-General says it means the 'black or cold headland.' Others, again, declare it signifies a place of prayer or pilgrimage, or of sorrow, or weariness, this latter referring to the human sacrifices which were offered. And even the very origin of the temple has been disputed, the general belief being that it is Druidical; but some declare it is a remnant of an earlier 'Baal-worship,' because of its circular form; others, that it was a place of Phallic rites; others, that it was a branch temple of the early Irish paganism, for the reason that a chamber similar to that which is at Callanish exists at New Grange in Ireland, while a small body of antiquarians ascribe to it simply a Norse origin, the Hebrides having once been held by the Norwegian kings."

"All explanations, however, are worse than useless which do not make these venerable 'Stones' a Druidical temple, and, so to speak, the Cathedral of Druidism in Western Scotland. There are other stone circles in the immediate neighbourhood—no less than four within sight of Callanish and two at Garabost, besides others scattered over Lewis and the Southern Hebrides. This, however, is so vast that it takes some time before you can take in the full extent of the megalithic structure of 'Turusachan' (a place of pilgrimage) or Callanish. Its forty-eight grim, weather-beaten blocks of unwrought gneiss are spread over a vast extent of ground in the *form of an Iona Cross*, four aisles formed by two rows of upright blocks of round-topped stones at a distance of several yards from each other, converging on a central stone circle 42 feet in diameter, in the centre of which one gigantic block, 17 feet high, rises, at the base of which stands the altar stone, in which you can still trace the stone drain by which the warm blood of the human victims sacrificed here to the pagan Divinities ran into the mother earth. And very curiously, just in front of the altar-stone, but underground, there is a *cruciform* chamber, in which human remains charred in sacrifice, have from time to time been found embedded in an unctuous substance composed of peaty and animal matter. There can be no doubt that this was the headquarters of Druidical worship . . . for these islands, if not for the north-west of Scotland, and not of worship only, but of national justice and assembly. No grander spot could have been chosen for the communion of the soul with the Divine. . . ."

The extreme antiquity of these Stones cannot be disputed. But can we *really* ascribe their origin and that of other megalithic monuments to the activities of the Druids, or even designate them as temples of Druidic worship? Dr. Alexander MacBain, who was one of the leading authorities on this subject, and one of the greatest of Gaelic

scholars (his Etymological Dictionary of the Gaelic Language is a standard work), in his book, *Celtic Mythology and Religion*,* rejects with devastating reasoning the Druidical theory. He himself had examined carefully many of these stone circles, dolmens, menhirs and cromlechs, and expounds his views on them at length in a chapter of this book. They appear to have been mostly those found in Inverness-shire. Dr. MacBain treats as valueless a passage in Diodorus Siculus supposed to refer to Stonehenge. He accepts the theory, however, that there were *two* races antecedent to the Celts. "There was, first, the small, dark-skinned, long-headed race of the Neolithic and later cave age . . . Iberians, whose descendants survived in Siluria of Wales, in Ireland, and in Aquitania, and who spoke a language probably like Basque. They were the builders of the *oval* barrows. The second race was tall, rough-featured, strong-limbed, round-headed and fair haired, . . . Finnish or Ugrian. They appear to have been in their Bronze Age, whereas the Iberians were in their Stone Age. The Finnish race may have had an alphabet, if we can attribute to them the numerous unreadable inscriptions—rock-carvings and sketchings of the Bronze Age—which appear in Ireland, Scotland and Scandinavia. They appear to have subdued the previous race. They built the *round* barrows, and we have every reason to believe that they were also the builders of the rude stone *circles*, their crowning effort being the temple (?) of Stonehenge. We have besides their burial customs, glimpses possibly of their social condition. Cæsar and other writers continually and persistently refer to races in Britain who had community of wives, and there can be no question that there was some foundation for the rumour. Nor can we have much doubt that the nation referred to was this *Finnish* one, for it is quite certain that it was not a Celtic or Aryan nation, among whom monogamy was the strict rule. The Pictish custom of succession through the female also establishes among them low ideas of marriage, quite consonant with community of wives; and from this we must conclude that the Picts were strongly intermixed with, if not altogether, a non-Aryan race. The nakedness and blue paint of historians is another feature which, as knowledge of the races of Britain advanced, the classical writers learned to locate among the inhabitants of Northern Scotland.

