

QUEENSLAND, ROSICRUCIANS, AND A *STRANGE STORY*
— ASPECTS OF LITERARY OCCULTISM

The Colony of Queensland was founded by separation from New South Wales in the year 1859. Sir Edward Bulwer Lytton (1803-1873), a Cambridge graduate, prominent novelist and Rosicrucian, was Secretary of State for the Colonies at the time, in Lord Derby's Ministry. He appointed Sir George Bowen to Governorship of the new Colony. As Jean Farnfield remarks in her *Frontiersman*, Sir George ". . . had obtained his governorship through the patronage of Edward Bulwer Lytton . . ."¹ On the 29 April 1859, Lytton wrote to Sir George:

I have the pleasure to inform you that the Queen approves of your appointment to Moreton Bay, which will henceforth bear the appellation Queensland . . .²

It is clearly the remainder of this same letter that brings Manning Clark to observe that "Bowen had received excellent advice from Bulwer Lytton, about fairness, impartiality, the utter absence of vindictiveness and spite, and that magnanimity which is so opposed to the merely sharp and clever . . ."³

Mrs Campbell Praed, the Queensland novelist, knew Sir George personally. She mentions his despatches to Bulwer Lytton and that Sir George "revels in classical allusions, quotes Horace, and compares the Darling Downs to Thessaly, the Main Range to Pindus and Olympus, and the river Condamine to Peneus. It will be seen that an occasion arose for old university graduates to rub up their Greek and Latin and that a fresh culture was imported among the stockmen and shearers, who read the reports of their new ruler's speeches."⁴ She mentions that in Brisbane then there were "7000 souls possessing fourteen churches, thirteen public houses, and twelve policemen . . ."⁵

In the *Dictionary of National Biography*, we are told of Sir Edward Bulwer Lytton that "Queensland was . . . separated from New South Wales during his tenure of office, and a town in each colony is named after him." However, this appears to be a misleading summary by the Biography's contributor, L.S. (presumably Sir Leslie Stephen), of information provided by

Lytton's grandson in his *Life of Sir Edward Bulwer*, namely: "The two colonies which chiefly occupied his attention were Australia and Canada, and in both these colonies there are flourishing towns today which bear his name." There is no town of Lytton in New South Wales. But there is a town of Lytton in British Columbia. In Queensland, Lytton lies on the south shore of the mouth of the Brisbane River. Indeed, a ship leaving Brisbane and approaching the mouth of the river would finally run through the Lytton Reach, past the Bulwer Island Wall on the north side, and past the Lytton Wall on the south. Lytton Hill lies here on the south side. Nowadays, the Moonie oil pipeline terminates at Lytton, near the Quarantine Station, and the Amoco oil-refinery is located there. Bulwer Island is the site of the Ampol refinery. No doubt, these river-mouth locations originally would have seemed to be pre-eminently suited to widely perpetuate Lord Lytton's name, particularly to travellers, but the course of development has relegated them to industrial estates, by-passed by air-traffic to near-by Eagle Farm airport.

Three years after the founding of Queensland, there appeared yet another of Bulwer Lytton's writings, a work said to have originated in a dream: *A Strange Story – An Alchemical Novel*.⁷ The story, told in terms of mid-nineteenth century medical science, philosophy, occultism and romance, is set in England and Australia; it centres on a relationship between a man and a woman as a focus of spiritual, mystical development.

Lytton was of course a famous novelist of the day. As early as 1844, R.H. "Orion" Horne wrote in his *A New Spirit of the Age*, "Sir Edward Bulwer Lytton is a great novelist; his name will rank among the masters in the art . . ."⁸ And twenty years later, Nassau W. Senior, in his *Essays on Fiction*, stated that Lytton's works were those of ". . . one of the most remarkable novelists, of this age of novels; of a novelist of European, indeed, of more than European celebrity. Sir Edward Bulwer Lytton is read, original and translated, wherever Spanish dollars are spent or English porter is drunk."⁹ His novels were popular in Australia. Lytton has been described as a pioneer, both of the Victorian "occult" novel and of the "domestic" novel. His earlier occult novel, *Zanoni – A Rosicrucian Tale*, 1842, appears to have been a timely tapping of the vein. Together with *A Strange Story*, it still sells at the present day, benefiting from the renewed interest in occultism. More generally, how-

ever, Lytton is perhaps best known for his novels based on classical history, an interest stemming from his association with Macaulay at Cambridge, such novels being *The Last Days of Pompeii* and *Rienzi – The Last of The Roman Tribunes*.

