

Candela



Newsletter of the Swedenborg Association of Australia Inc.

Organisational Details are provided on the next page

June 2020

ISSUE 100

PRESIDENT'S MESSAGE

Welcome to our 100th edition of the Candela – and a particularly interesting one by the look of it – and have a good “read and realisation” time. The 3 Rs of school used to be reading, ‘riting and ‘rithmetic, so perhaps the 3 Rs of spiritual life can be “reading, realising, repenting, reforming and regenerating”, sorry that’s 5 Rs so my ‘rithmetic is pretty poor.

In the last issue of the Candela, Jan Primrose mentioned that she would be stepping down from the SAA Presidency. I agreed to take on the President’s position and I do that gladly, but at the same time. I am very happy to hand that position on to another person.

Our thanks go to Jan for her time as President over several years and achieving a number of good things both in chairing the committee and also in the work of the SAA. Thank you, Jan.

2020 – as well as being an anniversary celebrating a number of things, like the First Fleet (1770) and Beethoven’s birth the same year (and uncelebrated for a number of present-day events) – it’s also, I believe, an



anniversary year for the Swedenborg Association of Australia. It is 30 years since the formation of the Swedenborg Association of Australia.

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Please note: The views expressed in this Newsletter are those of each contributor and do not necessarily reflect any particular position of the S.A.A. or its committee.

Next Issue –September 2020

I hope you enjoy reading about fairy tales. It would make us very happy if you feel able to write something for our next issue.

The deadline is **15th August 2020**

Email to ruth@duckworth.me or post to the registered office.

Ruth



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Membership of the Swedenborg Association of Australia Inc. is open to anyone who wishes to pursue an interest in Swedenborg, the man, his science and his spiritual teachings.

For details on how to join, call (02) 9416 2812 or browse <http://www.swedenborg.com.au/membership>

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All this continuity suggests a sense of the usefulness of the Swedenborg Association in offering interested people an independent approach to Swedenborg's spiritual and theological writings, where people can enquire and find out about various things to do with Swedenborg.

As we all begin to emerge out of a long lockdown we will find a world that is similar but different. I suppose one of the big differences will be in a much greater use of online technology, like Zoom but others too, to help us assemble and share and learn and feel together.

Whether this reduces the previous hope for people to get together physically remains to be seen, but that physical slice is also important as education experts have been saying all through online schooling.

Perhaps another development, of equal importance for our organisation, is that people may well have been contemplating the deeper and more invisible aspects of human existence, and they have their insights and their questions. We have all been somewhat like monks and nuns in recent months!

So, we may well find quite an upsurge in contact with spiritual approaches to the meanings of lives, like ours is. We should work on that basis, that there are a substantial number of people out there somewhere, poised, to discover the help and healing that God and heaven can bring us, which is clear and available in Swedenborg's writings.

Here's a helpful analogy for a time of change like now. Here we are, coming to Winter, and quite a few trees drop their leaves. Do they "think" 'Hey, it's cooler, so it's time to drop my weight of leaves?' I don't think so. It's the tiny buds of next year's leaves pressing against the base of the stem of the present leaves, cutting off the sap, which kills the leaf which falls, golden in its death, for what it has been. What a beautiful correspondence! Now, I invite us to read on and enter the wonderful world of fairy tales and meanings, in this issue of Candela.



I wish you well in everything

Julian

Welcome to our new members

We hope that our new members enjoy being a part of our association. They are:
Simon Mervyn-Jones (NSW)
David Stagg (Vic)



Is 'Snow White' a Christmas story?

By Joe Vandermeer

Why am I interested?

The Australian Fairy Tale Society (AFTS) was established seven years ago by interested people, professional storytellers, fiction authors, book illustrators, psychologists and others (myself included) as a chance to meet and discuss the meaning of fairy tales as well as a way to keep such an interest alive in the community. It has been a delight to explore on a regular basis a chosen tale, or a generic tale type to see what life instructions might be reaped from it.

I was fortunate that in my childhood I grew up frequently visiting life-size reproduction of the fairytales by the Grimm Brothers. The *Efteling* was a fairytale forest in a park in the Netherlands near where I lived, so we visited there regularly.



