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FRONT COVER: "Birth-stone" showing Mithras and a "reverse" zodiac, 2nd or 3rd century A.D., "Housesteads" Roman site, England.

OPPOSITE: Relief of veiled goddess from Catal Shrine. She holds a multi-colored veil associated with death shrouds and with concealment of the spirit world. Concentric circles on her stomach are thought to indicate pregnancy.

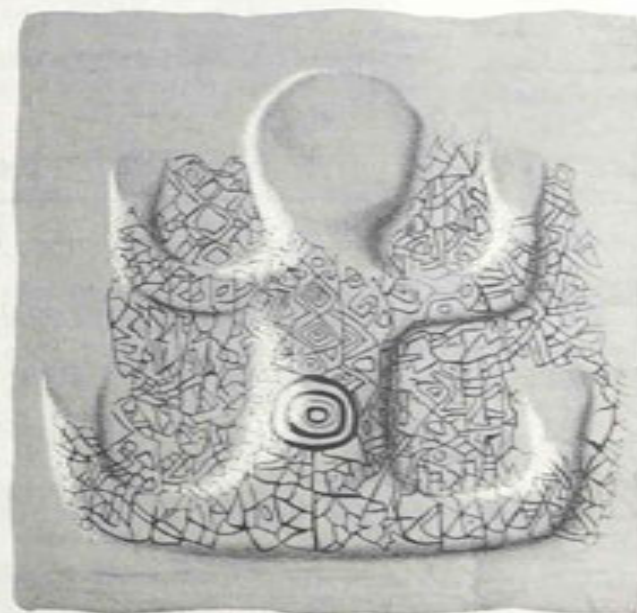
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Journal for ANTHROPOSOPHY



The future must rest upon the past,
The past must apprehend the future
For vibrant present life.
With inner courage to resist,
Strengthen consciousness of life,
Let blossom vital strength to act,
May the past sustain the future!

—Rudolf Steiner
trans. Daisy Aldan

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CORRECTION:

We thank our readers for drawing our attention to the infelicitous and incomplete translation of Rudolf Steiner's verse for two children from his mystery play *The Portal of Initiation*. The complete poem in the translation given by Ruth and Hans Pusch is given below.

The light of the sun is flooding
 The realms of space;
 The song of birds resounds
 Through fields of air;
 The tender plants spring forth
 From Mother Earth
 And human souls rise up
 With grateful hearts
 To all the spirits of the world.

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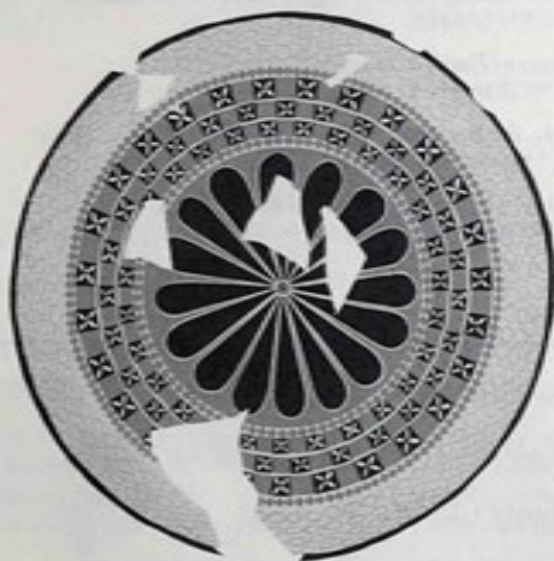


Fig. 1
Ceramic bowl hand-built by a Halafian potter at
Arpichiyah (Iraq). Framed by checkered patterns or
bands of light and dark triangles, the centerpieces of
these shallow bowls usually form either a multipetaled
rosette or some variation of the cross.

Zarathustra and the "Neolithic Revolution"

MARY SETTEGAST

Bone
knife handle
from Salk I.



Modern man, *Homo sapiens sapiens*, has dominated the archaeological record for almost 40,000 years. During the first 30,000 of those years, men of the Paleolithic or Old Stone Age apparently followed nomadic or semi-nomadic ways of life, hunting wild animals and gathering edible wild plants. They left various types of bone and flint tools throughout Europe, Africa, and Asia—and magnificent works of art in the caves of France and Spain—but little or no evidence of domesticated plants and animals or permanent architecture.

Why such a long-lasting and seemingly successful means of existence should have changed, why hunting and gathering peoples should have turned to the more demanding and essentially less reliable life of the settled farmer, remains one of the great puzzles in archaeology today. We know only that agricultural communities sprang up in the Near East, fully formed, in the last half of the eighth millennium B.C., and that their onset was sufficiently sudden to justify Gordon Childe's terming it a "revolution": the Neolithic (New Stone Age) Revolution.