In Australia, there has been a marked, if at times covert literary interest in occultism, particularly of a spiritualist and theosophical kind, during the latter part of the last and the early part of this century, an interest that still awaits comprehensive examination. Certain writers have received attention. Dorothy Green, for instance, has pursued Henry Handel Richardson's interest in spiritualism in some detail and has indicated something of the spiritualist "milieu" in Australia at the time. She writes: "Spiritualism emerged in the United States in the 1840s and swept through northern Europe in the late sixties and seventies. A ripple of its wave reached the shores of Victoria in the fifties and gathered strength in 1869, when Dr Walter Richardson [Henry Handel Richardson's father] became the first president of the Victorian Association for Progressive Spiritualists."¹⁰ Colin Roderick has observed the large role that occult studies played in the writings of Rosa Campbell Praed.¹¹ The present writer has briefly drawn attention to spiritualist aspects in the work of Christopher Brennan,¹² Norman Lindsay and Hugh McCrae.¹³ There is a marked presence of this Victorian, or rather late nineteenth-century European phenomenon in Australian writers. Even a work as recent as Patrick White's *Voss*, published in 1957, can make successful literary use of the occult theme of "soul rapport" over long distance, essentially because the story is set back in the last century, that is in a period particularly favourable to currency of such a theme. Lytton's *Zanoni* had presented the same theme in 1842:

. . . There is, therefore, a certain ecstatical or transporting power, which, if at any time it shall be excited or stirred up by ardent desire and most strong imagination, is able to conduct the spirit of the more outward, even to some absent and far-distant object.¹⁴

And there is ample testimony for the ubiquity of spiritualist ideas later in the century. For instance, Daisy Bates, who had temporarily returned to London from Australia, was earning her living in the 90s as a journalist on W.T. Stead's well-known psychic quarterly *Borderland*,¹⁵ described as a product of the intellectual climate of the day. She speaks of "shoals of women

ennuantes, idle and occupationless" who were searching in spiritualism for relief of soul.¹⁶ She states that "The educated of those days liked to dabble in the glorified magic called spiritualism."¹⁷

However, let us return to Queensland, and consider Mrs Campbell Praed (1851-1935), the author of some 45 novels, many of which relate to occultism. She had read Lytton, believed in communication with the dead, in reincarnation, in "Nature-beings," "oddylic force," and so on. She was a best-seller in her day, in Britain and America.

In her autobiography of her early Queensland years, Rosa Praed writes of husking corn-cobs on the family property, and goes on to say:

Then, when we were tired of shelling, what a deliciously odorous resting-place the heap of corn-husks made! How we used to enjoy, in those intervals, ranting forth pages from our favourite authors. *Ossian* sounded fine in the corn-hut; so did Bulwer Lytton, whom we still considered a model of English prose. Even now I can bring back the swing and rhythm of one gorgeous paragraph in 'The Last of the Barons,' running, if memory serves me faithfully, like this: 'Prank thy halls, Oh Westminster, for the triumph of the Lancastrian King; or open thou, O grave, for the saintly Henry and his noble son. The Kingmaker goes before ye to prepare your thrones among the living, or your mansions amidst the dead.' Whizz! whizz! Splutter! splutter! One of the boys grinds out the last of the yellow grain, and Lord Lytton's flowers of rhetoric die under an assault of shelled cobs.¹⁸

Her links with Lytton were closer than merely happening to live in a Colony, over whose birth Lytton had presided. She had married Arthur Campbell Mackworth Praed in 1872. He was the nephew of the English poet Winthrop Mackworth Praed, who had won the Chancellor's English Verse Medal in 1823 with his *Australasia*,¹⁹ a long poem referred to in Australian literary histories. It was this same Winthrop Praed who had exercised a decisive attraction on the nineteen-year old Lytton at Cambridge, catalysing him from a languid isolate into a socially valued activist.²⁰ Lytton is reported to have been introduced to readers of *Knight's Quarterly Magazine* by Praed in an editorial causerie, dated from Trinity College on April 1, 1823, and printed at the end of the first number:

I have a friend who writes more verses than any man under the sun. I will engage that he shall spill more ink in an hour than a County Member shall swallow claret, and dispose of a quire in less time than an Alderman shall raze a haunch.²¹

