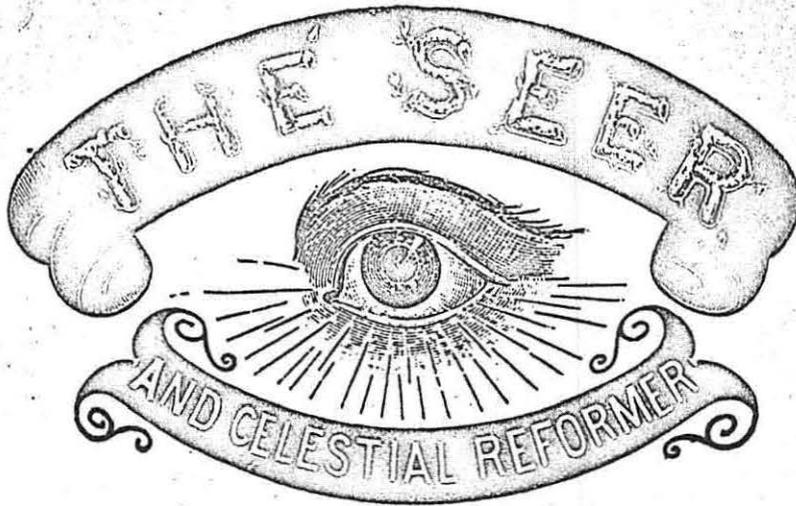


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THE SEER

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SEPTEMBER, 1884.

THE ETERNITY AND UNIVERSALITY OF IDEAS.

CHAPTER III.

INSPIRATION.

THE greatness and the majesty of Inspiration have already been scanned in outline, also its continuity, like an ever flowing stream, has been faintly sketched, but no attempt has yet been made to explain, or otherwise to give the reader to understand that what we designate Inspiration is a fact, a living and abiding truth, a truth as comprehensive as humanity.

In order to arrive at a correct knowledge of this subject we shall strictly adhere to the word itself.

Words should be guides to a right knowledge of ideas, and as such they are invariably received and relied upon. And when language is not used for this purpose it is of no service at all, and is a meaningless jargon.

We suppose that our lexicographers have given the word "inspiration" in order that a certain idea might be suited with a proper mode of expression. And it was the pre-existence of the idea necessitated

the construction of the term. For had not such a thing existed there would have been no need for for the word.

Every name in our language is a mode of expressing a *thing*, and a thing in its primitive sense is an idea.

Our word inspiration is of latin origin, *Inspiro*, "to blow in," or to "breathe within." This is suggestive of some power outside, or beside our own personality, capable of breathing into our inner nature thoughts or ideas, or otherwise it is suggestive of a Spirit-wave. We therefore argue that the mere existence of this word, a word of long standing, is itself a proof that the thing it expresses was once a reality, and which must still be a reality, for otherwise the word would have long since been substituted by some other term more in keeping with modern ideas. But seeing this word is still in our English vocabulary we feel we have a right to ask for, or otherwise to claim, the recognition of of the great truth itself, for the expression of which the word has been coined.

This, our claim to such a recognition, is supported by other considerations than the one already mentioned. The first of which is: that human nature is the subject of inspiration

We are not here simply to tell our readers that human nature may *become* the subject of inspiration and that it was only a favoured few in the past who were inspired, and that it is only a select class who are even now so highly favoured.

On the contrary, we are here to state that inspiration ever has, and yet does extend its waves to all humanity. If the river when cut off from its source could continue to flow on as before, then could man, when cut off from the Divine fount of life and thought, continue to live, think, and act.

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But it is contrary to reason and experience to suppose the river capable of flowing when cut off from its source, and it is as unreasonable for us to suppose that mankind should be capable of thought and action when severed from the source of all thought life and motion, for "it is in Him we live, move, and have our being." It is true we may improve our condition, so as to give the Spiritual a greater degree of prominence. It is true we may become more and more upon the the image of the Truth, the Absolute One. This is our Mission, this is is our "high calling," or profession.

We frequently hear persons saying, and that with an air of apparent truthfulness, that all men have a soul, or that all men have a spiritual nature. It would be just as rational to say that all rivers and seas contain water. As if the spiritual was but a mere appendage, a compliment, or some after-thought on the part of our Originator. Whereas the Spirit is the man, the Spirit is the cause of what we call material. The Spirit which tenants this body is in its essence the same as universal spirit. Hence it is we receive of the Spirit, and from the Spirit. Nor do we, as some suppose, receive the spiritual through the material. This would be a reversal of the order of universal nature. It is in the order of nature for the plant to develop from the seed. The majestic Oak develops from the acorn. The beauteous flower develops and displays its loveliness, and breathes abroad its fragrance from the tiny bud. The order of nature is to unfold, to develop, to radiate from the centre to the circumference. And if man were to receive the Spiritual through the material then would notures laws be reversed.

