

THE ROSICRUCIAN BROTHERHOOD

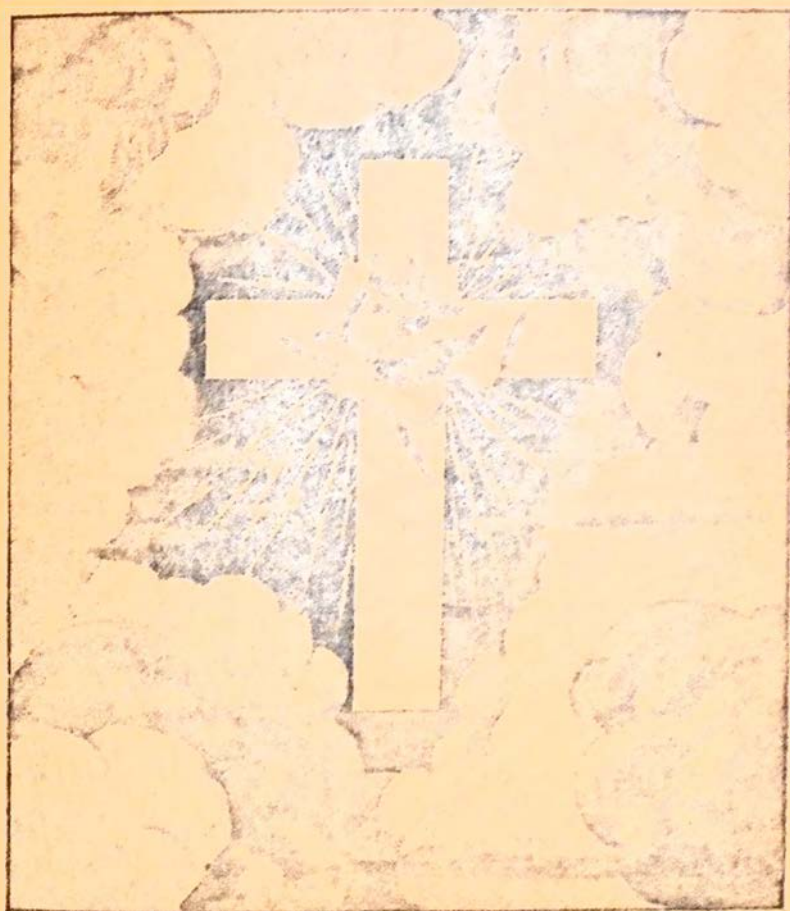
# THE INITIATES.

A Rosicrucian Magazine.

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# ***The Initiates.*** A Rosicrucian Magazine

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## THE SPIRIT OF THE BEAUTIFUL.

Enshrined within every heart there exists a feeling which diffuses a brilliant light around the most ordinary circumstances of life. This it is which gilds the far off prospects of the future, brightens the pathway of the present, and lights up the long, narrowed vista of the past. The soul is at once the source and the absorbent of inward light. *This emotion is the prism of the soul.* By its refractive powers will the plain white rays be transformed to dazzling hues of variegated colors. The humblest abode will expand into a regal mansion; the fantastic pattern of your apartment's shallow side will reveal sunny visions of green hills and winding streams; a flower will recall the bright eyes and beaming face of her who long since loved to tend it; a grand or simple harmonious strain of music will carry the imagination far away into the dimly-peopled past; the relief of a bygone period of happiness will restore feelings long dormant, if not forgotten, and, in a subdued tone, echo the voices that we have loved to listen to of yore. This is not



