

Automatic Writing Revisited

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ABSTRACT: The topic of automatic writing immediately elicits the question: Discarnate authorship or “subconscious imagination”? The present essay argues that the Oahspe bible, for which Dr. John Ballou Newbrough (JBN) stood as “amanuensis”, could not have been written by a mortal mind, but only by human *hands* acting as instrument of a higher power. Newbrough’s own descriptions of the experience (the *speed* of the typing, the veritable *army* of communicators, etc.) may help the student sort out the real from the imagined prodigy. And although classed as *mental* mediumship, the event was arguably telekinetic. The doctor, however, had to undergo ten years of study and discipline to bar the influence of his own thinking, followed by another ten years’ training and purification to sharpen his “etheric” sight and perceptiveness. The writing was done each day at dawn, that early hour selected as the most propitious time for clairvoyance.

EDITOR’S NOTE

Parapsychology is a controversial science at the best of times, but no more so than when considering the question of whether life after death is a fact. In this paper Dr. Martinez takes up the cause of Spiritualism. We realise that though many would consider this topic unscientific, nevertheless we broaden our viewpoint on the possible paranormal by considering ideas from a different perspective. It may be of interest to readers that the protagonist in this story, namely, J. B. Newbrough spent time in Australia in the gold rush. (Ed.)

“The labors of an Ezra were small compared to Oahspe”
—Katherine Stoes (1958, p. 14)

Oahspe is a 900-page spiritualist book, a “cosmic bible” produced clairvoyantly by automatic writing in the year 1881 in New York City by Dr. J. B. Newbrough, MD, DDS (see fig. 1). It allegedly includes comprehensive depictions of the spirit realms (what happens after death) and perhaps the most definitive work on “Angelology” ever produced, setting forth a new Genesis (without evolution), a completely fresh Cosmology, and a remarkable sequence of the prophets (lawgivers) and sacred tribes (faithists) to rival any history of its kind extant in the world. The name OAHSPÉ is a compound, O- designating “sky”, -ah- “earth”, and -spe “spirit” or the emancipated heavens thereof; the three are cited together as the three dwelling-places of humanity.

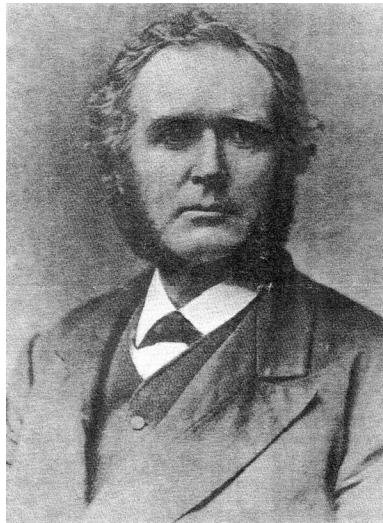


Figure 1. Portrait of Newbrough (SOURCE: Wilson & Cox, 1985)

“The authorship of Oahspe,” states Jim Dennon, the late and great Newbrough scholar, “is classified by the Library of Congress as

‘automatism.’” (1984, p. 11). Yes, Dr. Newbrough, as detailed elsewhere,² chose to leave Oahspe authorless, and wisely so, for, as I hope to demonstrate, he was “merely” the instrument. We find recognition of the astounding feat in the ever-thorough Nandor Fodor:

Two astonishing cases of automatic writing should yet be mentioned. The first dates from 1874. It is *The Mystery of Edwin Drood*. Dickens, when he died, left this novel unfinished. T. P. James, an American mechanic of very slight education, completed it automatically. According to many critics the script is characteristic of Dickens in style and is worthy of his talent...The second is *Oahspe*, 1882, a new cosmic Bible which Dr. John Ballou Newbrough received in automatic type-writing. (Fodor, 1966, p. 23)

Though T. P. James, the American automatist of *Edwin Drood*, produced what many considered an excellent imitation, nevertheless the narrative, at least according to another master, Sir Arthur Conan Doyle, was “clumsy and improbable,” and the read “like Dickens gone flat” (Doyle, 1930, p. 105). Sir Arthur, in this, his last book, *Edge of the Unknown*, goes on to recall a sitting in which the spirit of Boz (Dickens) was “buzzing about”; whereupon Doyle began a dialogue which included the question:

“Was that American who finished *Edwin Drood* inspired?”