Wrestling with fairytales

A superficial literal interpretation of fairytales quickly comes unstuck on some problem impossible to explain. They make less sense looked at in that way. And many people don't bother to dig any deeper, and instead park them on the nursery shelf as food to stimulate the rich imagination of children or send them to sleep.

A superficial analysis easily leads to the conclusion that such tales are violent, cruel, disgusting, naïve, about (and for) the simple-minded, with stereotypes of people which come across as shallow, non-inclusive, old-fashioned and politically incorrect. But that's when viewed from our equality-sensitive ways of modern thinking.

The devil in the detail

It's not easy to make sense of them without some prior knowledge. It's at least fairly obvious that the stories are not intended to be taken literally. They are not a historical account of some specific encounter between a historical king and a particular species of frog (to name the king would make it a *legend*, e.g. King Arthur). This is obvious because one of the features that characterises fairytales is that they **lack specific outer detail**. As with jokes, any unnecessary details are omitted. Only



the essential parts relating to the point of the story and its exposition are retained. Most characters lack a name.

If they are named it is usually a common generic name that makes them indistinguishable from the ordinary Tom, Dick or Harry. This device brings the characters into the mind as caricatures, as concepts, or abstracts, which is the nature of spiritual thinking (to think apart from time and space, person and place). This is the story of every person, an ordinary person, no athlete or superstar, but heroic in spiritual affairs, which can be you and me. Mainly familiar names are used such as John, Jack, Jill, Henry, Hans or its diminutive form Hansel (common German name stemming from Johannes, John) and Gretel (German diminutive form of Margaret, Maggie). Or characters might be named according by their common roles: a miller, cobbler, woodcutter, baker, tailor, fisherman, king or queen, mother, son, grandma, daughter, step-mother, etc. Or by their distinct characteristic, prop or habit: Red Riding Hood, Rapunzel (a type of lettuce she craved).

Nor are fairytales set in a time found on our calendars or locality found on our maps. No fairytale starts with, "On the 3rd of April, 1996, Hansel and Gretel walked for 35 minutes from their home at 44 Elm Street, Willowtown into the Farndale State Forest with their father Albert to chop some firewood". Such detail distracts the mind from the world of Faerie and brings it back to the mundane. By design these devices in the tale entice us away from our ordinary familiar world into the mind and spirit, so that we might begin to swallow some of that magic potion. Hence tales are set **not in historical time**, but a mythical time, an indistinct non-clock time. Tales often commence with "once upon a time...", or "before time began...", or "long, long ago before time began...", or some other variant like "a great while ago, when the world was full of wonders...", or ambiguously "a long time ago - and yet perhaps it wasn't such a very long time ago..." and "at a time when neither trees nor rocks had been made...". So why *upon* a time, what does *upon* a time mean? Why not just say "once" or not mention time at all? All these are illogical statements to dislodge the mind from the outer, the sensory, the familiar world. We are dealing with a kingdom divided into "states of mind".

Fairytales have **happy endings**.



This is a requirement, according to J R R Tolkien, a key function of fairytales. They hint at an outcome, a future, an expectation containing improvement, change, resolution, salvation from our dilemma, hope of being helped through the drama. Tales achieve this by

providing clues, instruction, methods, guidance, helpful attitudes, warnings of dangerous consequences. If you swallow the pill of the fairytale by heeding their advice, you get better.

And above all, fairytales contain **magic**. The magic connects an unseen, unfamiliar and unpredictable world with our world with its familiar and consistent behaviours which is where the action takes place. The magic enables acts of providence (wishes to be fulfilled, needs to be met, problems to be resolved) for the needy, it provides guidance to the lost, brings power to the weak, and knowledge and rewards to the seeker. Magic facilitates transformations to hinder or aid the main experienter, to



bring on a learning situation, a crisis requiring courage, love, faith and action. The ordinary hero of the story is changed, not by the magic, but because of the magic. And so the magic in the story is the least thing we should make fun of or dismiss if we want to use the fairytale as a life guide. The oldest and most traditional fairytales had a serious message and were aimed at adults, not children.

The fairytale elements mentioned above point at another world of meaning, an inner world or spiritual sense. They are stories designed to touch our objective conscience, not the conscience that comes from subjective social training into acceptable forms of cultural behaviours and avoidance of local taboos, but a deeper, more universal and higher spiritual form of conscience through which God reaches us.