"The *long* barrows were built by a race anterior to this Finnish race; the Finnish race built the round barrows, chambered cairns, and rude stone circles. They were probably also the builders of the brochs. . . . The Picts were Finnish.

". . . The Aryan races built no stone circles; the Celts, therefore, and their Druids, had nothing to do with them; they are *pre-Celtic* as well as *prehistoric*; the circles are so often connected with burial that we may take it for granted that they all had originally to do with burial; but we found, also, that in modern times, circles and stones were connected with worship, more especially the worship of ancestors . . . but their *peculiar* character, coupled with the fact of the modern and ancient worship of and at stones, must make us pause ere we set burial down as their *sole* purpose. . . .

"To sum up. Our negative conclusions are, that neither the Celts nor their Druids built these stone circles, nor were they for Sun or Fire Worship, and they were not the foundation of either dwellings or of dismantled mounds. Our positive results are, that the stone circles were built by prehistoric races—in this country, probably by the Picts; that they are connected with burial, though built independent of mounds and other forms of tomb; that they are also connected with ancestor worship, and that the whole difficulty resolves itself into the question of *why they are of circular form and why the Stones are set at intervals.*"

Dr. MacBain's conclusions are interesting. His work is written from the point of view of orthodox and academical scholarship, and not from any mystical or occult foundation. The consideration of these relics of a remote past should make us feel the utter futility of all ideas of "racial purity"; even the futility of speaking of the "Anglo-Saxon peoples." Anyone can see that the influence of the old Iberian strain in the more western parts of England, in Wales, Ireland and Scotland. We obviously mingle in ourselves Iberian and Pict, Celt and Viking, Goth and Saxon. In this lies the richness of our racial heritage. But the old Stone Circles? Perhaps they had some connection with the Saturnian powers. They are as mysterious as ever, and still elude us. Perhaps their *real* meaning has still to be withheld from us. They stand silent, grey and old, so old as to be beyond historic record—and as witnesses—to what?

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Readers' Letters *(continued from page 548)*

Germans in America are irritating in their insistence on the "superiority" of their culture, people who in other respects are good citizens. It seems it must be a national trait.

I have taken the MODERN MYSTIC since its first issue and it gets better. I wish it long life and prosperity.

Yours very faithfully,

PHILIP TRESSIDER.

(We have received many letters on this subject all on similar lines. We cannot print them for reasons of space. Will readers however please note that in any event correspondence on this subject must now cease.—ED.)

* Aeneas Mackay, Stirling, Scotland.

The Times We Live In

III

by G. S. Francis



IN ORDER TO GET A CLEAR UNDERSTANDING of the nature and purpose of this, or in fact of any age, it is not sufficient merely to observe its present characteristics, for an age of human activity and experience is not a fixed and static thing, it has a history and a destiny, thus a true picture can only be obtained when it is viewed as a movement or a growth with its roots in the past, its development in the present and its fruits in the future.

Capitalism

Because of this it is rather unfortunate that both its supporters and its opponents have formed the habit of describing the social arrangements under which we are at present living as the "Capitalist System," for the word "system" seems to imply something that has been planned which its planners impose upon the things or persons with whom they are dealing.

Such a description may be true of totalitarian states, in fact their leaders often boast that it is so, but the essential thing about Capitalism is that it was never planned or imposed, for except for a few basic rules, such as the necessity of paying one's way and keeping within the law, it leaves individuals practically free to make their own plans according to their knowledge, experience and ability. The fact that this freedom of action is only possible to those who possess or can get hold of money, and is therefore confined to that small section of the community whom bankers consider credit-worthy, is a qualifying factor of considerable social importance, but this is rather an incidental than an essential factor of Capitalism as such, and it may easily turn out that Capitalism will only be able to survive the attacks now made upon it from the left and the right, by making it possible for increasing sections of the community to enjoy some practical experience of this economic freedom upon which it is essentially based.