“Not by me,” was the instantaneous and decided answer. (Doyle, 1930, p. 106)

(For all we know, the impostor may be on the *spirit* side, a clever but hoaxy ghost attempting a facsimile of the famous author’s style; this, at least, would be the spiritualist’s interpretation.) Dickens’s son only commented that he never saw “this preposterous book,” but was told that it was a sad proof of how rapidly the faculties deteriorate after death (Brandon, 1984).

But those were the halcyon days of the new spiritualism, and votaries on both sides of the Atlantic were perhaps too eager to welcome the “Drood” writing as proof positive of survival. Professor Flournoy, though, injected a cogent argument against the (probably deluded) claims of T. P. James, explaining the whole business in terms of “subconscious imagination.” (Fodor, 1966, p. 89). Which brings us to the old question—unresolved even after 150 years of investigation—What proofs exist for

² The author is currently working on a biography of Dr. Newbrough entitled *Newbrough’s Century*.

discarnate authorship? Is there a legitimate difference between mere inspiration and actual “dictation”? Some evidence of “controlled” writing (or speaking) has come to us through that phenomenon called xenoglossy, wherein mediums speak or write in foreign languages wholly unknown to them. The feat, in fact, was once considered a cardinal sign of demon possession, even though parts of the Old Testament itself were received through automatic writing: e.g., Chronicles XXI:12—“And there came a writing to him from Elijah the prophet saying” Similar references may be found in Oahspe as well, for example, in The Lord’s Fifth Book (Ch. IV, v. 29) where the origins of the shepherd kings is recounted:

. . . And the Lord chose seers, one for every STAR CHAMBER; and the seer sat therein, with a table before him, on which table sand was sprinkled. And the Lord wrote in the sand, with his finger, the laws of heaven and earth. (Oahspe, 1882, p. 156)

With the rebirth of spiritualism in the mid-nineteenth century, William Eglinton spoke (automatically) in Greek; Mrs. Thompson, in Dutch; Marie Skotnicki (a four-year-old Polish girl)—in pure Gaelic; the Worralls received messages in Welsh, a language unknown to them; Laura Edmonds spoke entranced in Chippewa; Theobald Morell (see below) received scripts in Raratongan (Fodor, 1966, pp. 410, 411, 414, 380) each apparently demonstrating the (temporary) fluency of a medium in foreign tongues otherwise unknown to them.

While full entrancement is not requisite to xenoglossy or automatic writing, a totally relaxed or even blank³ state of mind seems to be germane. Conditions vary. Mrs. Piper wrote (automatically) in trance. Charles Linton wrote (*The Healing of the Nations*, 1855) while quite conscious. Edward P. Fowler produced direct writing (in Hebrew, unknown to him) while sleeping. Newbrough, for his part, remained awake while producing Oahspe, though—“It seemed to me that I was half asleep, but I saw everything I was doing” (Oahspe Addendum, p. 908). Later, in the Preface to the Second Edition of Oahspe (1891), the doctor would try to explain his position by example:

Perhaps the reader has heard of the . . . wonderful Flemish boy, who was blind, but painted the most wonderful and beautiful landscapes and portrait likenesses of relatives whom he never saw. . . . In like manner may it be said of Oahspe; it is not the work of

³ JBN: “My mind seemed blank . . .” (Oahspe Addendum, p. 908)

inspiration, or of intellectual culture or research, but it may be said to be the mechanical production of a man's hands—a man who wrote it without thinking about it at all, and who can think about something else all the time the writing is going on.⁴ The same hands can work independently of his volition to paint pictures.

While a “work of inspiration,” as Newbrough terms it, draws presumably on one's *own* latent or inner resources, it seems to me that automatism, by definition, involves the *opposite* condition, i.e., holding all thought in abeyance, thus permitting the entire transaction to take place “independently of his volition”. The best mental mediums (and I think first of Dr. Newbrough and Rev. Stainton Moses) have ever been the most conscientious in developing disciplines to bar the interference of their own extraneous ideas or “subconscious imagination.”