Using correspondences

And finally, here is what is most valuable in helping me uncover a deeper sense of meaning and purpose in such stories (especially when it is a very old tale – and some are several thousands of years old). That is to check what some of the tale elements *correspond* to based on the language of *correspondences*, which Swedenborg called the *science* of correspondences. This, says Swedenborg, is the language understood by the earliest people, and often embedded in gestures and expressions, or found in dreams, and in many mythologies. It is the language of the spiritual world's inhabitants, who we will one day find ourselves amongst. The language used in the other world express feelings and thoughts as forms around us, and importantly it is the language used in many of the sacred stories in the bible. So, six days of creation are a presentation of the six stages of inner spiritual development of the individual presented as a pseudo-historical narrative. But more of that below.

A white Christmas

Imagine my delight, when I recently discovered a talk by Rev Jeremy Simons about the fairytale *Snow White*. (See links on page 10) The talk looks at the story elements and suggests it parallels the Christmas story. Since it is an audio lecture, let me explore some of the key points which Rev Simons covers.

There are many variants of that fairytale, older, or from different cultures. The most familiar version is the German one collected and published by the Grimm brothers. These brothers had a particularly religious outlook on their fairytales. They saw such tales as remnants of ancient faith expressed in poetry. They said the fairytales are survivals of an ancient faith that goes back to the earliest times, a faith which is expressed in the pictorial representations of things that go beyond the senses. The Grimms wrote those

insights in the early 1800s when they were collecting the source stories for their published tales (first published in 1812). They were researching ancient literature, and claimed that they collected and wrote these tales after hearing them from the old people.

The brothers were ardent Christians, so it's possible they added a little religious twist to it, but the fairytales are not obviously religious in any particular way. So, it is interesting how similar their sentiments were to what Swedenborg wrote about the ancient tales. (Jeremy then shows a slide with a picture of a mirror which poetically says, "Queen thou art of beauty rare, but Snow White living in the glen with the seven little men is a thousand times more fair.")

Swedenborg tells us about the style of the Most Ancient Church – the style of Adam – consisted of no external religion because it was all in their heart. Nevertheless, they loved stories, apparently, and it was their stories that got passed down to the ancients.



The writings say many things about these ancient times, like: "It was the custom among the most ancient people to convert all things into representative types and then arrange them as history or as stories. To them this was something supremely delightful and when they did this everything they saw was seemingly alive." So doing this made their teachings, their beliefs and doctrines turn into living stories – everything was seemingly alive.

Elsewhere, Swedenborg says the style of the first eleven chapters of Genesis is that of the Most Ancient Church. In their mode of expression when they mention earthly and worldly things, their thought was of the spiritual and celestial things which they represented. For this reason, they not only expressed themselves by means of representatives but also to bring them to life, they arranged them in a quasi-



historical sequence, and this gave them extremely great delight.

Eventually they wrote them down, and so the early part of the book of Genesis reads as if those events literally really happened, but they knew perfectly well that these were simply stories expressing only what happened spiritually. All those details are linked together as a tale that seems like history, giving the idea of apparent historical events. The style of turning meaning into stories, a style belonging to that ancient period, was a style that gave them the greatest pleasure by having everything embodied in allegory, woven together in the appearance of a historical tale. The better everything held together as an undivided tale, the more it appealed to those people, for in those early times, people were not so much inclined towards the outer things known today but to profounder thoughts. They loved this and loved these stories. And their stories made everything come alive. And we're still the same, because everybody loves stories.

And Swedenborg tells us that it was according to such *correspondences* that the ancient Greeks composed their fables. The most ancient style was nothing else but this. And this feeds not only into the mythologies of the Greeks, but into any mythology we can probably think of, and so it's not unreasonable to think that the European mythologies and the European fairytales have some basis in this.

Snow White

The Snow White story begins with a queen sitting at a window framed in ebony. She's looking out at the snow and sewing, and pricks her finger. A drop of blood falls on the snow-covered windowsill. She looks at how beautiful the colours are, and says, "If only I had a child as white as snow, as red as blood and as dark as ebony." Soon she did give birth to a girl who was white as snow, red as blood, with hair as black

as ebony. Therefore, she was named Snow White. And the very moment the child was born, the queen died.