In 1876, the Australian Praeds, Rosa and her husband, went to live in England. She commenced writing in about 1880, her first novel being *An Australian Heroine*. A brief glimpse into Mrs Praed's London situation is afforded by "A Lady's Letter from London," published in *The Sydney Morning Herald*, 15 November 1902:

It is, as I was saying, the time of the year when all new things come, especially the newest books. Mudie's Library is besieged every afternoon, and his carts roll, heavily laden with the latest impressions sent in by the publishers. I, scenting interest, ordered Mrs Campbell Praed's latest work, *My Australian Girlhood*. In this book Mrs Praed absolutely struck fresh ground on an old subject. I am as nearly as possible a contemporary of hers. We were girls together in Brisbane when Governor Blackall [second Governor, 1868-71. Died in office] held sway, succeeding Sir George Bowen, whom I often met at Mrs Praed's London house — that wonderful house in Norfolk-square, with the lemon-yellow drawing-room and the sealing-wax red dining-room, hung with native weapons, spears and bits of tappa. . .²²

Rosa developed at this time an interest in occultism and spirit mediums as a source of material, both for novels and her own outlook on life, though from the evidence of her autobiographical writings the interest was at least embryonically present back in her girlhood years among the blacks at the time of her reading *Ossian* and Bulwer Lytton.

It has been suggested by Daisy Bates²³ and others that spiritualist mediums draw a large part of their interest from people deprived of intimacy by loss of loved ones. It seems that this deprivation may also be due to an anomalous nature. Lytton, for instance, has been described as unconsciously effeminate and "a dandy of the most elegant type" who had disturbed relations with women.²⁴ Ellen Moers' book *The Dandy — Brummel to Beerbohm*, 1960, devotes a chapter to Bulwer Lytton. After his initial strong attraction for Praed, Lytton is said to have stood at the age of 21 years at the grave of an early love throughout the entire night. Later, he recalled:

"What I suffered in one long solitary night, I will not say. At dawn I turned from the place, as if rebaptised or reborn . . ." ²⁵ This experience finds repeated expression in Lytton's novels. Lytton married, but the relationship ended in legal separation in 1836. It is reported that about this time he was reading works on the "so-called occult sciences." Lytton's grandson says of Bulwer's life that "Ill-health and great loneliness are features of it." ²⁶ In his utopian novel, *The Coming Race*, 1874, Lytton proposed a virtual reversal of the roles of the sexes, in the interests of "conjugal bliss." (p. 229)

Of Rosa Praed, we learn that "Mrs Praed's private life was one of sadness: She was early estranged from her husband; one son died in an automobile accident, another was killed while big-game hunting in South Africa, and the third shot himself; her only daughter was a deaf mute. Rosa Praed herself was an exile . . ." ²⁷ Colin Roderick, in his *In Mortal Bondage - The Strange Story of Rosa Campbell Praed*, states that Mrs Praed left her husband so as to live with the spiritualist Nancy Harward, who wrote under the name of Winston Kendrick. Roderick hints at "psychological perversion" ²⁸ and tells us that "A kind of spiritual Lesbianism possessed both women and pervaded their life." ²⁹

Roderick tells us that Mrs Praed was ". . . one who had prepared by family tradition and earlier experience for a ready acceptance of the theories of Theosophy." ³⁰ He states that "She was a Christian in religion and a Theosophist in philosophy" ³¹ and that she attended Theosophist gatherings at the home of the Sinnetts, important figures in Theosophical history. ³² A.P. Sinnett was, among other things, the author of a widely read book, *The Occult World*, 1882. (He was also the brother of Frederick, who wrote *The Fiction Fields of Australia*, 1886.) ³³

This information may suggest no essential connection between Mrs Praed's views and those of Bulwer Lytton, since the Theosophical Society, the London Lodge of which was founded in January 1883, is generally held to be based on the orientally derived ideas of Madame Blavatsky (1831-1891). Thus, Francis King, in his *Ritual Magic*, writes: "In the latter half of the nineteenth century two exotic and seemingly new developments of traditional occultism attracted widespread interest in England. They were American spiritualism, in many

ways merely the old cult of necromancy in a nineteenth-century guise, and Madame Blavatsky's Theosophy, a watered down synthesis of Hindu and Buddhist religion."³⁴