But can foreign languages be dredged up from “subconscious imagination”? Likewise, has it ever been shown (substantiated) that *unlearned* skills—such as rapid typing—can be coaxed out of subliminal self.⁵ Dr. Newbrough's speed in hammering out the 900-page Oahspe was, at the time, phenomenal (the clumsy Remington machine having just come out): approximately 75 wpm, and this with very, very few typos (his speed calculated from 350 half-hour sittings). His speed, according to one of Newbrough's biographers, was in fact phenomenal.

If Newbrough wrote for twenty minutes each morning for fifty weeks, as he indicated, he was typing at over ninety words per minute. This is an unbelievable speed for anyone using a crude machine; especially for one who had learned to type with “indifferent success”. (Simundson, 1972, p. 93)

“One morning,” Newbrough narrated in his well-known letter to *The Banner of Light* (Newbrough, 1883), “the light struck both my hands and

⁴ While Mrs. Piper was writing (automatically), her voice was being used by another communicator. As for the great medium Stainton Moses, while his left hand was under the control of his communicators, his right hand would be writing consciously!

⁵ The *hypnotised* subject who performs such wonders is here regarded as an *automatist*, having put aside self for the sake of the experiment. Mediumship, we know, grew directly out of early Mesmerism, though the connection between the two has not been adequately explored

they went for the type-writer for some fifteen minutes very vigorously.” Then,

On the morning of January 1, 1881.... The first writing session began at 4 a.m. As Newbrough later told it to his friend, Davis: ‘To my amazement as I sat in the chair, my hands went up and started to pound at the keys.....I saw no spirits, but I knew they were using my body and thought. I looked at my hands and fingers; they were going like mad. Then it occurred to me that it was fantastic. (Oahspe Addendum, p. 907)

And as the work proceeded—“My hands kept right on printing, printing, printing.”—JBN.

As the doctor had (two or three years) earlier been directed to get the typewriter—“I applied myself industriously to learn it, but only with indifferent success” (*Banner* letter, 1883).

Even by 1883, after owning the Remington (Sholes model) for five years, he remained inept and slow on the “writing-machine” and begged indulgence of his correspondents:

. . . You must not mind the mistakes I make in the machine writing: I am poor both with the pen and on the machine. And am not much of a speller at best. And, when I have people waiting in the office, I spell poorer than at any other time. Always thinking of ‘the main chance’ I suppose (Bates letters, 1883).

The legendary Wing Anderson, who began publishing Oahspe in 1936, was privy to some pages of the *original* manuscript “and notes that they are perfectly typed, where a *letter* [emphasis added] written by Newbrough on the original typewriter is a curious example of inept typing ability. Newbrough was unable to type a single line without error.” (room23, 2004) (Taken as a PK effect, such rapid typing may be on a par with cases like the Garabandal girls’ ability [Spain, 1960s] to walk fast and backwards in an ecstatic trance-like state without tripping over stones or potholes).

Jim Dennon describes the period (early 1860s) in which Newbrough’s pursuit of both scientific and historical studies seemed to come under the guidance of an unseen host:

He was told to make extensive researches on various scientific subjects; for example, astronomy. After searching public libraries and exhaustive treatises, he was told to write out as clearly as possible what was the accepted logic upon the subject by the

world's scientists. After finishing this, the angels would declare that there was very little, if any, exact information on the subject among men. Then another subject would be taken up, with usually the same result.

He was afterwards told that this was to *clear his mind* [emphasis added] of human fallacies, and leave it open so that his own ideas would not influence the subject matter of the work he was about to produce. (Dennon, 1984, pp. 7-8)

More than ten years after these proceedings, around 1878, in Newbrough's own words:

. . . the angels propounded to me questions relative to heaven and earth, which no mortal could answer very intelligently. I always look back on those two years as an enigma. Perhaps it was to show me that man is but an ignoramus at best... (Newbrough, 1883)

In an early paper (1979, p. 16), Dennon thought he found a "proof that Dr. Newbrough was not personally involved with its [Oahspe's] contents." Dennon begins by observing that "absolutely 'clear channels' are rare, when none of the receiver's personality or ideas colour the finished product." He then takes up a technical but telling point regarding:

the correct order of the Orian Field plates . . . [which] have been out of order and incorrectly captioned in every edition of Oahspe thus far published. . . . If Dr. Newbrough had knowledge of what he was receiving,⁶ he would not have placed the plates out of order, and not applied the captions incorrectly!