A year later, the king took another wife, beautiful but not loving, very self-centred, very self-absorbed and very jealous. She had an enchanted mirror and asked it every day if she was the most beautiful in the land. The mirror would answer that she was. But Snow White began to grow up and became more and more beautiful, and the queen more and more jealous, until one day the mirror said to her, "You are a beauty very rare, but Snow White, she is twice as fair." This didn't make her happy, and she tried ways to get rid of Snow White. Eventually she summoned a hunter and told him to take her out, kill her and bring back her liver and lungs.



So, the hunter took her out and found her to be such a pretty girl that he said, "Look, I can't kill you. I'm going to let you go in the forest, probably the animals will get you anyway." Then he then killed a boar, cut out its liver and lungs and brought them to the queen, which she ate.

Illustration by Nancy Ekholm Burkert

Snow White wandered in the forest and finally she came to a little house. She went inside. Then when it was completely dark, the owners of the house returned which were seven dwarfs. She had fallen asleep in a bed. When they saw her, they said how beautiful she is. And when she woke up, she saw them, and they all liked each other, and she agreed to take care of them in the forest, keeping their house in order.

Now, Snow White is supposedly seven years old (which seems impossible



in our ordinary outer world, but it's a fairytale).

Meanwhile, the queen, believing she had eaten Snow White's lungs and liver, stepped before her mirror and asked who's the fairest in the land. The mirror said, "Lady Queen, you are the most beautiful here, but Snow White beyond the bounds, with the seven dwarfs, is still a thousand times more beautiful than you," which of course made her mad.

So, she dyed her face, dressed herself like an old peddler selling bodices, and in this disguise went over the seven mountains to the house of the seven dwarfs. (Notice all the sevens in the story.)

Snow White tried one of the bodices on and the old queen pulled the laces so tight that it caused Snow White to asphyxiate and she passed out. So, when the dwarfs came back, they found her and loosened the bodice to allow her to breathe again, and everything was okay.

So, the queen stood before the mirror once more, and the mirror told her the same thing, "Sorry, didn't work."

The queen tried another plan, going back as a different peddler in a new disguise, this time selling combs. The dwarfs had told Snow White, "Don't talk to peddlers anymore. Don't go outside." And Snow White told this to the peddler, so the peddler said, "But just looking at it isn't going to hurt you." Snow White was so taken with the beauty of the comb, that she tried the comb, which had poison on its tips. As soon as it got into her hair, she again collapsed. But later the dwarfs pulled out the comb, and she was fine again.

So, the queen was very depressed. She went into a hidden, deserted room and created a poison apple and brought it in yet another disguise to Snow White, who said, "Oh, no, I'm not having anything to do with you." But the queen said, "Look, I have this

great apple. I'll prove to you that it's not poisonous. I'll eat one side and you eat the other." So, the queen ate from one side and was fine. Snow White ate the other side which was poisoned, so she collapsed and apparently died. When the queen came home, the mirror finally answered, "Lady Queen, you are the most beautiful lady in the land."

The dwarfs couldn't stand to bury her, because she was so beautiful. So, they had a coffin made from glass, and kept vigil for her out on the mountains. Here's how the story tells it: "The dwarfs said, 'We cannot bury her in the dark earth.' So, they had a coffin made of glass so she could be seen on all sides, laid her in it and wrote her name in golden letters to show that she had been the daughter of a king. They set the coffin up on a mountain and took turns keeping watch and creatures came and wept for Snow White, first an owl, then a raven and finally a dove. Snow White remained in the coffin a long, long time. She didn't decay but seemed to be sleeping for she was still as white as snow, as red as blood and her hair was as black as ebony."

Then it happened that a king's son discovered the forest and came to spend a night in the house of the dwarfs. When he saw Snow White in the coffin, he was so taken with her that he said, 'Let me buy her from you and take her home.' The dwarfs wouldn't agree to that. The king's son said he couldn't live without her, so the dwarfs finally consented to give her to him, so he could take her back to the king. As they carried her off, they stumbled, and jostled the coffin. The apple fell out of her mouth,





and she revived, and she said, "Where am I?" and the king's son said joyfully, "You are with me."

And he proposed marriage to her, took her back to the castle and they had a wonderful wedding there, inviting all the people in the land.

The wicked queen, who was apparently in a neighbouring kingdom, also got the invitation and decided to go. When she checked with her mirror, it said, "Lady Queen, you are the most beautiful here, but the young queen is a thousand times more beautiful than you," which made her even more determined to go and see who this person was. When she went to the wedding, they saw the queen come and took shoes of iron, roasted them in the fire, put them on her feet and made her dance until she died.