On the other hand, it has been claimed that Bulwer Lytton was the true, if unacknowledged source of Madame Blavatsky's ideas. For instance, C. Nelson Stewart, in his *Bulwer Lytton as Occultist*, 1927, states that "If one were asked to name the book which more than any other provided a matrix for the building-up of modern theosophical philosophy in the English language, *Zanoni* seems the inevitable choice."³⁵ Professor E.M. Butler, in her *The Myth of the Magus*, says much the same thing.³⁶ And S.B. Liljegren, in a work published in the English Institute of Upsala University, in 1957, maintains that Madame Blavatsky, in her chief work *Isis Unveiled*, 1877, written in New York and allegedly dictated in part by telepathic contact with the Master Narayan then living at Tiruvallur in Southern India, drew without acknowledgement on Bulwer Lytton's novels to found her Theosophical movement. In particular, says Liljegren, she drew on *Zanoni* and *A Strange Story*, despite her insistence that India was her only source. Liljegren examines the question in a general way in his *Quelque romans anglais source partielle d'une religion modern*,³⁷ 1930, and reiterates in his 1957 work, *Bulwer Lytton's Novels and Isis Unveiled*, "the fact that she owed her beginnings in Theosophy and its teachings to Bulwer Lytton."³⁸ He writes of Blavatsky's "youthful admiration of the English novelist, which was shared by young girls as well as many other people of a high-strung and superstitious turn of mind all over the world . . ."³⁹ He then turns to the details of Blavatsky's work in support of his thesis. He contends that the Veil of Isis cannot be referred to India, but must be referred to Egypt in accordance with Blavatsky's great inspiration, Bulwer Lytton, and that the references in Lytton's *Zanoni*⁴⁰ to *Das verschleierte Bild zu Sais* (the veiled image of Sais) had led Blavatsky to an occult tradition in which the veil refers to the goddess at the temple of Sais. And so on. It does seem that Liljegren has a case and that Madame Blavatsky was presenting her English audience with local material in exotic guise.

Thus Bulwer Lytton appears as a seminal figure in Theosophical thought. Accordingly, it is not surprising to find that Mrs Praed's "occult" novels exhibit many features in common with those of Lytton, though she of course is not unique in this

respect. Marie Corelli, Rider Haggard, and others, were highly successful exponents of similar themes pioneered by Lytton. Although there is not space for extensive examination here, a brief comparison of Mrs Praed's *The Brother of the Shadow*, 1886, with Lytton's *A Strange Story*, 1862, may serve as an example of affinities to be found in other works also. Both of these works are still available: *The Brother of the Shadow* was reprinted in 1976 in New York, and *A Strange Story* in 1973, in Berkeley and London.

The Brother of the Shadow was commissioned of Mrs Praed by Lytton's publisher, George Routledge and Sons. It concerns Dr Lemuel Lloyd ". . . about forty," a medical practitioner who "became a student of Paracelsus, Jacob Boehme, Van Helmont, and the Kabalists. Oriental lore fascinated him. Swedenborg partly lifted the veil of spiritual mysteries. He was conscious of strange forces in himself. The desire for occult powers possessed him like a thirst. . ." (p. 14) Dr Lloyd is in love with a married woman, whom he wishes to entice away from her husband. The novel culminates, as does *A Strange Story*, in a magical ritual that is to secure for the villain the object of his heart's desire. He is given to understand before enacting the rite, that "he calls into activity the most subtle and deadly potencies . . . allied to Humanity. He vitalizes by his will Elementals of the Borderland most dangerous to the rash intruder . . ." (p. 147)

The ritual begins: "The chamber was prepared. The mystic pentagram had been traced. The magic lamps were lighted. Strange and horrible substances burned in a brass brazier placed within the cabalistic circle . . . Murghab [an initiate from the East] stood in his white robes and crimson insignia, erect, demoniacal and magnificent . . ." (p. 149) As in *A Strange Story*, man and wife are finally reunited and the villain who sought mystic power is vanquished: "The struggle was ended. The ordeal past . . . He gazed silently at the woman he loved . . . He knew that the deadly current had rebounded upon himself . . . and he was alone with Death." (p. 158)

Writing to his son, Edward Bulwer Lytton said of his *Strange Story* ". . . I have no doubt in my own mind that it is my highest, though not my broadest work, of prose fiction . . ." ⁴¹ It too is the story of a "shadow" cast on its heroine: Lilian Ashleigh is the lovely, innocent fiancée of Dr Allen Fen-