The point of the above is merely this, that Capitalism may be a good way or it may be a bad way of managing the affairs of a community, but it is not a systematic way, and to think of it as such is not only mentally erroneous but it leads to the notion that it is a fixed and rigid thing that has to be attacked and beaten down like an enemy fortress before any further advance can be made. Instead of being fixed and rigid the thing we describe as Capitalism is a process of continual change, having evolved from primitive attempts of people to buy and sell goods and services of each other, it is continually evolving new forms and meeting new obstacles and difficulties which it tries to overcome or circumvent.

No one would dream of denying that its main incentive is personal gain, but this is not a sinister invention of Capitalists, it merely happens to be the motive that seems to have actuated the majority of human beings ever since the Fall. In point of fact in this, as well as in other things, Capitalism merely reflects the vices and virtues of contemporary human nature—its greed, its cunning and its combativeness, its spiritual blindness, its high technical skill and its liability to error, its daring, its fears, its power to organise and direct.

It is practically impossible to rule these primary human factors out of any social system by whatever name it is called, and we should all probably get along much more easily if we gave up thinking that Capitalism is either specially sinister or sacrosanct and recognise that it is human, therefore imperfect, inconsistent and open to change. Human society to-day is confronted with a whole series of new problems which so far it has been unable to solve, so it is probably a good thing that its mode of living—usually called Capitalism—should be exposed to criticism by socialists, communists, fascists and the like, so that by bending to meet this attack, modifying itself to meet that new need, it may evolve newer and ever newer forms, moving forwards into the future—plastically.

Birth and Decline of an Age

If we were to attempt a comprehensive survey of this particular epoch in human history which we call Capitalism, with the clear notion that we are now standing at a similar turning-point in time to that of 150 years ago, we should see that it was born in the midst of revolutions. At the time of its birth revolutionary revolts against existing powers were present everywhere. Not only was there revolt against the authority of kings and the power of nobles, there were mass risings of the people, there were spasmodic developments of science and technique, there were movements for freedom and independence all over the world, there were demands for the removal of trading restrictions, successful tradesmen were beginning to invade the social sphere once sacred to the nobility, there was upheaval of old institutions and the release of new forces everywhere.

If we cut a section across the time of about 1780 we find revolutionary phenomena on every hand, some

destructive, some constructive. Into this period falls the construction of steam-engines by James Watt, the invention of the spinning jenny and the power loom, the beginning of the French revolution, the abolition of the last traces of feudalism and slavery, the beginning of industrial and commercial freedom, the War of Independence in the United States, the publication of Adam Smith's *Wealth of Nations*, and the beginning of systems of National or Political Economy.

From this point in time the present age began to grow. Industrial-capitalism unfolds itself and throws up strong and prominent personalities who have now to be reckoned with in national and international affairs just as much as statesmen, diplomats, princes and rulers. With increasing energy industry unfolds, new experiments, new technical inventions appear, tried out and tested on a small scale at first and then commercially applied and exploited on a large scale. New ideas arise concerning the social functions of this new industrial economy in which the people of that time found a new and larger social garment which they gradually grew to fill. Thought hurries forward with ever new inventions, while the growth of the body followed. Population increased on an ever-rising scale, spurring invention and industry onwards. All these factors work together, each fructifying and strengthening the other, bringing to industrial development stronger and stronger impulses for development and growth.

After a time, however, these new impulses appear less and less often and practically cease, but the tension of these interlocked strivings produce within the nation a kind of frenzy which seeks relief by bursting outwards. India is conquered, China and Japan are opened up, colonies are established and developed. It is the big men of industry and commerce who impress their stamp on this age rather than political rulers and statesmen. Rulers themselves become less political and more economic in their outlook as the power of captains of industry, bankers and tradesmen grows. While cultural life is starved and stunted, industry and commerce are expanded with a feverish ingenuity that seems to touch the borderline between genius and insanity.

The period 1860-90 marks the peak of this period, and from this point a slow decline of inner vigour begins. The great electrical discoveries of Michael Faraday and others of this period give fresh stimulus for a time, but this initial impulse becomes in time exhausted. The great industrial organism continues to roll on by its own vast momentum, but the end is now in sight for no new impulses arrive to freshen and revive it.