Presuming an economic motive, prehistorians have repeatedly tried to explain this evident switch to agriculture as the result of either the pressures of overpopulation on scarce resources or the disappearance of game animals due to climatic change. But neither argument can be convincingly supported by the existing data. Moreover, it becomes increasingly clear that there were in fact two Neolithic Revolutions, or two distinct phases of this movement to settle and farm the land. The first, mentioned above, began around 7500 B.C. (as measured

by carbon-14 dating),* when a vanguard of permanent settlers suddenly appeared in Turkey, Syria, Palestine, and the Zagros mountains of Iran. They bore an astonishing diversity of traditions that were as well-established as they were unprecedented: advanced architectural and interior designs, fully domesticated animals and complex forms of domestic grain, even a functional pottery tradition. These were patently not nomads just turned farmer, but experienced settlers whose techniques had been perfected elsewhere, although direct ancestors are not to be found in the archaeological record of known earlier sites. Rather than ask why they settled, one might ask whence they came.

This question, which I have explored in detail elsewhere,¹ will not be pursued here; but we might note in passing a certain coincidence between the date of this first wave of settlers and the approximate time given in Plato's *Timaeus* and *Cratylus* dialogues for the destruction of advanced Greek and Atlantic civilizations to the west. If Plato's tale is indeed "true history," as Socrates held (*Timaeus* 26), these mid-eighth millennium settlers of the Near East may actually have been survivors of one or both of those earlier western societies.

Two thousand years then passed without a significant innovation, and the "revolution" almost died, until a second great Neolithic impulse thrust permanent agricultural settlements into the far corners of Iran, out onto the Mesopotamian plains, and westward into Europe during the last half of the sixth millennium. This time the changes do seem to have involved large numbers of formerly nomadic or semi-nomadic peoples, yet the question of why they became farmers is again unresolved. For, many scholars believe that the apparently local groups who were involved in this movement had no economic advantage to gain by adopting an agricultural way of life. One eminent prehistorian, for example, claims that the subsistence base of pre-Neolithic forest dwellers in southeast Europe, who very likely controlled edible resources of their own (red deer, pig, fish, forest plants), was actually equal or superior in terms of both nutrition and reliability to the grain-sheep-goat-cattle agricultural complex that



Fig. 2 5500-5000 B.C. in Iran and adjacent countries.

*Carbon-14 dates earlier than the fifth millennium B.C. are now known to require the addition of 800 to 1,000 years to come into accord with calendar time; i.e., a carbon-14 date of 7500 B.C. corresponds to a corrected date of around 8500 B.C. To avoid confusion, however, all dates given here will be measured in terms of uncorrected carbon-14, unless otherwise specified.

replaced it. In her opinion, reasons other than economic must be sought for the shift to sedentary farming.

If not economic, might these reasons have been religious? Or put more precisely, might this far-reaching movement to cultivate the earth have been a response to the imperatives of a towering spiritual leader? This is the question that will occupy us here, for when carbon-14 dates are corrected to calendar time, the c. 5500 B.C. dawn of this wide-ranging impulse to settle and plant will be approximately 65/6300 B.C. And it is this date—"6,000 years before the death of Plato"—that reportedly was given by Aristotle as the time of Zarathustra, the legendary Iranian prophet whose followers felt the establishment of agricultural settlements to be a religious obligation, and whose missionary-borne message was said to have reached far beyond the borders of Iran.

Conventional modern perspectives place Zarathustra in the first or possibly the second millennium B.C., but Aristotle was not the only ancient authority to date the prophet to the seventh millennium. Pliny (*Nat. Hist.* XXX. 3-4) reported that Eudoxus as well as Aristotle believed that Zarathustra (Greek, Zoroaster) lived 6,000 years before the death of Plato (347 B.C.). Using another measure to arrive at the same figure, Plutarch (*De Isid.* 369) claimed that Zarathustra lived 5,000 years before the siege of Troy, estimated in his day to have occurred during the latter half of the second millennium. More recently, these ancient claims have been reinforced by Rudolf Steiner, who placed the prophet at the dawn of his Old Persian, or second post-Atlantean, epoch.³ To determine the validity of these reports, we must go first to the *Zend-Avesta* (the sacred texts of the Zoroastrian religion) and then to the archaeology of Neolithic Iran.