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BY M^{RS}. CAMPBELL PRAED

wick, a physician who is writing an "Ambitious Book, reducing to rule and measure the Laws of Nature."^{4 2} Margrave, a young man of "strange beauty" but also cruel and self-centred, seeks to influence Lilian, so as to gain Fenwick's aid in a mysterious experiment. Lilian grows abstracted and strange. Fenwick is alarmed that Margrave is secretly influencing her. She becomes increasingly lost to Fenwick in a dreamy torpor. Fenwick's old friend Julius Faber returns from travels so as to deal with an impecunious nephew: "He has youth, strength, plenty of energy, hitherto misdirected. I shall take him from the Old World to the New. I have decided on Australia."^{4 3}

Meanwhile Lilian recovers. She and Fenwick are married. But she is again stricken. Fenwick decides to take her to Australia so that an "interest in the actual" may triumph over brooding inwardness.^{4 4} Faber, now in Australia, describes "the wondrous country in which he had fixed his home; the joyous elasticity of its atmosphere; the freshness of its primitive, pastoral life; the strangeness of its scenery . . ."^{4 5} He is writing "at the period of the agricultural panic in the colony which preceded the discovery of its earliest goldfields." But he is convinced that the ground of a luxurious English-style house now up for sale is auriferous. He urges Fenwick to come and buy.

Fenwick arrives with Lilian in Australia, at a seaport, a "then miserable village, which may some day rise into one of the mightiest capitals of the world" and goes on to his "lodge in the wilderness . . ."^{4 6}

Lilian grows calmer but is by no means restored. Though far from Margrave, his Shadow still lies upon her. Fenwick discovers gold on his property but rejects it as worthless compared to Lilian's well being. Months pass. Lilian grows worse. Then "A crazy groaning vehicle drawn by four horses emerged from the copse of gum-trees."^{4 7} It is Margrave, who is weak and seemingly far from being "The guide to the Rosicrucian's secret of life's renewal."^{4 8} He has traversed land and sea to find "the fit place" for his experiment. Fenwick must assist him, a single night will suffice. Fenwick has troubled thoughts:

In thoughts like these the night wore away, the moonbeams that streamed through my window lighting up the spacious solitudes beyond, — mead and creek, forest-land, mountain-top, — and the silence without broken by the wild cry of the night hawk and the sibilant melancholy dirge of the shining

chrysococyx [bronzed cuckoo] — bird that never sings but at night, and obstinately haunts the roofs of the sick and dying, ominous of woe and death.⁴⁹

Margrave has brought attendants with him from the East, including the Veiled Woman, Ayesha. He threatens that Lilian shall die if Fenwick refuses his aid — “I need you and you need me.”⁵⁰ Margrave states that “it is only where the chemistry of earth or of man produces gold, that the substance from which the great pabulum of life is extracted by ferment can be found,”⁵¹ and “It is here, where Nature herself is all vital with youth, that the nutriment of youth must be sought.”⁵² The night for the experiment arrives. Fenwick leads them to auriferous ground: “Along the grass-track I saw now, under the moon, just risen, a strange procession, never seen before in Australian pastures.”⁵³ The air is “parched with the breath of the Australasian cirocco.” They stop in moonlight, on a tableland. A caldron is to be heated now for six hours. The alchemical process, being an invasion of natural order, exposes them to danger from nature-beings, to vast tribes of spirit-creatures. Margrave and the Veiled Woman appear to subdue these spectres. But with the fifth hour “the Bushland beyond was on fire.” There is a graphic description of the fire’s advance. A fire-maddened herd sweeps through the magic circle. Finally, the sun rises in “the suddennes of Australian day . . . fronting the meaner blaze of the forest as a young king fronts his rebels.”⁵⁴ Margrave is dead. The Shadow is lifted from Lilian. The lovers are reunited, soul to soul.

In a letter to Charles Dickens, Lytton wrote that his *Story* had an interior meaning carried out for the first time in terms of the science of demonology. He explained to Dickens that —

Margrave is the sensuous material principle of Nature. Ayesha, with her black veil, unknown song, and her skeleton attendant, Death, is Nature as a materialist, like Fenwick, sees her. Fenwick is the type of the intellect that divorces itself from the spiritual, and disdaining to acknowledge the first cause, and the beliefs that spring from it, is cheated by the senses themselves, and falls into all kinds of visionary mistakes and illusions, similar to those of great reasoners, like Hume, La Place and La March.