The once tumultuously expanding industry begins to settle down into relatively fixed forms which tend to coalesce into mergers, amalgamations, etc. Great and leading personalities become more and more rare, their place being taken by a new industrial officialdom. Confronting them appears a new synthesis of statesman-economist under whose guidance the political governments, which had practically retired to the position of mere "caretakers," begin to lift their heads again and strive to mould industry and commerce more and more to their more national forms and ideas.

This reaction is accompanied by the social struggle of the awakening masses and also by a new conception of industry, a kind of feudalism of industry which tends to resemble the aristocratic feudalism based on the land which, in 1780, was trying to defend itself against the advancing tide of the industrial and commercial classes. There arises a new industrial nobility who are referred to by titles that used to belong to the older aristocracies—thus people speak of coal-barons, steel and wheat kings, captains of industry, etc. This is a sign that the real leadership of industry has faded, for the symbols of nobility only arise in a system bound up in tradition.

The management and control of a once "free" and "private" industry is now in the hands of descendants who are only bearers of great names, they may have pride of ancestry but they bring no creative gifts of their own. The actual shaping of industry is no longer determined by the creative and expanding urges of vital personalities within it, the form is more and more determined by the constricting pressure of national ideas and political personalities working on it from without.

Thus almost at the highest peak of free capitalist activity we can detect signs of a decline of this freedom. An era of increasing political control and of increasing fixity of form sets in, signalled by the successful attempt of political States to secure control of postal services and, in some countries, of railway systems as well. Since then the more rigid forms of political States stand opposed to free capitalistic activity, capturing yard by yard the ground lost to the conquering forces of industrial and commercial capitalism between 1780 and 1880. More and more the human impulses that used to give inspiration and stimulus to industry and commerce in their world-wide expansion are now flowing into the constricting influences of National States, while industry and trade tend to harden more and more into a rigid and inflexible system that is able to put up less and less resistance to the advancing power of political nationalism.

The Rhythm of Inventions

If we consider the unfolding and development of Capitalism as a picture drawn with large, bold lines, we begin to become aware of certain recurring phenomena that seem to express a certain law. The great, outstanding inventions seem to come in groups, that is, if we take their first conception in workshop or laboratory as the starting point. Let us take the conception of the steam-engine and cast steel—which are obviously complementary and occur at about the same time. After the invention or discovery there follows a testing time, a period of experiment and development, conception is followed by a process of "becoming" as in a mother's womb, it is only

when the invention has become perfected by testing and can now be economically used on a commercial scale that the age or "era" of this invention is born. The cast steel and machine era bursts into being thirty years after the practical improvement of the steam-engine by James Watt, the great period of railway construction follows thirty years after Stephenson's locomotive. Thirty years after the first experiments with telegraphy, during which Wheatstone and Morse perfected the system of telegraphic recording, the first electrical (small current) epoch arrives.

Thirty years after the chemical discoveries of Liebig, Bunsen, etc., the great chemical industries begin to develop and reach a kind of high-water mark in the great coal distillation, lime and chemical manure industries.

Thirty years after the invention of the electric incandescent lamp and the electric dynamo the great electric (large current) era begins. The same time period lies between the construction of the first petrol motor and the unfolding of the automobile era. The invention of artificial silk and its subsequent development is an event that is still fresh in memory.

Thirty years is the time period that elapses from the first conception of a discovery or invention, through the time of testing and experiment, to its ultimate commercial exploitation—with one exception—the great discoveries at the beginning of the twentieth century, the aeroplane and wireless telegraphy. These and other scientific discoveries of this period were feverishly and artificially forced in their development through the demands of the 1914-18 war, and thus went through their experimental phase in a much shorter time. The war telescoped thirty years of normal development into a few years, so that the later inventions of the automobile era and the inventions of the new era of "artificial materials," artificial silk, artificial nitrates, etc., as well as the development of the new radio industry are compressed into one another in time.

This is not only a consequence of the war but also, to some extent, a natural consequence of the inventions themselves. These later inventions, of which the aeroplane is an example, lack the epochal significance of the earlier inventions. Wireless telegraphy is but an extension of ordinary telegraphy, artificial nitrates are only a substitute for materials already existing, while the aeroplane and airship are but combinations of the principle of flying (Lilienthal) and the internal combustion engine, both of which really belong to the previous invention period. These new combinations and extensions produce a certain economic stimulus, but they are not revolutionary enough in character to form the starting point of a new era, especially as in the time of their greatest development the State, through its control of war industries, was giving a political rather than an economic stamp to all industrial activity.