And they lived happily ever after.

So, is this a Christmas story?

It was the custom among the most ancient people to convert all things into representative types, and then arrange them as a story or as history. To them this was something supremely delightful. When they did this, everything they saw was seemingly alive. They had writings, historical and prophetic, which were Divine and inspired, and which in the internal sense had the Lord and his kingdom as their subject.

This is something that is said over and over again about these stories, that the stories of the ancient church, seen in all the mythologies of the world, stories concerned largely with a future time when things would be better, when somebody would come or something would happen and then everything would be good. Which is a common theme in fairytales. Snow White married the handsome prince and they lived happily ever after. This type of outcome is especially true of the Grimm fairytales.

What's interesting especially about the 'Snow White' story is that the words they use and the parts of the story feature

symbolism that is found in the Old Testament, which Swedenborg's writings give us the meanings for, and that way of finding meanings in the Old Testament and in Snow White all fit together in a remarkable way.

For example, here is this queen, in the wintertime, looking out, then pricks her finger which provides her with a beautiful image, and wishes for a daughter. You could see this as a representation of a time when faith is growing cold, the people who loved God – the people of the church, the queen – looked to a future time when a new age of faith and love would be born, "I wish I had a child." It would be a time when people would know truths as pure and bright as snow, have love as warm and red as blood, and have forms of worship as beautiful as ebony (ebony stands for beautiful forms of worship – black, external in a beautiful way).

The church with these people passed away, but out of them was born a new faith. But it's still a baby, it's an infant faith. The king remarries. So, the new wife is the faith that's left when the old faith has died. It's the faith that replaced it. It was beautiful and true in outward form but didn't include love. She's not a loving queen. And the magic mirror is the truth that they see (the Writings talk of a *mirror* representing the truths that we see). So, they're convinced that in the whole world there's no understanding more beautiful of God and the Word than the understanding that they possess.

So, Snow White begins to grow and increase in beauty, that is, as the faith that had begun to grow – a faith in the Lord combined with love – this faith grew into, it was more beautiful than the old faith. Seven years old means the beginning of its trials as its quality is recognised by those who do not love it. So that's what it means to be seven years old.





Finally, she summoned a hunter. A hunter stands for the use of persuasion and arguments to discredit the truth and drive it out. When hunters are mentioned in the Word, this is one of their meanings – discrediting the truth and drive it out. Going into the forest means to relegate it to a desolate state, and returning to the queen with the liver and lungs means to take away its goodness and faith – the goodness is the liver, the lungs is its faith – and have it seemingly appropriated by the status quo (by the not-so-good church). ‘Seem’ means to have those qualities. But it doesn’t really have those qualities because what they don’t know is that these organs (qualities) belong to a boar, that is, that they’re false and impure.

So, she sees the little house and goes inside to rest. This is very similar to the story of the woman clothed with the sun, she takes refuge in the wilderness, the forest, where she is nourished for a time and time and half a time (Revelation 12). Snow White takes refuge in the forest, and dwarfs stand for those who are small in stature spiritually. Dwarfs are mentioned in the Word, and that’s what it stands for – the gentiles – people who don’t have much spiritual life but they’re still good people. When it was completely dark, the owner of the house returned. The meaning of her stay with the seven dwarfs is similar to that of the woman in the wilderness. It stands for a time when the genuine church exists only with a few people, not well developed. “How beautiful the child is!” they cried out. So, when they come and find her, she’s asleep. And that means that the good people are in darkness, are in confusion, in a state of fear and doubt, because they’re persecuted. There are only a few people that really know what’s right, and they struggle in the wilderness.

When Snow White awoke, she saw the seven dwarfs and kept their house in order. It doesn’t say how long. Meanwhile, the dwarfs look for copper and gold in the mountains. Every day they would go off

looking for copper and gold in the mountains. The search for copper and gold in the mountains means they looked to the Lord for good, both natural and heavenly (looking for copper and gold is something mentioned in the Word).

Now, the queen, believing she had eaten Snow White’s lungs and liver, steps before the mirror, but there’s no satisfaction in the attempt to destroy what’s good and true, because you can’t stamp out the truth – it will always survive.