produced merely by the simple act of memory, nor is it the result of that connected train of thinking which we graphically term the association of ideas. It springs from a far deeper and holier source, the recesses of which lie hidden in that most mysterious fount, the human heart. Seldom is it opened, nor is it to all that the working of its currents can be perceptible. Yet that it exists, few can deny, and none, we hope, from ignorance of its experience. There are some—we had almost written many—who can coolly gaze on the sublimities of a vast prospect, where lofty mountains and expanse of sea stretch out from horizon to horizon, and feel no higher enjoyment than that which arises from the most common and least poetical emotions of our nature. Others will find in such a landscape, saturated with beauty, an absorbing passion, that, from the consciousness of the inadequacy of language to convey or describe the feelings thus evoked, will demand the eloquence of silence, and leave the soul in a state of voluptuous dreariness which no words can portray, no retrospection restore. We have said that it is common to all, but, from the instance we have just given, it will be seen to exist in various modifications, only appearing in its full power in those gifted with the most intense and highly poetical temperament. This mystic influence—this mighty susceptibility to the glories of creation—which, striking one chord in our soul bids the rest vibrate, is the spell of the Spirit of the Beautiful. Her voice is heard upon the hills, in the breeze and in the storm; her form is mirrored on the green earth and the boundless ocean; her footsteps can be traced on the sward by the flowers that spring up in her path; the tangled leaves of the woods, and the glowing symmetry of the female form, have alike been moulded by her hands. Her works pervade all nature; her throne, "clad in the beauty of a thousand stars," is in the summer heaven at midnight. We bow down and worship, and she repays us with the experience of joys which only the bliss of seraphs can excel. Homage to the Spirit of the Beautiful! It is



the tribute of man's nobility to the Higher Power, by which he is everywhere surrounded.

Being latent in every human breast, it is the duty of all to elicit and cherish the feelings thus evoked. The most educated unconsciously obey this principle when they select, for the endowment of love, youth in preference to age—fair features instead of repulsive and unsightly forms. The lover, who winds his arm affectionately round the glowing waist of his betrothed, looks into her full and lustrous eyes, and there finds the spirit of which he is in search. The enthusiast, wrapt in reveries of ecstasy, evokes the spirit in his dreams of joy, and she obeys his call. The poet looks with rapture upon the great and magnificent world which has been given him for a dwelling-place, and he finds her everywhere. It is the true aim and end of poetry to instil a perception of her omnipresence into the hearts of the multitude and rouse them to a sense of the boon which it is only to ask to be rendered capable of receiving. Virtue and the intellectually ennobling qualities which we should strive to possess, were it only for the enjoyment they yield in possession, are the talismans by which she may be summoned. Unlike the more transitory pleasures of our mundane life, the bliss she diffuses is permanent, it perishes not even with the frail carcass that enshrouds poor immortal essence, but conducts us to her own sphere, where we may become her companion forever.

Ye who would know the enduring rapture she bestows on her votaries, listen to the inspired lines of one who knew her and loved her well. The imperishable vitality of his language has already in itself realized the truth of the opening sentence, which is the concentration of many poems in one line. It would be cruelty to abridge the passage, though it be familiar to many, for the words, steeped in music, blend and mingle with an indivisible harmony. Here, then, the wooing of John Keates, who, in his twenty-third year, thus coined the highest feelings into the most thrilling language;

“A thing of beauty is a joy forever;  
Its loveliness increases; it will never  
Pass into nothingness, but still will keep  
A bower quiet for us, and a sleep  
Full of sweet dreams, and health, and quiet breathing.  
Therefore, on every morrow, are we wreathing  
A flowery band to bind us to the earth,  
Spite of despondence, of the inhuman dearth  
Of noble natures, of the gloomy days,  
Of all the unhealthy and o’erdarken’d ways  
Made for our searching: yes, in spite of all,  
Some shape of beauty moves away the pall  
From our dark spirits. Such the sun, and moon,  
Trees old and young, sprouting a shady boon  
For simple sheep; and such are daffodils,  
With the green world they live in; and clear rills,  
That for themselves a cooling covert make  
’Gainst the hot season; the mid-forest brake,  
*Rich with the sprinkling of fair musk-rose, blossoms:*  
*And such, too, is the grandeur of the dooms*  
*We have imagined for the mighty dead;*  
All lovely tales that we have heard or read,  
An endless fountain of immortal drink  
Pouring unto us from the heaven’s brink.”