Lilian is the type of the spiritual divorcing itself from the intellectual, and indulging in mystic ecstasies which end in the loss of reason. Each has need of the other, and their union is

really brought thro' the heart — Fenwick recognising soul and God, thro' love and sorrow, tho he never recognised them till the mysterious prodigies which puzzled him, had passed away. Lilian struggling back to reason and life, thro' her love and her desire to live for the belov'd one's sake . . .⁵⁵

It has been said that Lytton wanted to depict the famous medium Daniel Dunglas Home in his "wildest romance" but that he invented instead the character of Margrave, who is said to have many of Home's characteristics. Lytton had a ten-year friendship with Home, who is said to have been the model for Robert Browning's poem "Mr Sludge, the Medium."⁵⁶

Odd resemblances have been noted between certain passages in *A Strange Story* and some of the descriptions in the Second Part of a medieval Jewish Grimoire translated by S.L. McGregor Mathers,⁵⁷ an associate of W.B. Yeats in the Golden Dawn. Likewise, there are obvious traditional models for the caldron scene and its ritual at the end of the *Story*. Writing to his son, Lytton commented that "The caldron scene can only be thoroughly understood by those who are made to perceive that it is there the story obtains its diæresis in summing up all symbolical truths of the work." And he goes on to say that "There in the scene of the new world [Australia], where the cave-bride hides the bones of the antediluvian world, there where youth grows out of age in the universal Cosmos, there man seeks to renew his own youth, and there the magician, long estranged from Nature, finds her (Ayesha), Nature whether she be mother or mistress, or both — mistress when science fades away in her lap behind the veil. The art of the story must be judged by remembrance of its interior meanings."⁵⁸ Lytton regarded the end of the story as "the finest thing in point of interior meaning I ever wrote." Nevertheless, he left the whole of the story to be "solved either way," that is entirely by physiological causes or by natural causes of a kind as yet unrecognized by science.⁵⁹

The descriptions of the Australian setting, some excerpts of which have been given above, are interesting and reasonably felicitous. In an essay on "The Normal Clairvoyance of the Imagination," Lytton points out how a writer may "see through other organs than the eyes; describe with an accuracy that astounds a native of the lands which he has never beheld . . ."⁶⁰ The question of Lytton's vision of Australia in his fiction,

essentially in his *The Caxtons*, 1850, is examined from a social perspective by Carol Lansbury in her *Arcady in Australia*, 1970.

There is much more of interest in Mrs Praed's writings, illustrative of her affinity with the Rosicrucian world of Bulwer Lytton.^{6 1}

However, let it suffice here to say that both as Colonial Secretary and Rosicrucian writer of occult romances, Sir Edward Bulwer Lytton played a significant role, not only in the founding of the State of Queensland, but also, through Mrs Campbell Praed, in influencing the occult novel in Australia, if not in the wider world.

NOTES

¹ Jean Farnfield: *Frontiersman*. Melbourne: Oxford University Press, 1968.

² Reproduced in, *The Earl of Lytton: Life of Edward Bulwer, First Lord Lytton*. 2 vols. London, 1913, vol. II, p. 285.

³ Manning Clark: *A History of Australia*, 1978, vol. IV, p. 137. It should be mentioned that this view of Clark's stands in sharp contrast to that of Carol Lansbury in her *Arcady in Australia — the Evocation of Australia in Nineteenth-Century English Literature*. Melbourne, 1970, pp. 80-81, 143-4. Lansbury states that "... Lytton defined Australia in the English literary tradition of Arcadianism" (p. 90) thus distorting his perception of Australian reality. For further information on the reception of Bulwer Lytton's works in Australia, see Elizabeth Webby: *English Literature in Early Australia — 1840-1849*, *Southerly*, no. 2, 1976.

⁴ Mrs Campbell Praed: *My Australian Girlhood*, 1902, p. 120.

⁵ p. 119.

⁶ The Earl of Lytton, p. 284.