So, she disguises herself – the false ideas can’t let themselves be seen for what they are, so they disguise themselves – and go to where the seven dwarfs are. She tries to extinguish Snow White’s breath, that is, the status quo, the church, tried to extinguish the new faith with false ideas that would suffocate the life of heaven. So, they put out false ideas to suffocate it. It seems to work; but fails. The seven dwarfs come home and revive her. When the queen goes before the mirror, she sees that it didn’t work. So, she comes with another disguise, this time with a poison comb. When the suffocation failed, they attempted to lure the good people away from an interest in spiritual things by attractive natural interest (a comb is the interest in natural things that arranges your most external parts – namely your

hair – in a certain and attractive way). Through craft and deceit, they then hoped to lure them away from what was true. And *that* seemed to work, but not for long. And when that didn’t work, they tried an apple.

When attracting them by natural interest failed, they induced the people to accept evil practices as their own, by asserting that they’re harmless, as the serpent did in the Garden of Eden. The serpent in the Garden of Eden didn’t really offer an *apple* but that’s the European version of the fruit of the tree in the Garden of Eden (an apple being a common European fruit, we all know it wasn’t really an apple).





So, when the queen offers Snow White this apple saying, "Are you afraid of poison?" naturally Snow White is afraid. The red side was poison, while the white side was not poison, i.e. the truths were true while the practices of their life were evil. In other words, this is a church that practices faith alone but no life. They don't really love people.

And she bought it. She ate the apple. It seemingly put an end to their faith. So, it seemingly died, and the mirror said, "Lady Queen, you are now the most beautiful lady in the land." But the dwarfs still hung onto her. The faith wasn't dead, although seemingly lifeless and hopeless, those who loved her kept her visibly before them. She still had the same radiant quality she'd always had, and time passed. That's an interesting part about it because as time went on, the situation gradually changed, and this is what I think is so interesting about how the animals came, specifically that first came an owl, then a raven, then a dove. In several places in the Word, the owl and the raven are put together and in several places in the Word, notably in Noah's Ark, the raven is followed by a dove, which has a particular meaning. The owl stands for deep falsity that prevailed, which is the starting point. While the raven stands for a time of less constant falsity. The raven, when Noah sent him out, went backwards and forwards. The raven went and came, went and came, which the Writings say means that the falsities of those times waver. And then when Noah sent the dove out, they were ready to come out of the ark. A dove stands for the readiness to receive faith. As soon as they're ready to receive faith, the king's son comes, the king's son discovers the forest. The coming of the king's son is the coming of the Lord, the coming of the Divine truth (the things that he taught in the world). He then recognises her goodness and purity, and he knows that she will love him even though she is seemingly dead. He is immediately attached to her. He loves her. The dwarfs "give her to him as a gift" means the free will of those who then accept the Lord. The

apple falls out because the evil that they had accepted they had only been accepted externally (interiorly they had different thoughts). So, when the apple comes out the king's son proposes to her, and they live happily ever after. Their happy marriage is the happy future of the human race.

The old queen then dances in iron slippers. The stepmother's dance means that the delights of evil desires drive those met by her to their own extinction. There are references in the Writings to "dancing from desire", and "red-hot shoes".

In summary, at a time when faith was growing old, people who loved God looked to a future time when a new age of faith and love would be born. It would be a time when people would know truths as pure and bright as snow, have love as warm and red as blood, and have forms of worship as beautiful as ebony. The church with those people passed away, but a vision of hope for the future was given to them and this vision was challenged. It went through trials. The good people who held it suffered, but at the Lord's coming, everything was made right.

That's what Christmas is, and that's also the story of Snow White and the seven dwarfs.

So, there are noteworthy likenesses between 'Snow White' and the Christmas story: the coming of the king's son, to the beautiful, seemingly dead? And it's a story of our own lives, since we're always hoping for something like that, but we have to deal with a witch who keeps appearing in different forms leading us astray in one way or another. It's a remarkable story.



Rev Jeremy Simons is a Pastor at Bryn Athyn, Pennsylvania, USA

https://brynathynchurch.org/pastors_messages/rev-jeremy-simons/

¹ You can listen to the original talk by Rev

Jeremy Simons at

<https://newchurchaudio.org/event.php?event=26194>

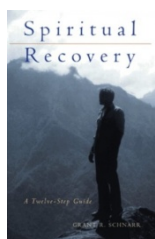


Quarterly Book Discounts

As a reader of **Candela**, if you order the following titles during the next quarter, you will receive the discounts listed below **while stocks last**.