(Note that "Orian Field plates" refers to Plates 36 through 40 in *God's Book of Ben*, Oahspe, pp. 561-565, supposedly mapping out the ethereal heavens and giving names to the regions thereof.)

A message from "ruth" on our Oahspe email group (11 December 2004) says this:

⁶ With the commencement of the manuscript typing (January 1, 1881), the doctor was told not to look at what he had typed until the entire manuscript was complete. He obeyed reverently, fearing to lose "the power."

What I know about Newbrough only clarifies for me that Newbrough IS NOT the author of Oahspe...When words are of light, it does not matter who said them or wrote them.... The manner in which Oahspe was given to mortals did not require Newbrough to understand or even know what was being dictated through his hands . . .

Those *familiar* with Oahspe—as opposed to its *non-reading critics*—have surmised that it could not have been the work of a single man. Edgar Lucien Larkin, Director of Mt. Lowe Observatory (1900-1924) expresses the view that

. . . No man, no combination of literary men, no committee of poets, dramatists, or the world's great writers—Shakespeares, Dantes, Miltons, Hugos, Byrons and their compeers—could produce Oahspe. This entire phenomenon, automatic writing and painting, now occurring with startling increase, is all inexplicable to me. I have seen such paintings appear under the brush. Of all astonishing things the eye of man ever beheld, these are the most wonderful. (“An Evaluation”, Reprinted at Four Winds Village, Tiger, GA; no date.)

Newbrough himself was between a rock and a hard place. “Had I said that I myself wrote it,” he explains the dilemma in the well-known *Banner of Light* letter, “my own acquaintances would have known better. Had I said that the angels wrote it through my hands, then I would have been denounced as a pretender.” (Newbrough, January 21, 1883)

JBN, of course, was not the only automatist amazed by the rapid motion which took over his hands and which may, in time, prove to be a “signature” of otherworldly influence. “John Ballou Newbrough wrote at his Sholes typewriter,” avers Ray Palmer, “at a speed physically almost impossible considering the crudity of this first typewriter.” (Oahspe Addendum, p. 908). “My fingers,” Newbrough himself marvelled, “played over the typewriter with lightning speed”⁷ (Stoes, 1958, p. 11).

Geraldine Cummins scribbled automatic communications at “extraordinary speeds” (Fodor, 1966, p. 20), while William Wilkinson’s automatic drawing began “with such velocity as I had never seen in a hand

⁷ “I found,” JBN reports in the *Banner* letter, with reference to the 200 mediums whom he investigated in the 1870s, “that nearly all of them were subject to this involuntary movement of the hands...”

or arm before or since... I can compare it to nothing else than the fly-wheel of an engine when it was run away" (Fodor, 1966, p. 25). Amelia Williams' drawing came "so rapidly that even the most experienced draughtsman could not equal the facility displayed" (Inglis, 1992, p. 206); while the Seeress of Prevorst drew "complicated geometric designs...in an incredibly short time" (Fodor, 1966, p. 24).

There are even instances of typewriters operating *of their own accord*, and heard—in dark séance—in rapid motion, "the keys...depressed as if by a skilful typist" (Fodor, 1966, p. 252).

Yet even while velocity per se may prove to be a clue to genuine overshadowing, it is not only *quantitative* measures that distinguish the real from the imagined prodigy. One must, ultimately, reckon with the *quality* of the thing—the value, the significance, the excellence. And it is a curious fact that the most impressive automatists—Newbrough, Stainton Moses, D. D. Home, Mrs. Wickland, the Eddys—share one factor in common (setting them apart from the hordes of so-called channelers)—for they were evidently overshadowed, not by a *single* control, but by an array of workers and communicators. While the vast majority of mediums, past and present, claims control by a *single* entity or guide—named or unnamed—the most compelling phenomena to date have depended on what seems to be a highly organised *company* of invisibles. The Wicklands' Mercy Band (Wickland, 1924) and Stainton Moses' Imperator Group, for example, contributed a far grander vision for mankind than the garden-variety "psychic-medium" who—palm once crossed with silver—caters to the maudlin or mundane (worldly or wicked) interests of her clients. Although the subject is a controversial one, I would venture to argue, in a separate venue, that the disorganised collection of entities afflicting the Multiple Personality Disorder (MPD) is of an entirely different character than the organised band of Intelligences that occasionally minister to mortals *en rapport*.