This is the rich imagery of one whose soul was susceptible of the faintest and most delicate of her influences. Even in its perusal we feel fluttering on our mind the overshadowing pinion of her whom we have named—the *Spirit of the Beautiful!*





## THE INITIATES.

7

### ASTROLOGY.

#### CHAPTER II.

##### INITIATION.

Amongst all learned writers of the present day, with science pushed to its utmost pitch, we find no one attempting to deny or disprove astral influence by the only effectual or creditable mode in which they could support their opposition. We find no great philosopher stepping forward to declare that he can adduce facts which will prove the laws of Hermes, as transmitted by Ptolemy, opposed to the laws of nature. We find no sapient analyst, or Fellow of the Royal Society, boldly announcing that the same effects follow, when the planet Jupiter is rising at the birth of an individual, as when the planet Mars is ascending, or that the man born with the Moon, in conjunction with Saturn, is the same in personal form and character as the man born when the Moon is joined to Venus. Yet such should surely be the proper course for adoption, when an onslaught is recklessly made upon the practice of one of the most sublime, venerable, and truthful sciences that have been handed down to us from the most remote antiquity. If it were found that the same forms and dispositions were evolved, whether one planet or another were in aspect, and that, in fact, the configurations of the planets, at the time of birth, were the same in the two nativities of a murderer and a philanthropist; then, indeed, we would deem the art but idle superstition—and away with it altogether, but until then, we must be allowed to hesitate. Whether man believes in the influence of the planets or not, they will continue to shed their benefic, or malific, influences as long as the world

endures. The only gift in the hands of man, is the power to detect the times, and degrees of their influence, and the tendency of their influence to evil, when such it becomes, and to receive, gratefully, their benefits, and apply them to the benefit of his fellow-creatures and himself. For the right use of this gift, will he be responsible, and equally so, for its contemptuous rejection. There is no blind fate in this; for though the secondary cause is in operation, it must never be forgotten there is yet a higher still. *Astra regunt homines sed Deus regit astra.*

We now proceed to initiate our student into the divisions of the art, which may be chiefly regarded as separable, into Mundane and Genethliacal astrology, both dependent on the same fixed laws. Genethliacal astrology, or the science of casting nativities, is that branch which enables us, by means of the position of the heavenly bodies, at the moment of birth, to foresee the description of the person born, and also his future character and destiny. Horary astrology is the system of divining the future result of any undertaking, by the position of the heavenly bodies, at the commencement, and also of satisfactorily answering any question, when put under feelings of anxiety, for information, on the subject, which shows that Providence has not left us without a means of escape from the mental tortures of suspense and anxiety which, a desire to know the future in matters of grave importance, is so apt to induce. Genethliacal astrology is the most complex, but, at the same time, the most useful of the branches, being capable of affording the most certain and irrefragable proofs of the truth of astral influence. By obtaining within ten minutes—for, during that time, the face of the heavens does not change sufficiently to make any perceptible difference—by obtaining,



then, within ten minutes, the exact time when any individual was born, the skillful artist may predicate the peculiarities and appearance of the body, and foresee the exact turn and disposition which the mind will take. And this, with the same certainty, that the skillful astronomer records the periods when the waters will ebb and flow, on precisely the same rules, and adopting the same groundwork, or basis of calculation. Here then is an opportunity, which we freely, and in the most sincere spirit of impartiality offer, for all sceptics to avail themselves. Let them have a scheme of their nativities erected, and then will the powers of the art be fairly tested.