Complete the Order Form below (or a copy) and return it to the Swedenborg Centre or phone on 02 9416 2812 and mention this notice.

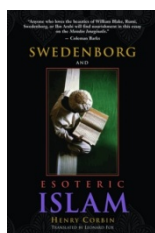
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118 pages, newly reprinted, RRP \$18, now **only \$12**

This book remains a staple from our shop because it combines the practical wisdom of the Twelve Step program with wisdom from Swedenborg, both of which are focused on stages of our psychological and spiritual growth, which serve all people who desire the path of freedom from destructive tendencies and consequent suffering. Grant Schnarr presents readers with the tools needed to live a life guided by greater awareness of both others and self. Worth reading!

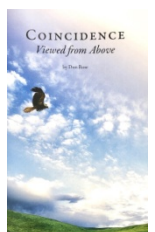
Swedenborg and Esoteric Islam by **Henry Corbin**



160 pages, paperback, RRP \$20, now **only \$12**

Highly recommended book for those drawn to Sufism – Islamic mysticism. It is easy to see how the wisdom in Swedenborg writings aligns with that approach as there is a great deal of overlap, both in the wisdom which forms the basis of belief in both approaches, but also in the practices used to live a more spiritual life. Henry Corbin was a first class scholar and author on Islamic mysticism.

Coincidences Viewed From Above by **Donald Rose**



36 pages, paperback, RRP \$5, now **only \$2**

Although only a small booklet, it contains much to ponder. We take it for granted that apparent chance events have a life of their own, and an independent dynamic, unrelated to what we think and feel, divorced from our spiritual needs and inner life. But Swedenborg says enough on this subject to be able to radically change our mind on those assumptions. Everything is highly orderly and designed, while at the same time being carefully managed to prevent them interfering with our extensive freedom. How can those two claims both be true? Buy the book to find out!

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Our website is continually being updated with special offers, new free study material and latest news and information.

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A Fairy Tale Reader for the Inner Child in us All

By David Millar

Here is a link to a blog about another well-loved fairy tale, Cinderella.

<https://grimmtales-dwm.blogspot.com/2011/04/cinderella-retold-main-characters-and.html>

And the first few paragraphs for you to read. You need to first read the Grimm's version of Cinderella here.

<http://portitude.org/literature/grimm/ft-cinderella.php>

The much-loved story of Cinderella offers a wealth of insights into the processes involved in a person's psycho-spiritual development.

To begin our exploration of the story of Cinderella we need to go to the end as this sets the context for all the events leading up to it. And what is the end, well it's a marriage that sees a young woman of low status joined to a prince of high status. What we are dealing with here are spiritual principles and to get a sense of these we need to be able to extract our thinking from the dead of the persons involved and see the persons in the story as personifications of psycho-spiritual realities. Realities that belong to the inner mental life of us all. If we can do that then we will see that all the characters exist in every human being and that the events illustrate internal processes that concern themselves with mental phenomena related to our psycho-spiritual development.

The end in view as far as the story of Cinderella is concerned is the marriage of

something lower to something higher, or if you will, something more external to something more internal. The union reflects the spiritual marriage of our deeper nature with its higher aspirations, goals and values to what is compatible with it on the lower more externalized plane of life. All of us have experienced the struggle to live an authentic life in the face of the lower self-seeking motives that would have us disregard what is higher, and sell out for the lesser. In my experience, living with integrity in the light of our spiritual values is perhaps one of, if not the greatest challenge, to living a genuine spiritual life in face of the pressures that arise due to the values the world promotes as desirable, and which, dare I say it, we have invariably internalised.



Cinderella and the Prince represent aspects of your-self or more accurately what your-self is seeking to become. Their union represents the triumph of what is higher over the lower self-centered elements of the human condition. Their points of entry, and this goes for all of the other characters who are also aspects of your-self, in and out of the narrative can represent shifts in our own sense of consciousness as we become more identified with one of other of the characters. We will see that the way in which the narrative relays changing states of consciousness and inner processes is achieved through its points of focus and through the weaving together of the events involved.