D. D. Home, widely esteemed the greatest adept of the 19th century, allowed only that he was an "instrument"; his handlers were an aggregate, speaking always in the plural "we."

The same conditions held for Newbrough. Late in 1880, when final arrangements were being made for *the* typing, he was told:

We [emphasis added] will . . . awaken you one hour before dawn each morning . . . [and] *we* [emphasis added] will control your hands and arms, and perform the task [i.e., typing] for you, so don't worry. (Oahspe Addendum, pp. 907-908)

According to Oahspe publisher Ray Palmer, the founding editor of *Fate* magazine, "the same mysterious and beautiful lights fill[ed] his room"

as had appeared ten years earlier (1870) when Newbrough was first approached by the “ambassadors.” At that time, he had been awoken at 4 a.m.

I rubbed my eyes and saw that the room was lit up with pillars of a soft light so pleasing to the eyes that it was indescribable. I saw great numbers of beautiful spirits or angels. They did not have wings . . . (Oahspe Addendum, pp. 907-908)

During that same decade, the 1870s, a great profusion of spirits (appearing only to the clairvoyant sight⁸) was witnessed at the Eddy household in Vermont.

. . . the room became to the clairvoyant suffused with a great light, as though a full moon had suddenly risen upon her vision. The light was steady, not flickering. The walls of the apartment, as transparent as crystal, disclosed a *multitude of spirits* [emphasis added] stretching upward and backward—a great host that no man could number. On every side they thronged—men, women, and children.... They were all bathed in the light that shone about them, but differed in glory, one from the other. Certain of them *hovered* [emphasis added] over and about the medium, showering sparks of light upon him more brilliant than diamonds. (Olcott, 1875, p. 219)

We find that Newbrough also used the word “hover” to describe the beings of light—“The spirits hovering near me were clothed with sufficient materiality for me to see them” (Stoes, 1958, p. 11).

The Eloists⁹ soberly reason that Newbrough was chosen as amanuensis simply because he was a “highly developed medium” who had undergone “a prayerful discipline to purify both mind and body” (he had become a vegan, etc.) (Eloists, 2004, p. 3)

“Only to the wise, pure, and just do I reveal My mysteries.”
(Zerl/Oahspe, 1882, p. 629)

⁸ being that of Mrs. Emma McCormick, “an excellent test-medium of Providence, RI, who kindly gave me [Col. Olcott] a description of the dark circle.”

⁹ A distinguished Brookline, Massachusetts, Oahspe Brotherhood since the 1930s best known for their publication *Radiance*.

And though the Eloists aver that Oahspe “was as much news to him [Newbrough] as it was to other people,” and also state baldly that Newbrough was neither “prophet nor saint,” nevertheless they conclude unstintingly that “this project [conveying Oahspe] was orchestrated and conducted by a massive pleroma¹⁰ of high-raised angels.” (www.oahspe-eloists.com)

While automatic writing is generally classed as *mental* mediumship, there is evidence that it is frequently infused with a good dose of PK. When that typewriter, as mentioned above, began to write of its own, as reported by the Polish SPR, “the persons holding Mr. Kluski’s [the medium’s] hands noticed that they twitched during the writing” (Fodor, 1966, p. 252). And what of messages received in “mirror-writing” or in script so minuscule it can only be read under magnification? Or Grace Rosher’s pen, which would “hold itself perpendicular and write while [she] sits by, perhaps doing her knitting” (Spraggett, 1967, p. 126). Too, there are several instances on record of automatic script coming in *reverse* order, experienced also by Newbrough, who remarks:

Many spiritualists are acquainted with this automatic movement of the hands independent of one’s own volition. There are thousands of persons who have this quality. In my own case I discovered years ago, sitting in circles to obtain spiritual manifestations, that my hands could not lie on the table without flying into these ‘tantrums.’ Often they would write these messages, left or right, forward or backward, nor could I control them any other way than by withdrawing them from the table. (Newbrough, *Banner* letter, p. 1)

Although claimed to be of heuristic value, the distinction between mental and physical mediumship tends to blur as one examines these phenomena carefully. And while Dr. Newbrough is often regarded as a mental medium (“sealed papers,” OBE, visions, etc.), the typing of Oahspe was arguably a colossal telekinetic event. The good doctor, moreover, could, under control, “lift enormous weights, even a ton” (Fodor, 1966, p. 263). It is interesting, in this connection, that Professor Crookes conducted experiments on D. D.