Horary questions are, as we have before explained in another department of our work, those questions asked at a certain hour, when a person feels his mind seriously agitated concerning the result of any undertaking or important event. A figure is then erected for the minute in which the question is asked, and, if the artist be skillful, and the querist sincere, the answer given will be true and satisfactory, revealing the final conclusion of the business, and its ultimate consequences. The figure for a horary question is erected in the same manner as for a nativity, at the same instant of time, because, as the old astrologers alleged, the one is the birth of the mind as the other is the body. The mind, however, always exists, but the accuracy of the deduction is owing to the effect of that sympathy which pervades all nature, and which is the fundamental principle of all divination. There is nothing in it either celestial or diabolical, meritorious or criminal; and, to propose a horary question, is no more than to ask what it is o'clock, for it is nature herself operating in its usual course. It is the same kind of sympathy which causes the magnet

and iron to approach or repel each other, a detached part of earth to return towards the common centre, the water to approach the luminaries, the responsive sound of one touched musical instrument to another that is touched, and so on, through a hundred more instances, superfluous mention. Of course, the accuracy of the reply must depend in a great measure, upon the skill and experience of the artist, but the slightest trial will be able to afford a striking evidence of the verity of its revelations. Any reflective person must perceive that effects in general are so disproportionate to their causes, that they must proceed from astral influence, for, on what else does the whole fabric of the universe depend for its support, and the laws by which it is governed? To describe the whole to the will of Providence, is merely an equivocation, for that all events depend on the will of Providence was never doubted, but Providence always enforces its will by *natural* means and *secondary* causes, and these are dependent upon the planets, which are only the medium of a higher and controlling power. If, therefore, a stubborn dealer in matter-of-fact—one who will believe nothing but what he can distinctly see—chooses to allege that the art is vain and delusive, unworthy of credit, and deserving only of ridicule, let him dare the artist to the proof, by the construction of a figure which should reveal to him the events of his past life, and if he depart not, on the morrow, “a sadder and a wiser man,” his bigoted pertinacity must be great indeed. Yet this is the only way in which the asseverations of the astrologer can be satisfactorily confuted, and those who are unwilling to abide by this ordeal are unworthy of advancing an opinion upon the subject. Sir Walter Scott in his notes to “Guy Mannering,” relates



some singular particulars which fell under his personal observation, and which ever after caused him to venerate the mystic science. As there are, doubtless, in the student's memory, we need not recapitulate them here, but in the next, we shall endeavor to *focus* a few facts on the subject, that may tend more clearly to establish this great department of natural philosophy.

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## HERMETIC BROTHERHOOD.

TEMPLE TALKS.

### IMAGINATION.

Ruskin says: "It seems to me, the first function of imagination is the apprehension of ultimate truth. Truth, aspiration and hope, have their roots in the imagination. God reaches man through this faculty and in it He walks and talks with man." It is readily seen it is not fancy for in that state of mind we find foolishness and superstition; while imagination in man becomes alive through intense desire and prompts deeds.

Imagination is a force in the creative energy of man, and it may act instinctively without any conscious effort of will, nevertheless all operations of the will must necessarily act through the imagination. Paracelsus wrote: "Man has a visible and invisible workshop. The visible one is the body, the invisible one his imagination."

The realm of the imagination is the whole universe of the created, limited and composit

The material of the imagination is also found in this universe of ours in an endless variety; therefore, to equip the mind with material for its best ideation, we must be close observers and our storehouse of knowledge *full*.

If it is possible for the mind to construct and create in

sense form as well as restore, can we not speak of the foundation as being reproductive, constructive and creative imagination? Can we not classify this imaginative material still further and call it natural, logical or poetical? For by close observation we find in the natural it follows Nature's order of suggestion and association. Logically the sequence works inductively or deductively, while in its poetic effects imagination appeals to our sense of the beautiful.

Between imagination and fancy there is a distinction that fully exhibits their nature through different manifestation of the same power. Imagination, the highest exercise of the two faculties, creates by laws more closely connected with reason; it has strong emotion as its actuating and formative cause, aiming at results of a definite character.