The Teachings of Zarathustra

At the heart of the *Zend-Avesta* lie the *Gathas*, a group of hymns attributed to Zarathustra himself and preserved for an unknown length of time in the oral tradition before being written down in the early centuries of the Christian era. The language of these ancient hymns is extremely archaic; yet from these and other sources scholars have managed to piece together some of the basic elements of Zarathustra's teachings. We know, for example, that *Ahura Mazda*, the Zoroastrian High God, was surrounded by seven Entities or

Amesha Spentas (e.g., *Vohu Manah*, or Good Thought) which appear to have been conceived as virtues of the perfected man as well as aspects of the supreme deity. *Ahura Mazda* is also associated with *Spenta Mainyu*, the Beneficent Spirit of Iranian religion, whose counterpart is *Angra Mainyu*, or Ahriman, the Destructive Spirit. Although it is generally agreed that Zarathustra himself preached what one Iraniologist termed a "pure form of monotheism against a dualistic background,"⁴ the tension between these two forces of light and darkness would later harden into the rigid dualism for which the Zoroastrian religion is renowned.

Conservative as well as original, the teachings of the prophet also retained elements of an older Iranian religion that seems to have resembled the Vedic religion of India. Among these conserved traditions was the ritual pressing of a consecrated plant (Iranian *haoma*, Indian *soma*), the juice of which was believed to exhilarate and heighten the powers of the drinker. A ceremonial mortar and pestle, emblematic of the later Zoroastrian priesthood, were used to pound the *haoma*; the juice was then collected, and in more recent times, filtered through a ring around which several hairs of the sacred bull had been woven. This symbolic use of bulls' hair has suggested to scholars that the sacrifice of that animal was once a part of the *haoma* ritual, and some have further conjectured that before Zarathustra, the *haoma* ceremony had been desecrated by excesses of animal sacrifice and intoxicating plant substances.

Not unrelated, perhaps, to these suspected ritual excesses, would have been an overvaluation of the spiritual domain. As Iraniologists have pointed out, the Indian Brahman traditionally sought salvation in the renunciation of earthly life and the subjugation of the body, with little or no concern for the material world. The same may have been true of the ancient Iranians. In any case, the aim of the prophet was to secure the material as well as the spiritual welfare of the "Good Creation," to restore the belief in the sanctity of the material world and ultimately, it is said, to restore the earth to its original state of perfection. The ethics of Zarathustra's followers were the ethics of life in *this* world; their prayer: "May we be those who will renew this existence" (Y. [*Yasna* or Gathic verse] 30.9).

The renovation was to be accomplished through husbandry. Zarathustra is not presented as the inventor of agriculture; in Persian traditions that distinction is given to more ancient kings. He is said,

however, to have been the first to place the husbandman at the center of his religious teachings. The cultivation of the earth was looked upon by Zarathustra's followers as a kind of worship: "He who cultivates grain cultivates righteousness." In the *Avesta* the earth is declared most joyful "where one of the faithful sows the most grain . . . where he waters ground that is dry or drains ground that is too wet" (*Vendidad* III. 1-3). Zarathustra himself prays in the *Gathas* for the skills of the husbandman: "I who as priest would learn by the Best Spirit how to practice husbandry" (Y.33.6). Presumably his traveling priests were also trained in agricultural techniques; irrigation, fertilization, and cattle-breeding may well have been part of a missionary's wisdom. They may also have been architects and builders, if one early Iranologist's picture of the movement as a whole is correct:

With the spread of the new doctrine, the increase in settlements goes hand in hand. When a nomadic tribe becomes converted to the Zarathustrian religion, it abandons its former unsettled mode of living, builds permanent dwellings, and cultivates the fields.⁵

To settle, to plant—particularly in those places which could be made fertile only by the efforts of man—to raise cattle, large and "small" (sheep and goats): these were the imperatives of Zarathustra's material reform. Orthodox Zoroastrian tradition dates the prophet to 628 B.C., but many western scholars have found that to be too recent a time for one whose teachings reflect a period when Iranians were still largely nomadic herdsmen. Some feel that the second millennium is a more likely setting for Zarathustra. Few would go as far as the Greeks. But as we shall see, at no later time in Iranian prehistory would the transition from nomad to settler be as abrupt, wide-reaching, or profound as it was in the (carbon-14 dated) middle of the sixth millennium B.C.

Iranian Archaeology: 5500-5000 B.C.