¹⁰ A full measure of something (Ed.).

Home showing that he, Home, could influence the weight of objects. The lifting of heavy bodies had, in fact, become one of the nine-day-wonders in the wake of the “Rochester Rappings” (1848) as witnessed, for example, at the Koons farm in Ohio in 1855.

In Newbrough’s case, the (alleged) evidence for discarnate powers at work and close at hand is further suggested by one incident he relates: he made a point of locking the small chamber where he kept the typewriter. One evening, upon returning to the room:

to my surprise, my bed had been made. Everything had been dusted and cleaned. I said to myself: “The spirits are certainly working hard around here!” I heard a loud laugh, and the voice said: “We are! We don’t want you to worry about a thing. We are taking care of you, and no harm can come to you, remember this!” (Oahspe Addendum, 907-908)

Born in the same year as Newbrough (1828), the well-known English spiritualist Theobald Morell had a similar uncanny experience, also in his own home.¹¹ Like Newbrough, whose mother was (secretly) psychic, the “gift”, including PK (independent movement of heavy tables), also ran in the Morell family. In November of 1883, Theobald’s own friendly spirits “intervened” when he:

found it increasingly difficult to get the breakfast punctually at eight o’clock. . . . Early morning the fire was found mysteriously lit in the kitchen, the water was prepared and boiled, the morning milk was brought in, the breakfast table was laid by invisible hands and a hundred other useful household services were performed, all unseen. (Fodor, 1966, p. 380)

“Queer manifestations” continued in the Morell household for many years, including “puddings . . . made and cooked when all the family were sitting together on Sunday evening in séance.” (Fodor, 1966, p. 381).

Notwithstanding the frenzied cleaning and fussing by household familiars (a not-unfamiliar theme of ghost lore), the Newbrough story recommends itself to students of the unexplained as a potent illustration of

¹¹ Morell also received some automatic scripts in *tiny characters* (as discussed above), his writing-mediumship having begun in 1855, the same year that the *outré* Koons phenomena received national attention in the U.S. (Fodor, 1966, p. 192).

the surprising faculties that lie dormant in human beings. “Others too,” JBN urges in his closing words to the *Banner* letter, “might attain to marvellous development if they would thus train themselves.” His counsel resonates with the words of another outstanding medium, of more modern times, one Robert Leftwich, a “strict vegetarian” like JBN, who affirms—“Anyone can develop his [sic] latent mental powers if he tries hard enough” (Wilson, 1976, p. 30).

For Newbrough, the training period lasted fully ten years:

I gave up eating flesh and fish, milk and butter, and took to rising before daybreak, bathing twice a day, and occupying a small room alone, where I sat every morning, half an hour before sunrise recounting to my Creator my short-comings in governing myself in thought and deed.

Then [ca. 1878] a new condition of control came upon my hands. Instead of the angels holding my hands as formerly, they held their hands over my head. . . . And a light fell upon my hands as they lay on the table . . .

One morning I accidentally looked out of the window and beheld the line of light that rested on my hands extending like a telegraph wire toward the sky. Over my head were three pairs of hands, fully materialized. Behind me stood another angel with her hands on my shoulders . . . (*Banner* letter, 1883)

In weighing such testimonies, one might bear in mind the vast differential among humans in apperception and sensitivity. Otherwise put, wouldn't it be a mistake to dismiss an individual's “etheric sight” out of hand on the plea that only *shared* or replicable experiences are worthy of scientific study? For, in fact, what is palpable or discernible to one may be wholly imponderable to another. Newbrough himself, though mediumistic since boyhood (reported to have seen, heard, and played with spirit-children, etc.), may have yet needed further refinement before serving as amanuensis for the recording “angels”. His perception, in 1870, was, as the record implies, still too gross. The “ambassadors” at that time had requested that he:

“live spiritually for ten years, and at the end of that time we will come back and tell you what it is that we desire, for your body and mind are *not sufficiently perceptible* [12] [emphasis added] now. You must be pure.”