By studying fancy we find it relates to the surface in which a great part of life lies, and is governed by laws more allied to association. Its actuating spirit in feeling is of a joyous versatile character, seeking always to please by unexpected combination of thought and extreme contrasts. It is affected by inclination prompted by caprice rather than reason; but when it begins to play upon the faculty which forms images in the mind, then it merges into imagination.

In our study of the activities of this power, we can easily determine which of the two faculties are operating. Fancy always amuses and joins by accidental assemblance, surprises that interest the idle, but is silent in the presence of great passion and action.

Imagination operates entirely different. It expands our consciousness and often carries us to exaltation; for in its highest office it is the vision of an inspired soul reading arguments and affirmations in all nature of that which it is driven to manifest; but when the soul is liberated from any of its intense activities and at leisure, and begins to speculate with resemblance and types for amusement and not for the moral end, we can readily call this operation of the mind fancy



On investigating another plane of the mind's activity we find imagination is prolific; coming from it all literature, science and art, the horrible and grotesque, as well as that wonderful element beauty—equilibrium of will and intelligence as the Kabbalah defines it.

All is made possible through the power of forming images in the mind, by developing and intensifying the idea which first exists in the realms of thought; then by contemplation the mind gradually begins to perceive that the idea can be used, even made practical; desire springs into play and by the action of the will this idea is developed into manifestation. Thus it converts the passive conception of the idea into active imagination that *can* create (degeneration of the body as well as construction) things not yet manifested.

It is well to study the difference between words that imply states of consciousness, for it is rightly said by a great writer: "He who has imagination without learning, has wings without feet." Therefore, let us look at our subject from another standpoint, the brain.

The ideas of sense-forms it is said, originate in the sensori-motor ganglia; destroy these and imagination ceases as certainly as sensation and perception. Take out the optic-ganglion and we not only fail to see, but fail to imagine anything as seen, even darkness. While sight is thus affected no doubt hearing, smell, touch and motion can be destroyed; still imagination is the mind's power to hold up before itself for study the mental states it has recalled, and by this function the mind idealizes its preceding states: "perceiving by sense what is present and form ideas of what is absent," as it has been aptly said.

It is well to remember, the power of ideas does not depend upon the intensity of an occasional or the original sensation, but upon the amount of feeling stirred by their first sensation. Here we may look for reproductive imagination to play a part.

Ideas called brilliant are not necessarily more intense

than dark or evil ones; for ideas good or bad are vivid whose accompanying sensations hold our attention and interest to such a degree, that constructive imagination might readily begin to build and carry them to that dangerous pitch where sense-forms are mistaken for realities, thus making "cowards start at their own shadows." To avert this expression of imagination it is wise not to indulge in pessimistic thought to any extent, for it increases evil and diminishes the power of good. Optimism works the other way, bringing out good, happiness and forming better thought-habits; thus through close study we find imagination is for all powers like unto a telescope, we can use either end and its use determines its value.

Dreaming has a place in this subject under consideration for it plays along the line of constructive imagination, being quickened in its superabundance by the withdrawal of the primary control, and ideas become both relative and more intense than in the awakened state.

Somnambulism, natural or induced, is but dreaming made more active in which imagination is quickened and controlled from without.

Reverie is a kind of self-induced hallucination, in which we dream while awake. It takes very little study to decide that it is not wise to indulge in this kind of idle thinking. Ordinarily it is passive and follows a train of fancies running along the line of least resistance, and is more difficult to control than evil thinking, which can be quickly banished from the mind.

The constructive imagination of the brain-workers is very different from the brain that indulges in reverie. Literary, artistic or musical composition workers, seek along the line of greatest resistance; this involves severest mental discipline resulting in substantial mental products.

Creative imagination is not strictly true of a human mind except in a relative way; there is something back of that which might be termed differently. For the time being



let us look at it as simply the creation of sense-forms never conceived of before and does not depend so much upon vivid power of imagination as upon that which comes through the channel of inspiration or the splendid gifts of trained genius; such as artists, musicians, sculptors and all masters of creative art.