The map at Fig. 2 will help us to locate a few of the most important *known* sites that came into being during this time frame. As Iran is greatly underexcavated in the Neolithic period, archaeologists believe that even the total number of recorded sites would represent only a fraction of the actual number of Iranian settlements founded in the last half of the sixth millennium B.C.. The same is true of the preceding

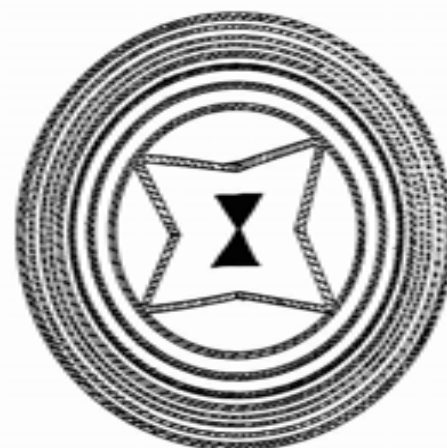


Fig. 3a
Bowl from Sialk I,
central Iran, c. 5500-
5000 B.C., showing
double-axe motif.

millennia, but it is nevertheless remarkable to observe that, prior to this critical date of 5500 B.C., only two communities with permanent architecture are known to have existed east of the Zagros mountains that divide Iran from Iraq: Zaghe on the Iranian plateau and Sang-e-Caxamaq to the east. Moreover, although excavations at both of these sites are incomplete, it seems clear that each of these existing settlements also underwent a significant change around 5500 B.C., a change that is nowhere more apparent than in the ceramic traditions of Zaghe.

As is often the case in archaeology, we have only the imperishable remains—pottery, stone, bone—from which to reconstruct prehistoric events; and here, as elsewhere in Iran during this period, it is the pottery that tells the story. Earlier wares at Zaghe, painted with simple designs in red, showed a relationship to the rather primitive pottery produced in several small villages in the Zagros mountains during the preceding era. After the middle of the sixth millennium, however, Zaghe's painted pottery changed dramatically and now

bore the distinctive black or chocolate-brown designs of the *Cheshmeh Ali* culture (named after one of the first excavated sites). This vigorous new impulse was to dominate the Iranian plateau for centuries to come and leave a lasting imprint on the art and technology of prehistoric Iran.

Unfortunately little is known of the earliest settlements of this remarkable plateau culture, other than the richness of their ceramic motifs and forms. The culture's center apparently lay in the region around modern Tehran, but excavations at the most important sites of this area—Ismailabad, Karatepe, Cheshmeh Ali itself—have been fragmentary at best. A related settlement to the south, *Tepe Sialk*, does offer somewhat more detailed information, however, including several artifacts that may have significance for our theme. *Sialk*'s painted pottery, for example, shows a definite appreciation for the principles of contrast, opposition, and duality; the alternation of light and dark elements dominates ceramic designs. For the first time the interior surface of bowls is used as decorative ground, in one instance revealing what is perhaps the earliest recorded representation of the "double-axe" (Fig. 3a). Miniature mortars and pestles, possibly ritual objects as they had no known utilitarian purpose, were fashioned in both clay and stone at *Sialk*. But most remarkable of the finds at this sixth millennium site was a bone knife handle carved in the form of a male figure whose arms and hands, according to one authority, were "reverently folded across the front of the body in an attitude of obeisance which is already astonishingly Persian."⁶

Far to the south, the plain of Persepolis was also first settled midway in the sixth millennium. Information is again limited, but again black-decorated pottery was present at *Tal-i-Jarri B* (see map at Fig. 2) and at ten other surveyed sites of the region. Distantly related to the ceramics of *Sialk*, the wares of this more southern culture nevertheless show an individuality of design that suggests a regional tradition. Wherever the pottery technique itself might have originated, the settlers themselves were apparently native inhabitants.

The same may be said of the evidently local peoples that settled southwestern Iran during this period, and here, thanks to the modern excavations at the site of *Tepe Sabz*, we have enough reliable information to fill in the specific agricultural details that characterized this massive movement to the land. As summarized by the *Sabz* excavators:

Midway through the sixth millennium, peoples in certain areas of southwest Iran went through a rapid and critical transition which was to set them clearly on the path toward population expansion and urban life. The three major innovations of that period were (1) the beginnings of competent irrigation, (2) the beginnings of cattle domestication, and (3) the use of a full range of cereals improved either by mutation or hybridization.⁷

"What eludes us still," they added at a later writing, "is a clear-cut picture of its origins."⁸ Archaeological surveys have recorded at least thirty-four villages dating to this period in the Susiana plain alone, and while excavators have found it hard to believe that so many farmers and herdsman would suddenly have descended on the plain, settlements of earlier age have yet to be discovered in Susiana.