The science of Phrenology may be considered by some capable of producing arguments destructive of our theory. But a very small amount of reflection will show matters in a very different light to that in which they may at first appear. We will try to make this matter clear. The human head presents to the phrenologist a number of protuberances, which are known to the non-professional world as "bumps," and when any of these "bumps" are much fuller than the rest such person will excel in that line which the science of phrenology assigns to that particular organ. This is admitted by the materialist, and here is the extreme limits of his horizon. But whilst we are fully prepared to admit the truth of phrenology, we are at same time, in a position to claim something more than what pure materialism is capable of affording, so long as its range of thought is confined within the reach of the outer senses. We look upon the universe as but the reflection of the spiritual.

Every World, Sun, and Satellite that revolves amid the ocean of boundless ether are but expressions of

ideas. Man is a little world in epitome. And the organs of the brain, and of his material frame are but the expressions of a spiritual nature, a nature which existed *before* the body. Such being the case it becomes quite clear that each organ of the brain, as denoted by those cranial protuberances, simply indicate this: that the larger organ affords the condition for a greater amount of spirit energy, and not that the energy is in the organ itself, or is generated by the organ.

The organs of the brain being material connect themselves by the different senses with external nature. And it is only in such a way that they can deal with material objects. Nor can the brain do this even, unless permitted by the spirit. The outer organism is the door through which the spirit holds converse with external nature. Thus it is that the man who has one organ very large will become a genius, other things being equal.

On the same principle it is, that the Mesmerist, when he unduly excites any particular organ, does for the time being open that door much wider than it could do of itself in its normal state. Thus the man that has the organ of Tune very full, is naturally drawn towards the subject of Harmony. And in all other instances we may find that in external nature which adapts itself to each and every function of the brain, as well as every other organ of the body.

(To be Continued.)

THE SILENT REFORMATION.

CHAPTER III.

PSYCHICAL RADIATION.

There are some words and phrases in our language which we consider inappropriate simply from the want of more discrimination in their application. Hence such words are not calculated to convey to the mind right ideas of such subjects which such words were intended to explain. One of these is the word Influence, which is used at random, with but little regard to the suitability of its application. When a person feels any peculiar sensation, not directly attributable to any assignable cause, the remark generally is "I feel some strange influence." In such a case the term is proper enough. But when we say that *our* influence acts in such and such a way upon another person, it is not then so appropriate. For the very word implies a something that *flows in*, and what flows in does not imply a *flowing out* at one and the same time. Thus the same word will not answer for two opposite acts. A *flowing in* is what the term expresses, and nothing else. We therefore look for some other term, or phrase, by which we may rightly express the *out-flowing*. We

have selected one such phrase, which we have placed at the head of this chapter. These words are expressive of a power, this power is a *soul* power, and this soul power is said to flow outward from some Central object to the circumference. Thus we get the idea that a something is being continually emitted from each individual, and that this something is of a nature to affect another person, or other persons within their surroundings, either for good or bad; either this will prove "a savour of life unto life," or of "death unto death." That which we have now stated is a fact needs no lengthy argument of ours to prove. The proof lies within the limits of each person's observation. And to make such clear to each of our readers, we would direct their attention to such instances as they will be prepared to recognise. And that without imposing a tax upon their imaginations.

It is a matter of frequent occurrence, for persons, when in the presence of another, to experience certain impressions, which impressions conduct the mind, by an intuitive process, to form an instantaneous judgment of the person before you, and that quite independently of any previous acquaintance with that person's character, or history. How often is it that we feel repelled when in the presence of one, whilst, on the contrary, we are attracted when we are in the company of another. Thus it is, in this, and in other ways, we are brought face to face with a great truth, a reality, and yet of such a nature as to elude the vigilance of the outer senses; but which nevertheless speaks to our inner consciousness, in a language far more forcible than any verbal utterance could have done. We then come to the conclusion that there is a power radiating from every person, which the generality call an "an Influence," but which others designate Magnetism, but which Baron Von Richenbach calls "Od Force." Hence it is not a very easy matter to fix upon any one term as sufficiently expressive, and for that reason we have adopted the phrase "Psychic Radiation" as fit heading for the present chapter. We have special reasons beyond those already given for such a selection. These reasons lie within the domain of our own personal experience. This experience we appeal to as an authority in such matters. Our experience is as follows: When we desire to know the state or condition of any person, and that at any distance from us, we simply collect our thoughts, and concentrate them upon such a person. If we have never had any correspondence with such an one before it may take us some time; and also the expenditure of much energy, (nerve force), before we can get at the object of our search. But we seldom fail to do so eventually. The following are a few of the hinderances we have to contend with: First, persons of a very

positive nature are rather repellant. Secondly, a low crafty person, one full of subtilty, one who is always on the look out for a fault, or a defect in his fellow man, and ever expects to find the rough in those persons with whom he may have to do. Now it will be asked what is it we *do* see? Not the *person* as seen and known by our senses. But that of a circular disc. This is a form that belongs to every man and woman, Each one is to us a sphere, so long as such are in the in the body, afterwards each appears as male or female, that is when disembodied. This disc, or sphere, in all cases, possesses a portion of luminosity. Although in some instances the crustaceous surroundings are so thick that it is with much difficulty we can trace them. But we cannot see the difference between male and female beyond this: that the positive element *generally* abounds more in the male than the female.