FRANCESE I. ROGERS.

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### KARMA AS INFINITE PATIENCE.\*

Sir Isaac Newton, in formulating his first Law of Movement, gave expression to one of the modes of Karma on the physical plane, when he said: "Action and Reaction are equal and opposite in direction." Science proclaims the law of Cause and Effect. Logic builds upon the principle that consequences are true to their antecedents. Mr. Mill says: "Invariability of succession is found by observation to obtain between every fact in Nature and some other fact which has preceded it." All of our common experience, indeed, teaches us to act according to our estimate of the consequences to follow; so that we work or rest, indulge ourselves or make sacrifices, scheme and plan, eat and drink, for the most part with a regard to the effects of these activities upon our life as a whole. We do not, perhaps, recognize this law of Cause and Effect by its Oriental name of Karma, but we show ourselves perfectly familiar with its working on the physical plane and in the realm of thought.

The religions of Christendom, alone, form an exception to this acceptance of the law. Although all great teachers have proclaimed with one voice, "Whatsoever a man soweth, that shall he also reap," and although we find it distinctly

set forth in the scriptures of all ages, still many Christians seek to find an escape for the sinner, by which his "reaction" would not be "equal and opposite in direction" to his action. Others, with greater courage and sincerity, recognize the universal presence of the law of compensation in the visible world, and are seeking the principle of eternal and universal retributive justice, which shall secure to every man the exact reward of his deeds, infallibly repairing human wrongs—ever making for readjustment tending to equilibrium in the physical, and harmony in the moral world.

This idea of justice, seen as Equity, Love, and Mercy, is far from finding any intelligible expression in the western religious teaching, but in the Orient it is known as the Law of Karma, and is one of the fundamentals of true living.

In the Occident, where the opinion prevails that we have but this one life in which to work out the salvation, each one of his own soul, there appears to be great inequality in the distribution of Nature's benefits; for some men are born poor and others rich, some are intelligent, others imbecile, some live many years, others but a few moments, nor can the justice of God be seen by those whose whole life is one long agony brought about through no fault of their own in the present life. The heart of the "Good Man" of the Western world, who knows no other teaching, aches for these tortured souls and sometimes he turns perforce away from all religions—an atheist or an agnostic.

The oriental conception of God is far other. It shows us a God of strict and impartial justice, it is true, meting out to every man what that man himself has earned and so created in the realm of cause and effect. But it shows us also a God of love and mercy in the numberless opportunities which are given the individual of triumphing over his lower nature. Not one life but many are seen to be necessary to accomplish so stupendous a task, and so the soul is offered a countless series of incarnations on this



earth and afterwards beyond, during which he will have ample opportunity for self-knowledge and for self-mastery. These afford even the weakest son of the Great Father time and occasion to learn the same lessons as his stronger brother has perhaps mastered in a few incarnations. There is no condemnation for the one who fails, only infinite patience and a new opportunity to try again and ever again until the difficulty is surmounted and the weak place strengthened. The God of Love wills that every soul shall be saved, and it is, indeed, difficult, and almost impossible, under this dispensation of mercy, for one to go astray. If he will not learn by gentleness, he is made to learn by pain, and one single thought or aspiration towards the good, one unselfish, pure desire in the whole life is enough to give that soul another opportunity.

Man comes to earth with a threefold personal Karma. There is first, his whole mass of unpaid debt accumulated from the experiences of all his past lives, and which, so far, he has not been able to work off. This is called in Sanscrit, Samchita. Second, there is the destiny of his present life upon which he is entering, or Parabhdha, being that portion of his Karmic responsibilities which the Lords of Karma, or the Masters who aid in the administration of this law, have selected for him to work off in his present incarnation; and, thirdly, there is the new Karma which he is going to make, or Kriomana. Over the first two of these aspects of the law the man has no control at the present time. In the past they were his own creation since he made the causes of which they are the effect; but now the only field in which he can work is the third—that of accepting the old conditions and weaving them into a new future.