At *Tepe Sabz*, excavations show that domestic cattle joined the sheep and goats kept by southwest Iranians in the preceding era. The complex, free-threshing grain known as "bread wheat" made its first recorded appearance in this region, as did six-row hulled barley and flax. The flax seeds have been judged too large for plants raised on rainfall alone, and the excavators have noted that in fact many settlements of this period had been situated to take advantage of the small streams coming down from the mountains as sources of irrigation water. A decrease in hide-working tools was matched by an increase in spindle whorls, which, together with the cultivation of flax, suggested to archaeologists that the skins of animals were now being replaced by woven cloth. And in distinct contrast to the soft-fired, red-painted pottery of earlier Zagros mountain peoples, the excellent hard-fired ceramics of the *Sabz* phase were decorated in dark brown or black (which excavators here see as possibly a result of the new-found capacity for achieving higher firing temperatures, which are known to darken iron-oxide-based pigments). As at *Sialk*, "checkerboards" and other patterns based on the alternation of light and dark elements formed the principal ceramic motifs (Fig. 3b).

Moving north on our map, we find that the earliest settlements in both northeast and northwestern Iran, members of the *Djeitun* and *Hajji Finz* cultures respectively, were also founded in the middle of the sixth millennium B.C. Although less well-known, these regions appear to have followed much the same pattern. Excavators in both areas report mud-brick houses ("solidly and in some places massively built" in the northwest⁹) as well as the suddenly ubiquitous bread

wheat and, at Djeitun, miniature mortars and pestles similar to those found at Sialk and other Iranian sites of this period.

Once initiated, this pan-Iranian impulse to settle and farm was not to be deflected by time. In the southwest, the early fifth millennium saw further increases in the number of new agricultural sites in the Susiana plain, while in the northeast a chain of at least twenty settlements now stretched along the foothills of the Kopet Dag. Shrines had begun to appear in the larger northeastern communities; flint tools were beginning to be replaced by copper; and on the Iranian plateau, copper was already being cast into molds at Tepe Gabristan (see map at Fig. 2), where a recently discovered workshop for coppersmiths, complete with crucible, kiln, and molds, has been dated to the early fifth millennium B.C. The end of that millennium would see the first recorded use of the potter's wheel at Tepe Sialk, an innovation which, like the advances in metallurgy, was then to spread westward from Iran into southern Mesopotamia and not, as was once supposed, the other way around. As we shall see below, Iranian influence on the west may actually have begun as early as the middle of the sixth millennium B.C.

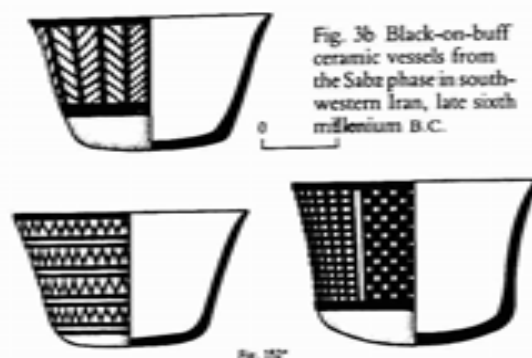


Fig. 3b Black-on-buff ceramic vessels from the Sabz phase in southwestern Iran, late sixth millennium B.C.

Fig. 102*

The Time of Zarathustra?

Before turning to the archaeology of Mesopotamia in this epoch, we might ask how well the events within Iran itself agree with what is known of Zarathustra's reforms. It should first be noted, however, that not only is the whole country sorely underexcavated in the Neolithic period, but most of eastern Iran is archaeological *terra incognita* in this time frame, and critical plateau sites such as Cheshmeh Ali are greatly in need of up-to-date excavation. But even with the limited information at hand, it is possible to speak of a genuine transformation of Iran in the last half of the sixth millennium B.C.

As mentioned earlier, the numerical increase in permanent settlements was proportionately greater during this 5500-5000 B.C. period than at any other time in prehistory. And while an agricultural kinship is attested by the bread wheat that found its way into the far reaches of Iranian territory during this era, and a technological relationship suggested by the black-painted, hard-fired ceramics that were almost as widespread, regional differences in the designs on those wares indicate that these were primarily local populations. The composition of their tool kits, many still in the process of change, further the impression that these settlers were former hunter-herdsmen who had been pursuing nomadic or semi-nomadic patterns of existence. But why so many, already possessing developed traditions of their own, should suddenly have chosen the life of a farmer—and often on land that required irrigation—cannot be explained by conventional theories.

The miniaturization of mortars and pestles in Iranian sites of this period (larger ones were known as well) suggests that these implements acquired a special significance in the last half of the sixth millennium B.C. We know that the mortar and pestle were ritual objects in Zoroastrian religion, used to press the sacred *haoma* plant, and it is said that the priest of Zarathustra was identified by his possession of the mortar. But cult and ceremony had little place in early Zarathustrian religion, and if ritual objects were present, shrines were indeed rare in the earliest Iranian settlements of this period. When identifiable religious structures do appear, the similarity of their wall paintings (Fig. 4) to the pottery designs of this era confirms the religious nature of the latter. In both we find an emphasis on contrast, sharp definition, and the alternation of otherwise identical

light and dark geometric motifs that recall the strong dualism underlying Zoroastrian doctrine—a dualism made explicit, perhaps, in the double-axe form at the center of the Sialk bowl (Fig. 3a).