New inventions, revolutionary enough to create a new era, are failing to appear and with this exhaustion of the inventive impulse the spirit of industry declines, becomes settled in form and falls more and more under the domination of the political arm of the State.

Totalitarian War

About the year 1900 the nations crossed a great divide. For generations a general peace, broken only by short and local wars, had prevailed. During that peace Great Britain exercised an unchallenged supremacy on the seas, and pursued a policy of free trade. The dominion Great Britain exercised over other peoples of the earth and her preponderant influence in Europe were not felt to be intolerable because in matters of trade and of human rights, Great Britain was committed to the principles of freedom. Her practice was not always equal to this precept, but when Great Britain dealt harshly with the human rights of her dependants, it was always felt that she was violating rather than acting upon British ideals in human affairs. In the realm of economics free trade prevailed, for the Empire was not regarded as a closed preserve maintained purely for the benefit of British subjects.

Within the framework of the international system Germany, Italy, Japan and the United States achieved national unity, and made great material progress. There were wars, but they were local wars of short duration waged for strictly limited objectives. Totalitarian wars, such as Rome waged against Carthage, were not entertained in the nineteenth century. The people of Europe did not feel that their lives, their liberties, their fortunes, were bound up in a struggle for the political mastery of the world.

But the wars that began in 1914 differ in kind and degree from the wars fought in the preceding century. They are totalitarian wars as distinguished from limited wars. They are not fought for definite and tangible stakes, such as the acquisition of a colony or the unification of a State. In totalitarian war the issue is complete supremacy, the power to settle any issue by superior force. Totalitarian wars, therefore, cannot end except by the destruction of the vanquished *as a power in the affairs of mankind*, and until the issue of supremacy is settled, men are doomed to fight incessantly. There may be intervals of armed truce, periods of recuperation and rearmament, but there can be no settlement, for totalitarian wars are not fought for specific objects, but for supremacy.

In the war of 1914-18, Britain and France were convinced they were fighting such a war, they felt that if they lost, Germany would deal with them as Rome dealt with Carthage. And now in 1938 they again feel that Germany, renescent under Hitler, seeks again to annihilate rival powers in Europe.

The dominant fact in the present age is the return of the concept of totalitarian war.

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Three Sonnets by William Wordsworth

Trepidation of the Druids

Screams round the arch-druid's brow the seamew—white
As Menai's foam; and towards the mystic ring
Where augurs stand, the future questioning,
Slowly the cormorant aims her heavy flight,
Portending ruin to each baleful rite,
That, in the lapse of ages hath crept o'er
Diluvian truths, and patriarchal lore.
Haughty the bard,—can these meek doctrines blight
His transports? wither his heroic strains?
But all shall be fulfilled,—the Julian spear
A way first opened: and, with Roman chains,
The tidings come of Jesus crucified;
They come—they spread—the weak, the suffering, hear;
Receive the faith, and in the hope abide.

Druidical Excommunication

Mercy and love have met thee on thy road,
Thou wretched outcast, from the gift of fire
And food cut off by sacerdotal ire,
From every sympathy that man bestowed!
Yet shall it claim our reverence, that to God,
Ancient of days! that to the eternal Sire
These jealous ministers of law aspire,
As to the one sole fount whence wisdom flowed,
Justice and order. Tremblingly escaped,
As if with prescience of the coming storm,
That intimation when the stars were shaped;
And still, 'mid yon thick woods, the primal truth
Glimmers through many a superstitious form
That fills the soul with unavailing ruth.

The Black Stones of Iona

Homeward we turn. Isle of Columba's Cell,
Where Christian piety's soul-cheering spark
(Kindled from Heaven between the light and dark
Of time) shone like the morning star, farewell!—
Remote St. Kilda, art thou visible?
No—but farewell to thee, beloved sea-mark
For many a voyage made in Fancy's bark,
When, with more hues than in the rainbow dwell
Thou a mysterious intercourse dost hold,
Extracting from clear skies and air serene,
And out of sun-bright waves, a lucid veil,
That thickens, spreads, and, mingling fold with fold
Makes known, when thou no longer canst be seen,
Thy whereabouts, to wa n the approaching sail.