This, then, must be his task henceforth, humbly and cheerfully to accept his life as he finds it, to let the pendulum of human circumstance swing as it will from side to side, but always remain himself, poised at the center—to set his affection upon those things which are above and to do good to all men.

\*Bulletin of the Oriental Esoteric Center, Washington,  
D. C.

\* \* \*

### THE BATTLE WITH NIGHT.

I walk near the edge of a great precipice,  
The jaws of death yawn from a deep, dark abyss.  
My weak feet do falter, I scarcely can stand,  
And a subtle voice calls me to strange vacant land.

Oh, sinful's the vision,—I know not my way,  
For a pall blights the sunshine to lead me astray,  
And hate fills my heart as the songs smite mine ears  
And fills me with doubt and with dread and with fears.

I hear thee, thou Siren! thou false and untrue,  
Who brought me the cup of the bitterest brew,  
Who pierced me thrice with the deep stains of sin,  
Who holdest the gates of a hell's vale within.

Why should I thus wander,—why should I be thrust?  
Oh, why am I laid in the mire and the dust?  
No one to know—not one understands,  
And I weaken and waver in cold sinking sands.

Oh, the darkness grows black—the waves dash the shore,  
A mocking voice calls me, yea, over and o'er,  
“Come onward, thou fool, thou blinded and slain,  
Come onward again to the valley of pain.

“Who guideth thee now, who leadeth the way?  
Who brought thee the light and the truth and the day!  
Why dost thou wander—why art thou weak?  
You who boasted so oft of a voice that would speak.

“Of a garden where bloometh a rose true and fair  
Where the perfume of lilies is waft on the air,



Oh, where is thy garden—where is thy rose?  
They're buried for aye in a garden of snows."

"Now find it—now find it, thou fool, and strive on  
And search for thy garden, thy fair Rose of Dawn,  
But watch well thy way for I hold a light  
That leadeth thee far into doom dark as night."

"Ah," laughed the voice, cold, subtle and grim,  
"Is this the fair child of Love's olden time hymn?  
My web I draw tight, and laugh as you walk,  
I lead thee—I lead thee, and thus I shall mock

"Thee, and thrust thee and rive thee with death,  
So listen and strive 'gainst my sin poisoned breath.  
Go onward—go onward, yea, we will it so,  
And lead thee again to the garden of woe."

\* \* \*

Oh, can it be true that this web born of night,  
Doth hold me enthralled from the truth and the light?  
Oh, God, art Thou near?—dost Thou turn from me now?  
Wilt Thou never remove this cruel thorn from my brow?

Must I wander on, on, for aye in my shame?  
And carry forever the weight of a blame?  
I cry to Thee oft in my sadness and care,  
For the weight of the cross is so heavy to bear.

What wilt Thou? yea, Thou who art wondrous and kind!  
Why must I roam in these dark paths that wind?  
Is there no hope, no succor, no rest?  
Must I forever be held from thy breast,

O'ercome in my weakness, my sorrow and pain?  
There's no one to lead me, no one to explain,  
And I bow 'neath the weight of the mocking and blight  
And struggle on, on, in the battle with night.

\* \* \*

I hear a soft voice from a far southern clime,  
It mingles and soars in melodious rhyme,  
"I love thee—I love thee," in tones soft and low,  
"Strive onward, strive on, and the way thou shalt know."

"I hear thee cry oft with the weight of thy cross,  
I see thy tears fall in thy grief and thy loss,  
Yea, yet I am with thee always, to the end,  
Oh, hearken, thou chosen, and blessings I'll send."