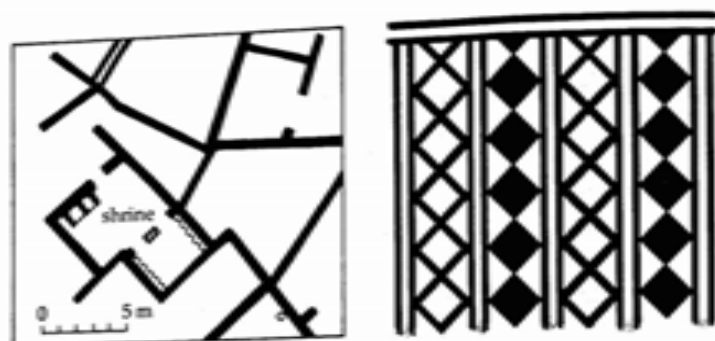


Fig. 4 Plan of shrine and one of its wall paintings, Turkmenia; eastern Iran; fifth millennium B.C.

The Spread to the West

Mesopotamian Archaeology, 5500-5000 B.C.

The map at Fig. 2 will again be useful in following the spread of agricultural settlements across modern Iraq, a region that fortunately is more thoroughly excavated than its eastern neighbor. Before 5500 B.C., the only permanent communities on the Iraqi (or "Mesopotamian") plains belonged to the scattered and somewhat primitive sites of the *Hassuna* culture, whose soft-fired pottery was occasionally painted with simple designs in red. Midway in the sixth millennium, the painted decoration on the ceramics at the site of Hassuna itself changed from a uniform red to a spectrum ranging from dark reddish brown to almost black (again attributed to the introduction of higher firing temperatures). Local designs continued, but several new elements appeared, among them the use of pattern on the interior surface of bowls. These new wares were nevertheless modest in comparison with the chocolate-brown or black patterned *Samarran* pottery that subsequently was imported into Hassuna during the following period.

The appearance of these superior imports coincided with a notable upgrading of Hassuna's dwellings, now substantial multi-roomed structures (Fig. 5), and with the beginning of the spread of permanent agricultural settlements to all parts of the region.

The *Samarran* peoples themselves chose to settle farther south, on the margin and outside the dependable rainfed farming zone. With bread wheat, six-row barley, and flax among the plant remains at the *Samarran* sites of Tell-es-Sawwan and Choga Mami, it is not surprising to find certain evidence of irrigation canals at the latter site. The added presence of domestic cattle at Choga Mami suggested to the excavator that the ox-drawn plow may already have been used for cultivating the fields in this early period.

Samarran painted pottery reveals an interest in the circle, the cross, and the use of negative or "reserve" techniques, in which patterns appear as light in a dark field. A similar method was used by Iranian potters of this period, leading analysts to place the dawn of *Samarran* culture approximately coeval with that of the Cheshmeh Ali culture of the Iranian plateau, that is, around 5500 B.C. Although *Samarran*

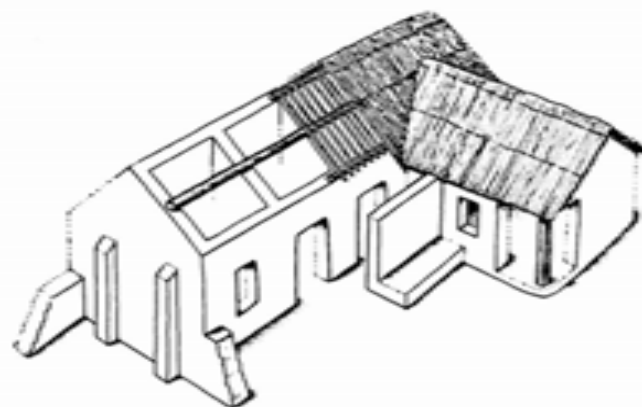


Fig. 5 Reconstruction of a dwelling of Hassuna, northern Iraq.

settlements were generally confined to a band across central Iraq, the influence of these people reached north, south, and far to the west as well. In the north, a deep sounding at Nineveh has revealed ceramics with Samarran motifs in the earliest levels of that ancient site. In the south, Samarran influence has been recognized at Eridu, the first recorded settlement in the land later to be known as Sumer. Estimated to the late sixth millennium B.C., the lowest strata at Eridu yielded solid mud-brick architecture and excellent ceramics whose chocolate-colored cruciform patterns are distinctly reminiscent of Samarran designs (Fig. 6). Connections between the Samarrans and southwest Iran (Tepe Sabz) have also been detected.