“What do you mean by living spiritually?”

“We want you never to kill anything, or eat anything that breathes; meat, fish, . . . et cetera. Live on nuts, fruits, vegetables. You don’t need so much food, as you are too heavy now; you need to lose weight. One other thing is very important: you must help

¹² Surely what is meant is *perceptive*. Ed.

people; give your services to people who need dental help, without pay, if they cannot pay. Do charity work; by individual charity you change the person’s thoughts. . . . You will need all the good will you can get.” (Oahspe, Addendum, p. 907)

It seems also that the *dawn*, or the hour before sunrise, was chosen as most likely to enhance receptivity. “The sitters’ mind,” observed Bligh Bond of automatic writing, “must be placid and their mood quiescent, to obtain the best results” (Bond, 1990, p. 28). Of that quiescent hour, Mrs. Stoes notes in her little book (1958, p. 10) that Newbrough “for years arose each morning at dawn for spiritual guidance. He believed this to be the hour . . . thought transference would be least interrupted” by disturbances in the ether; before the world awakes in confusion.

M’git’ow (Algonquin) = morning, dawn, sunrise

At dawn, fly away the evil spirits; at dawn, come the shining, full of holiness. The wise man hath found Git’mow full of cow, i.e., receptivity. He maketh a book at dawn. The seventh heaven cometh in M’git’ow, the morning light. (Oahspe, Book of Saphah, Semoin: Interpretation, v. 42, p. 613)

In the Book of Eskra, toward the end of Oahspe, we hear of the manner in which the sacred books of Vindyu (India) were, 6,000 years ago, given to man:

The Inspired Writings of Vindyu:

. . . Now when the writing was to be done, the following was to be the manner of inspiration, to wit: The writer was previously inspired to be at his post *at dawn* [emphasis added] in the morning, and to have all things in readiness for writing, half an hour before sunrise; and to write until sunrise.

And the angels in rapport stood beside him, laying their hands upon him. Next to these angels stood another angel, with hands upon them; and, after that one, stood another, and so on, for one thousand angels in line, extending in a direct line toward the

heavenly seat....And from the extreme thousandth angel in line....were stretched three cords of es'ean [celestial] light, even to the Holy Council, before whom spake the chief of the ten thousand. . . . And as this chief spake in heaven, the es [subtle matter] of his voice passed down to the mortal, who framed in earth-words that which was spoken in heaven. (Oahspe, Eskra, Ch. XXII, v. 36-39, p. 702)

In conclusion, it must be said that we are painfully aware that various aspects of the Newbrough story fall into that unfortunate category of subjects prone to contentious debate as well as gross misunderstanding. To name a few:

- Whether the Unconscious is any more “provable” than discarnate influence
- Certain miscalculated objections to hero-worship (the guru syndrome)
- General suspicion of “channelled” material
- Alarm at the mix of Science and Religion
- Misrepresentation concerning the history of modern Spiritualism

The Oahspe scholar, truth to tell, is only too happy to engage in dialogue to air such issues and indulge in the unravelling of earth's old mysteries. Since its inception, the undaunted adherents of Oahspe have been known as Faithists. And they believe—if the whole matter may be totted up in a nutshell—that Oahspe cosmogony was given to humankind to vouch for Everlasting Life—not as some meandering metaphysics, dubious dogma, or ephemeral exposition—but the nuts and bolts of the whole thing! For Dr. Newbrough the key to advancing toward the light, and to opening the doors of perception, was in a word—faith. Trust. In his own words “Put on your faith harness—see that the traces are hooked” (JBN, April 24, 1884/Bates letter).

AFTERWORD

Containing almost $\frac{3}{4}$ million words and 36 books within its pages, Oahspe is believed to be the first-ever *typewritten* automatic script.

But let the reader beware: Although there are hundreds of websites on the Internet that feature or mention Oahspe, most are, so to speak, from the outside looking in. The present author welcomes inquiries concerning this amazing volume, often cited as the encyclopaedia of Spiritual Science. Contact: impoosh@yahoo.com

Some websites of interest:

- spiritualbooks.nocturnal.nl/
- softcom.net/users/vtown/tapscorner.html
- oahsperesources.mccooknet.com
- oahspe-eloists.com
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