

THE OCCULTISM IN THE SHAKESPEARE PLAYS

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The Occultism in the Shakespeare Plays by L. W. Rogers

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L. W. ROGERS

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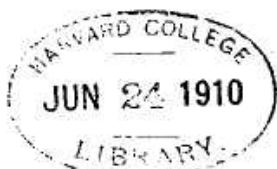
BY
L. W. ROGERS

THE OCCULTISM
IN THE
SHAKESPEARE
PLAYS

By L. W. ROGERS
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"Self Development and the Way to Power," etc.

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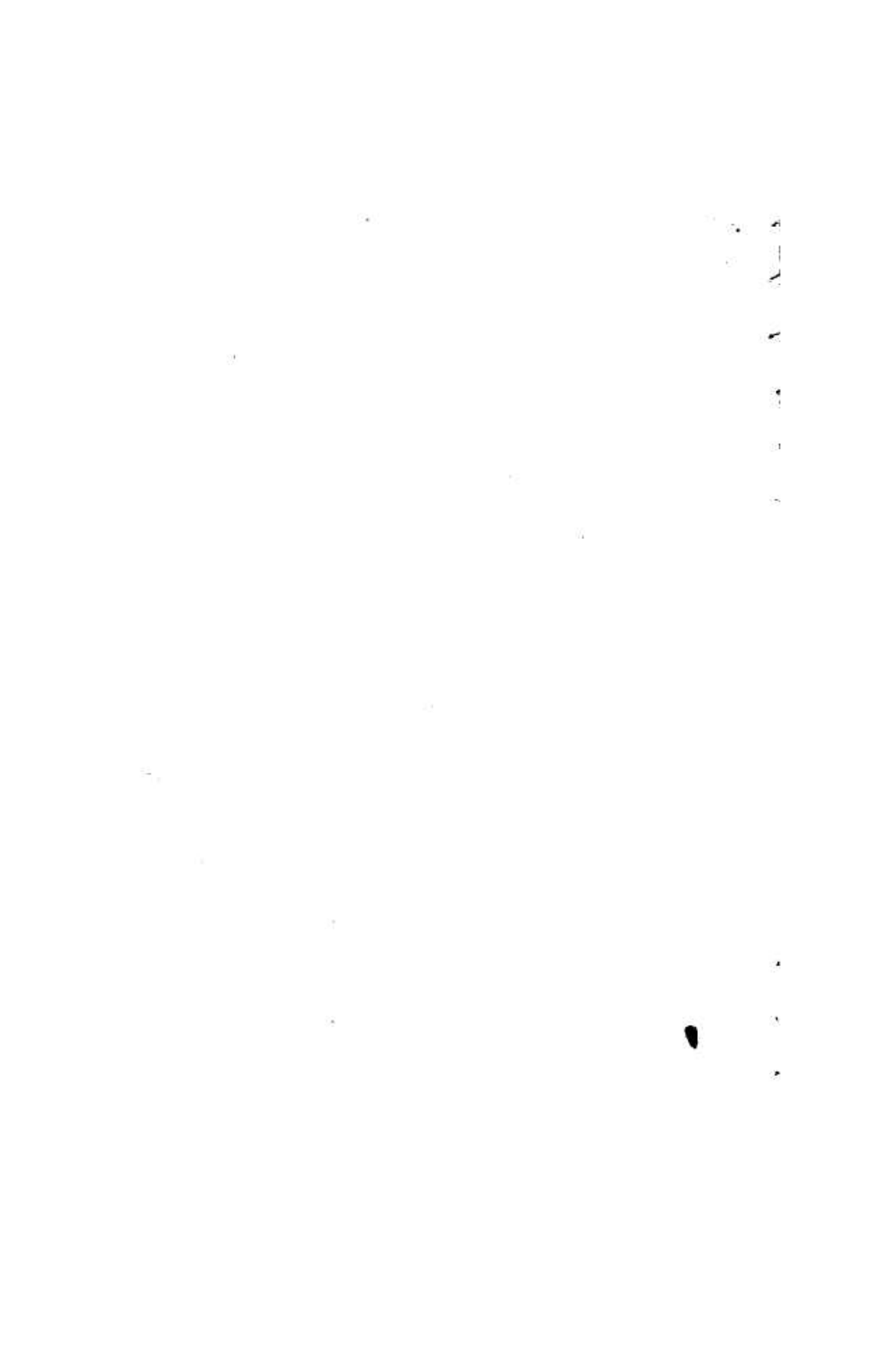


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*"There are more things in heaven and earth, Horatio,
Than are dreamt of in our philosophy."*

—*Hamlet.*



THE OCCULTISM IN THE SHAKESPEARE PLAYS.

A consideration of the occult teaching to be found in the Shakespeare plays need not involve the question of their authorship. Perhaps most students of occultism who have given any time to the examination of the literature of the Shakespeare-Bacon controversy have found such powerful arguments pointing to Bacon as the author that the matter is, for them, settled. Be that as it may, we are not for the moment concerned with the authorship of what the world of letters is substantially agreed in regarding as the most wonderful and profound delineations of human nature extant. Whoever produced them they are our possession, for our instruction and entertainment. Regardless of their origin we can study them for their intrinsic value — especially for the great heart-lessons they teach — and reflect that such gems from any other pen would have like worth. } R.T.

That the author of these plays was no ordinary mortal the most superficial reader knows and that his marvelous knowledge of nature extended beyond the physical world is at once obvious to the student of occultism who reads them. He "holds the mirror up to nature" in such fashion that it is difficult to understand

how even the materialistically blinded can fail to see beyond the boundaries of the purely physical and grasp the fact that we are being given a truer picture of mother earth than material senses can paint. The occultism in the plays is altogether too extensive and too prominent to be called incidental. It stands out, bold in its challenge, in the most important of them, in both tragedy and comedy, and is a fundamental part of their life and purpose. There are some who may see a deep undercurrent of mysticism in his work, not to be grasped without the faculty of reading between the lines, but aside from that some of the plays teem with the most obvious occultism. In three of his greatest tragedies — and it is worthy of note that they are precisely those that are most popular in our materialistic age — the return of the dead is introduced, while in the plays as a whole we have nearly the entire catalogue of occult phenomena. There is definite prophecy of the future exactly fulfilled, there are descriptions of clairvoyance, prevision in dreams, ceremonial magic, the control of the elements by an adept and descriptions of the nature spirits. In short, from the solemn tragedies of *Hamlet* and *Macbeth* to the rollicking comedy of *A Midsummer Night's Dream* his stage is peopled impartially with the varied denizens of both worlds. In limited space one can do but little with a subject upon which a volume might be written with profit, but some of the striking occult features in a few of the plays can be dealt with, and we shall see that the great poet-dramatist possessed a knowledge of the