Readers' Letters

61 Gloucester Place, W.1.
November 29th, 1938.

The Editor, MODERN MYSTIC.
DEAR SIR,

One is loath to make comparisons, but it is interesting to note that your excellent contemporary *The Aryan Path*—a magazine that contains some of the best general prose-writing to be found in these days,—while having as its background the teachings of H. P. Blavatsky, appears always to keep an open platform for the views of some of our leading present-day thinkers and *litterateurs*, quite irrespective of their being “theosophists” or not.

The followers of Steiner, (in this country at any rate,) have never produced anything at all comparable in this direction; nothing that an ordinary and reasonably intelligent individual could regard as being anything other than sectarian, even exclusive,—to say nothing of the Germanic way in which, until recently, Steiner has been “put over” for the English-speaking people, with, naturally, little success. This probably accounts for the fact that so little notice has been taken of him here. Were it not for the *MODERN MYSTIC*, independent as it is and must be of any society, Steiner's name would still be largely unknown outside German-speaking middle Europe.

I am glad to see in your “Notes on Culture” in the November issue, that you are “debunking” this ridiculous notion of the “superiority” of German culture. The pretentiousness of this claim is really insufferable. I thought only the Nazis were infected to any great degree with this bacillus; but it appears to be also a bee in many anthroposophical bonnets. It would seem that the East, particularly China, has a far greater right to this claim.

With best wishes,

I am, Yours sincerely,

ION D. AULAY.

(We have on many occasions referred to the literary excellence of The Aryan Path, which we reiterate. But to prevent confusion, we should add that the editors of that excellent journal would probably be the last to insist that it contains any real information of a strictly esoteric character. Its contributors, usually distinguished in the field of English letters are often enough not Theosophists at all, being content to pass judgment or comment on matters of current interest which would be the view-points of Theosophists. It is of course quite true that certain individual Anthroposophists hold the views on German culture attributed to them by Mr. Aulay, but that fact must not in any way allow us to detract from the gigantic figure of Dr. Steiner himself. The wise person will sense this typically German psychology when he meets with it and will realise that it is only a “spiritual” form of the political tenets of Nazism. There are of course certain individuals who carry the Deutschland über alles complex even into spiritual things, where, to a man of sense, it is immediately discounted for the trash that it is. The spirit knows no national frontier. It is also quite true that, so far as we know, our own contributors are the only ones who have made any effort to present the teachings of the great Austrian occultist in a way easy to understand. But, to prevent any doubt about the great worth and significance of Dr. Steiner's teachings, we have arranged with Mr. G. S. Francis to write for us a whole series of articles under the title, “Rudolf Steiner's Anthroposophy Through British Eyes.” The first article will appear in our next issue.—ED.)

• • •
The Lodge,
Bridle Road,
Shirley,
Croydon.

26-11-38.

The Editor, the MODERN MYSTIC.
DEAR SIR,

I am a regular reader of your journal. Might I tender my most respectful congratulations and also thanks to you for your article—“Some Notes on Culture,” which appeared in the November edition of the *MODERN MYSTIC*? It was really fine.

Yours faithfully,
J. ASHFIELD SALTER (Dr.)

• • •
Bronx,
New York, U.S.A.

Nov. 16th.

The Editor, the MODERN MYSTIC,
London, England.

SIR,

In addition to the quotation from Goethe which you mentioned, you could also have quoted him on another occasion, “I have often felt bitter pain at the thought of the German people, so estimable as individuals and so despicable as a nation.” Nietzsche one of Germany's greatest thinkers declared of the Germans, “every great crime against culture for the last four centuries lies on their conscience.”

The standard by which cultures are measured is an international, not a national, one. The qualities of the personality and achievement of Goethe for instance would be difficult to assess without such people as Dante, Shakespeare and others by which to measure him. It is the same with Shakespeare, Emerson, Moliere, Alfieri, whose works one must measure with that of Germany's great men, in order to arrive at an appreciation of their positions amongst the world's men of genius.

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