- ⁷ Edward Bulwer Lytton: *A Strange Story – An Alchemical Novel*. Edition de Luxe. London: George Routledge & Sons, 1892. This edition will be referred to subsequently.
- ⁸ R.H. "Orion" Horne: *A New Spirit of the Age*. London, 1844, vol. II, p. 197.
- ⁹ Nassau W. Senior: *Essays on Fiction*. London, 1864, p. 235.
- ¹⁰ Dorothy Green: *Ulysses Bound – Henry Handel Richardson and her Fiction*. Canberra: Australian National University Press, 1973, p. 86.
- ¹¹ Colin Roderick: *In Mortal Bondage – The Strange Story of Rosa Campbell Praed*. Sydney, 1948. A somewhat "novelized" account based on a Ph.D. thesis; lacking documentation. Lytton is not treated.
- ¹² Noel Macainsh: Christopher Brennan and "Die Romantik," *Southerly*, No. 3, 1963, pp. 150-163.
- ¹³ Noel Macainsh: Hugh McCrae and the Centaurs, *Quadrant*, October 1979, pp. 19-26.
- ¹⁴ Sir Edward Bulwer Lytton: *Zanoni – A Rosicrucian Tale*. 1842, Steinerbooks edition. New York, 1977. Quote from J.B. Von Helmont (1577-1644), at head of Chapter III, Book IV, p. 219.
- ¹⁵ Elizabeth Salter: The Spirits of *Borderland*, in her *Daisy Bates – "The Great White Queen of the Never Never"*. Sydney, 1973, p. 52-60.
- ¹⁶ p. 56.
- ¹⁷ p. 53.
- ¹⁸ Praed, p. 157.
- ¹⁹ Cf. Derek Hudson: *A Poet in Parliament, The Life of Winthrop Mackworth Praed*. London, 1939, p. 81.
- ²⁰ Amy Cruse: *The Englishman and his Books in the Early Nineteenth Century*. London, 1930, p. 122.
- ²¹ Michael Sadleir: *Bulwer: A Panorama*. London, 1931, pp. 43-4.
- ²² Reproduced in the *Sydney Truth*, 7 April 1918.
- ²³ In Salter, p. 54: "Who in their saner moments would believe that the spirit of a dearly loved wife, husband or child, would come from the other world, enter the body of a frowsy medium . . . and only talk to them through the medium's cockney or provincial dialect!"

²⁴Cruse, p. 147.

²⁵*Zanoni*, Preface by Paul M. Allen. New York: Steinerbooks, 1971, p. 3 (quoted from Lytton's autobiography).

²⁶The Earl of Lytton, *Life*. New York: Steinerbooks, 1971, vol. II, p. 502.

²⁷*The Australian Encyclopedia*, Sydney.

²⁸Roderick, p. 209.

²⁹p. 175. Both women believed Nancy was a reincarnation of a slave of Roman times. The theme is dealt with in *The Soul of Nyria: The Memory of a Past Life in Ancient Rome*, 1931. Roderick asks, "In finding and proclaiming in their intimate relationship a recurring bondage that looked back to Atlantis, did Rosa deceive herself?" (p. 208) As evidence of how seriously the theme of *Nyria* was taken at the time there is the provision of photographic plates of representations of the Emperor Domitian, the Empress Domitia, of Julia, Daughter of Titus, of Demeter, plus a Map of Ancient Rome, together with the Hon. Ralph Shirley's "Critical Preface," which includes quotes from Huxley, Hume, McTaggart and Schopenhauer, in support of the idea of reincarnation. An extract: "Mrs Campbell Praed has been at great pains to discover historical evidences which might serve to confirm or refute *Nyria's* story. The results of these are cited in the appendix, and it must, I think, be admitted that the cases in which *Nyria* appears to be convicted of error or lapses of memory, are singularly few and unimportant. On the other hand, investigation has been successful in confirming a large proportion of her statements with regard to incidents and individuals concerned, as also with regard to geographical details, while the character studies, which form no insignificant part of the record, such, for instance as those of Domitian, Juvenal, Pliny and others, will generally, I think, be admitted to be singularly true to life as far as it is possible for us to estimate them at the present day." (p. 15) However, it is an odd coincidence that Bulwer Lytton's *The Last Days of Pompeii* (1834) contains the story, not of *Nyria* but of *Nydia* who, like Mrs Praed's figure, is also a slave in Roman times. Bulwer's *Nydia* is said to be modelled after the figure of Mignon in Goethe's *Wilhelm Meister*, a figure which is said also to have served him as a model for *Lucilla* in his *Godolphin* (1833) and for *Viola Pisani* in his most famous occult novel, *Zanoni* (1842). There are figures in Mrs Praed's novels which suggest parallels here.