(To be Continued.)

SKETCHES OF GREAT MUSICIANS. No. I.

HANDEL (CONTINUED.)

A volume of Six Sonatas were composed during his ninth year. This was found by Burney, afterwards, in the Royal Collection, but it has been sought for in the M.S.S. at Buckingham Palace without success. There were other works of this great Artist in a volume dated 1698, signed G.F.H., containing Fugues, Airs, and Choruses. This volume ultimately became the property of Lady Rivers, in whose possession it remained as late as the year 1799, but all trace of it has since disappeared. Beyond these vanished treasures there is no other record of this most interesting period of Handel's life. Yet these weekly productions cannot have been worthless, for Zachan himself confessed that at the end of three years his pupil had acquired all he was able to impart to him. Hence we find that the child musician finding that he required a wider field of learning, persuaded his father to send him to Berlin, which he did in charge of a friend, whose name has not transpired, and here in the year 1696 he was presented to the Elector, and Electress, who were both eminent musicians of their time, and who took the greatest interest in the art, both Oratorio and Operatic. It was here he made the acquaintance of Attilio Ariosto, and Giovanni Battista Buononcini, two rival composers, whom he afterwards met later in life.

The difference between these two musicians may be understood by what follows: Ariosto treated the child with undisguised affection, and would hold him for hours upon his knee at the Harpsichord, and while astonished at the performance gave him

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many valuable hints, which were useful to him in the future. Buononcini did not trouble either to verify or dispute the opinions held by his fellow as regards the "infant prodigy," whom he avoided as beneath his contempt, until at length he could no longer withstand the universal verdict. Then he changed his plan, he composed a Cantata with a "Thorough Base" for the Harpsichord, with Chromatic progressions of great difficulty and he requested Georg Frederick to accompany at sight. To accompany a Fuge base, and to do it well, is to my mind more difficult than playing from score,—and the latter only very good men can accomplish, that is properly. Handel not only played it correctly but also in a style which so astonished the jealous Maestro that he was compelled to treat his young antagonist, not indeed with cordiality, but with a studied politeness, which was to the warm hearted child not not much better than contempt.

The Elector seeing that there was a rivalry, which would possibly become disastrous, and wishing our hero to have the best masters, proposed to his father to send him to Italy, free of all expense, to complete his education. Expressing his deep gratitude to the Elector for his great kindness he had his son once more under his own roof. He may be blamed for this procedure on first sight, but we find that King Frederick I. died in the year 1713, and one of the first acts of his successor was to disperse the entire Kapelle, and the once favoured Court Musicians were scattered over the earth.

Handel's father lived only a few months after his return from Berlin at the age of seventy-five. His wife (Handel's mother), the Frau Dorothea, upon whom his education now devolved, gave him her aid, and under her watchful guidance he became an excellent scholar. Our hero has now reached the age of seventeen, when the Organist of the Cathedral of Moritzburg, who neglected his duty was dismissed, and though Georg Friedrich was so young the governing body showed its just discernment by placing the vacant post in his hands at a salary of fifty thalers and an official residence on the Moritzburg. This was made dependent on a twelve months engagement, and was no light duty, as the organist was expected not only to do justice to the grand instrument, but he should set to music Psalms, Chants, and Cantatas for all Sundays and Festivals, and insure their efficient performance. An older man than Handel might have hesitated to take the place. It is stated that during his engagement of twelve months he wrote

numbers of Cantatas, which through the carelessness of the town librarian of Halle were entirely lost. He remained in his position only until the end of his engagement, and then he started off to seek his fortune in the great world of which he had seen so little.

Our little Georg has grown into a man, we shall now hear no more of studies being divided,—Law and Latin, Counterpoint and Fuge, studied side by side,—he now bids farewell to college life, and with a man's heart in his bosom, and a frame of no ordinary build, we find him making his first appearance in Hamburg, in 1703. With nothing save his own genius, and his indomitable perseverance, no powerful friends now at his back, and little or no resources,—his mother had only a limited income,—Handel was one of those to whom difficulties are no object. He came to Hamburg, says one 'rich in ability and good will. He formed almost his first intimacy with me, and we visited together Organs, Choirs, Operas, Concerts, and more especially houses to which I introduced him, and in which music was devoutly practised. At first he would play the second violin, and behaved as well as if he knew not how to court favour, for his nature was full of honour. But once, when the Harpsichord player was absent he was persuaded to play and he acquitted himself like a man, though no one but myself considered him capable of so doing. Here at Hamburg it was that he set to music very long airs, and almost interminable Cantatas. He was grand upon the Organ, greater than Kulman in Counterpoint and Fuge, especially extempore, though he knew but little of melody until he frequented the Opera. Composers of Handel's school were Contrapuntists in the very highest sense. Melody was nothing, Harmony was everything, however having got the root of all; the florid Italian Melody which he afterwards heard united with his own superior style made some of Handel's Operas very gems of beauty of form.

(To be Continued.)

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