But in spite of the similarities, the differences between these several contemporary cultures left one archaeologist with the "distinct impression that each area displays an essentially local though not an isolated development."¹⁰ She believes that a number of different ethnic groups were probably represented among these new Mesopotamian settlers, some of whom may earlier have been hunters or food-gatherers whose traces are less susceptible to archaeological detection. Why these various peoples now chose a sedentary way of life, where they got the architectural and agricultural know-how, and what might have been the nature of their relationship to settlers on the Iranian plateau, are questions for which prehistorians have found no answers.

Nor can they explain the phenomenon known as Halaf. In the upper levels of several Samarran sites appeared a new type of imported pottery, produced by one of the most remarkable cultures in all of prehistory: the *Halafian*. Again the representatives of a previously unknown, presumably nomadic tradition, the Halafians were now not only farmers (of essentially the same crops, including bread wheat, that were cultivated elsewhere in this period) but cultural disseminators whose enthusiasm for the agricultural way of life was not to be contained. The home territory of Halaf (see map at Fig. 2) eventually extended from the hills east of the Tigris River (Arpachiyah) north to Lake Van (Tilki Tepe) and westward to the western bend of the Syrian Euphrates (Yunus), while Halafian influence has been detected as far north as Mount Ararat (Tegut) and as far west as Greece.¹¹ If not missionary in its fervor, the Halafian zeal for contact with distant peoples was certainly no less intense.



Fig. 6
Cruciform pattern
on the pottery of
Eridu in southern
Iraq, late sixth
millennium B.C.

The painted pottery of Halaf was dominated in all phases by minutely detailed panels of purely geometric designs (Fig. 7), often based on symbols such as dot-centered or rayed circles which art historians believe to be solar references. (According to one, "in the darkness which surrounds this nonliterate period of Mesopotamian prehistory . . . solar forms provide the greatest illumination."¹²) The frequency of checkered patterns is notable: both light and dark checkers often contain a motif such as a quatrefoil or a St. Andrew's cross, while pairs of light and dark triangles inside other squares form fields of positive and negative images of the double-axe. As shown in the frontispiece (Fig. 1), these checkered designs were often used as a border or frame for polychrome centerpieces that are yet to be surpassed in the ceramic arts.

More than one prehistorian finds in Halaf the most beautiful pottery ever made in Mesopotamia. Few would deny that its symbols were primarily religious. Was it the religion of Zarathustra?

To carry the question further, were most if not all of the various peoples who chose to settle eastern Mesopotamia in the last half of the sixth millennium inspired by the vision of the prophet? The widespread abandonment of what was apparently a nomadic or semi-nomadic existence for the more demanding life of a farmer, the frequent choice of land that must be artificially watered for such an enterprise, and the ceramic connections of these Mesopotamian groups with similar and contemporary efforts in Iran have found no more plausible explanation. Nor could one find a more coherent expression of the earlier-mentioned Zarathustrian concept of "pure monotheism against a dualistic background" than in the masterfully unified, rosette-centered and checker-framed, interior designs of Halafian vessels. A celebration (or a resanctifying) of the Good Cre-

ation may have been the basis for the interest shown by Mesopotamian potters in forms of the cosmic cross as well (Fig. 6).

And finally, these black-patterned ceramics may also point to the presence of the prophet through the ages-old link between the potter and the smith, both the transformers of mineral substance by fire. In the *Gathas* Zarathustra refers more than once to what most translators agree is the equivalent of "molten metal" (Y.30.7, 32.7), which would mean that the prophet could not have lived before the discovery of metallurgy. But while that event was once thought to have taken place no earlier than 4000 B.C., the above-described excavation of the early fifth millennium copper workshop at Tepe Gabristan on the Iranian plateau has now moved recorded knowledge of the smelting and casting of metals back almost 1,000 years. Moreover, a process developed to this advanced level early in the fifth millennium seems certain to have been discovered several centuries earlier. Indeed, if the higher firing temperatures achieved by the Neolithic potter were borrowed—or lent—by the smith, "molten metal" was known at least as early as the middle of the sixth millennium B.C., the date of the advent of black-decorated ceramics on the Iranian plateau.