³⁰p. 177.

³¹p. 200.

³²p. 125.

- ³³ First published in *The Journal of Australasia*. Vol. I, June-December, 1886. Reprinted, University of Queensland Press, 1966 (ed. C. Hadgraft). A.P. Sinnett wrote two novels, *Karma* (1885) and *United* (1886).
- ³⁴ Francis King: *Ritual Magic in England – 1887 to the Present Day*. London: New English Library, 1972, p. 31.
- ³⁵ C. Nelson Stewart: *Bulwer Lytton as Occultist*. London, 1927, p. 1.
- ³⁶ E.M. Butler: *The Myth of the Magus*. Cambridge: Cambridge University Press, 1979. Cf. Chapter IV, Madame and the Masters (1831-1891). Professor Butler speaks of *Zanoni* appearing to the “novel-reading public of that age as the *beau ideal* of the spiritual life . . . The germ of the Theosophical Society lies hidden in *Zanoni* . . .”
- ³⁷ S.B. Liljegren: *Quelque romans anglais source partielle d'une religion modern*. Melanges Baldensperger II, Paris, 1930.
- ³⁸ S.B. Liljegren: *Bulwer-Lytton's Novels and Isis Unveiled*. Lund: English Institute, Upsala University, 1957, p. 8. It might be noted that the same Liljegren is the author of *Aspects of Australia in Contemporary Literature*, Lund, 1962.
- ³⁹ p. 10.
- ⁴⁰ *Zanoni*, Book III, Chapter XII, p. 165: “Was ist's/Das hinter diesem Schleier sich verbirgt?“, and Book IV, p. 200: “Sey hinter ihm was will! Ich heb ihn auf.” Also, the reference to Schiller's *Kassandra* in Book V, p. 263: “Frommt's den Schleier aufzuheben. . .” Liljegren, p. 14, cites C. Bock: *Die ältesten Bewohner Agyptens*, Berlin, 1845 (ed. J. Bonwick, 1956), p. 13, as an authority for referring the veil to Neith as the goddess at the temple of Sais.
- ⁴¹ Earl of Lytton: *Life*, vol. II, p. 351.
- ⁴² Lytton: *A Strange Story*, p. 128.
- ⁴³ p. 264.
- ⁴⁴ p. 355.
- ⁴⁵ p. 356.
- ⁴⁶ p. 373.
- ⁴⁷ p. 423.
- ⁴⁸ p. 425.

⁴⁹ pp. 438-9.

⁵⁰ p. 455.

⁵¹ p. 466.

⁵² p. 467.

⁵³ p. 468.

⁵⁴ p. 492.

⁵⁵ Earl of Lytton: *Life*, vol. II, p. 346. It may be of interest to note that Charles Dickens' youngest son was called Edward Bulwer Dickens after his godfather, the novelist Lord Edward Bulwer Lytton. Edward Bulwer Dickens managed Momba Station near Wilcannia. He died at Moree in 1902. Cf. Lansbury, pp. 136-7.

⁵⁶ Cf. Nandor Fodor: *Encyclopedia of Psychic Science*. U.S.A.: University Books, 1974.

⁵⁷ Cf. *The Book of the Sacred Magic of Abra-Melin the Mage*, by Abraham the Jew, translated and edited by S.L. MacGregor-Mathers, New York, 1974, p. xvi.

⁵⁸ Earl of Lytton, p. 349.

⁵⁹ In a letter to his son, November 19, 1861, in Earl Lytton: *Life*, vol. II, p. 401.

⁶⁰ pp. 496-7.

⁶¹ Cf. W.W. Westcott: *Data of the History of the Rose-Croix*. London, 1916, p. 7. W.W. Westcott, of the Isis-Urania Temple of the Hermetic Order of the Golden Dawn, tells us that Lytton was received into Adeptship of this world in the Rosicrucian Lodge of Frankfurt, where he "became imbued with the ideas he displayed in his novel of *Zanoni* and other works." (p. 7) Westcott also writes that the Rosicrucian fraternity can be traced back to "one Christian Rosenbreutz about the year 1398." (Quoted from Francis King: *Ritual Magic in England - 1887 to the Present Day*. London: New English Library, 1972, pp. 170-1.)