"There are many around thee who love thee well,  
And you in your blindness foolish doubts cannot quell,  
How can they lead thee, when thy Lord alone knows  
The reason and why thou wert steeped with thy woes?"

"How can the night nymphs veil thee from right,  
When thy God and thy Master hath promised thee light?  
Ah, lift up thy voice in softest refrain,  
And sing the old story again and again."

"For thou art much loved, to thy God thou art dear,  
So why dost thou weaken and grow faint with fear?  
No one can tell thee the way but thy Lord,  
No one can speak thee a comforting word,

"For that is thy mission, and in time thou shalt know  
All the joys of awak'ning thy trials shall show  
Unto others the bitterness in which you walked  
And how you were thrust, and jeered at and mocked  
As only One Other, who came fraught with love  
To give to this world this rich gift from above.

"And thou wert ordained in the ages ago,  
To search far and wide for this fair Rose of Dawn,  
And when thou art purer, more chastened, and true,  
This wonderful gift shall be given to you."

EDITH KEENE.



## SPRING AND ITS SUNSHINE.

Founded, as the great principles of the celestial art are, on the unerring and immutable laws of nature, it is from this source that we must ever derive our strongest and most striking proofs of its truth. Antagonistical as its wild and wondrous doctrines are to the belief of the mere collector of dross—the sordid votary of Mammon, who, in his engrossing worship of that idol, forgets all other—the student of nature will know from experience the value of its mystical lore, and estimate its revelation accordingly. Who is there so dead to the influences of the external world that feels not the awakening of fresh vital currents in his heart when the sunshine of the first spring morning—the bright phase of that grand cycle of the seasons that is passing unchangingly around us—falls upon the worn and winter-shaken frame? The tremulous vibrations of the young buds, roused into life by the re-ascending sap—the broad, unclouded canopy of azure that spreads from horizon to horizon—the warm breath of the rustling zephyr—the thrilling warbling of the deep-voiced birds—are all so many chords attuned to the melody of his soul; and he feels his nerves braced, his lungs expanded, and his depressed hopes raised, by the same power that has touched the dormant form of nature with her fairy wand, and bid her rise into life and beauty. Whence is this mighty influence? Is it merely that we are emancipated from the bleak gales and stormy snow showers of winter? Is it that a harbinger has appeared of the glowing summer, and the gauzy, luscious autumn?—or are there other occult agencies that produce this change? Let us consider. The sun has just entered the first point of Aries, and, when in that sign of the zodiac, we know its power of forcing electrical influences, and generating a springiness and elasticity in the atmosphere is greater than at any other period. Have we not now given a clue to the solution of the problem? Is not the vast resurrection of

nature mirrored in the features of this holy festival? Behold, then, the cause of this union of the past and present; and remember that through all time and all space there will ever be found, on examination, a complete fitness, a *oneness*, reigning through all and in all, which merely requires to be investigated to be found. There is no jarring, no discord, no contrariety of time and commemoration in the universe. All is "one entire and perfect chrysolite."

Whilst the sun, then, is in Aries, we find stronger electrical influences prevailing, and it is to this source that we trace the reanimation of the vegetable kingdom at this period. The seed fructifies, and drawn to the surface of the earth by the attractive force of the sun's rays, becomes a flower. The bud expands into a blossom, the shrub puts forth its frail, green leaves, the pathways in the woods are spangled with the daisy and the primrose, and man—proud man, *denying the influence of that very power on which all his feelings, and even his very existence, depends*—woos with bare brow the freshening air, and sighs for repose in the green bosom of the country. Even the very shadows bear with them a galvanic current, and hasten the growth of these bright and beautiful children of earth. Should not, then, the arrogant and presumptive lord of all feel gratitude in every vein for the bounties thus accorded him, and pause ere he deny what he will not trouble himself to understand? In his knowledge of the second causes that produce these changes, let him turn with abashed humility and reverence to the *first*.

THE ASTROLOGER, 1845.





## BOOK REVIEW.

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