At the same time, as we have seen, an intensification of efforts to improve plant and animal species by the techniques of domestication was evident throughout Iran and across the Mesopotamian plains. Adding the work with metals to these other qualitative changes would mean that significant steps toward the transformation—or what might be seen as the perfecting—of the animal, plant, and mineral kingdoms of earth were taken around 5500 B.C., the date assigned by learned Greeks to Zarathustra, the prophet of earthly perfection.



Fig. 7 Geometric patterns common to Halafian painted pottery.

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Young bison, painted over another bison of earlier style,
Altamira Cave, N. Spain.

Cave Painting And The Mysteries of Prehistoric Art

VAN JAMES

Mystery is a word which doubly applies to the cave art of prehistory. Ancient images are not only mysteries in the sense that they are enigmas to archaeologists, anthropologists and art historians, but they are also some of the earliest records of those religious rituals we term the Ancient Mysteries.

Most widely known in ancient Greece, the Mysteries were celebrated at such centers as Ephesus, Eleusis and Delphi. Usually seasonal, the celebration of the Mysteries was carried out in close connection with the movements of the stars and planets. The Mysteries sought to awaken the human being to the world of spirit and to develop greater faculties in him for his purposes on earth.

The Greek Mysteries were preceded by the Egyptian, Persian and Indian Mysteries. All ancient civilizations appear to have had such Mysteries—initiation rites designed to confront mankind with the secrets of life, death and becoming, in order that human beings might better meet their tasks on earth. Fragments of such rites still exist among primitive cultures of today.

When looking at the cave paintings of northern Spain, the petroglyphs of Hawaii, or the cliff drawings of Australia, we can marvel at the simple beauty and child-like aura of these pictures. The wonderful sense of the mysterious suggests that a secret question is silently being asked—more seems to be present than is revealed at first glance.

Let us try to approach this riddle, this mystery of the cave paintings, with a few basic questions: When were the cave paintings carried out; where did the cave artists originate; what were these people like who painted in caves; and why did they paint pictures? Further

questions. How did these people paint in the caves, and what do the paintings mean, will be touched on in connection with the first four questions.

In regard to the first question, we find that modern archaeology has no absolute method of dating the cave paintings. However, it is believed that the European cave paintings were executed between 30,000 and 10,000 B.C. This would place them during the period of the earth's last major glaciation, which came to a close around 10,000 B.C. These dates were arrived at through comparative dating and nuclear dating techniques.

Radiocarbon (C-14) is one method used in such dating. By knowing the rate of decay, or half-life, of C-14 and measuring the presence of it in an antiquated organic substance (for example, colored pigment on a cave wall) experts are able to arrive at an approximate date of origin. However, this generally accepted procedure assumes that the half-life of radioactive carbon has been consistent throughout thousands of years of history. The assumption is rather like saying, "I know that William grew one inch between the ages of twenty and thirty. Since he is presently sixty-two inches tall, he must be six-hundred and twenty years old." This is a logical calculation, but we know that a human being is not regular in his growth through time. We must be careful not to assume that materials drawn from the organic world, or even produced by man himself, are regular in their life cycles.

It is indeed interesting to note Rudolf Steiner's research asserting that radioactivity came into being only around the year 33 A.D. This statement could certainly raise questions concerning the reliability of Carbon-14 dating with regard to pre-Christian artifacts. Rudolf Steiner's research presents us with many questions concerning the dating and nature of cave painting. It would seem incomplete not to consider his findings and those of his colleagues, alongside those of current archaeologists and ethnologists.¹

Steiner dates the cave paintings between 8,000 and 5,000 B.C.² This period coincides with the great Indian cultural epoch and the beginning of the prehistoric Persian civilization. The dates were arrived at through non-physical research conducted strictly by means of higher organs of perception. This "inner research" might be explained somewhat if we think of the flash-backs experienced by near-drowning victims. When life is almost entirely severed from

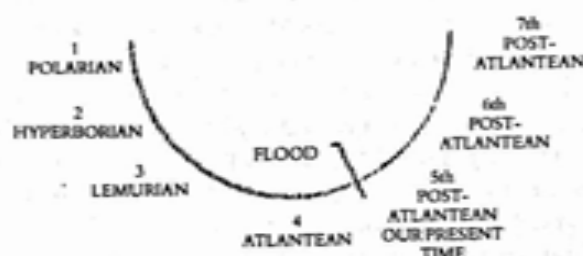
the physical body, an instantaneously unfolding memory of one's life suddenly appears. In great detail, entirely forgotten experiences are re-called to memory in vivid pictures. Just as memories of an individual's life span are accessible through a loosening of the life body (etheric formative forces) in a near-death experience, so too are the memories of collective mankind recoverable from the earth's cosmic memory. Although reading from the cosmic memory, or Akashic Chronicle, is considered unscientific by many because of its non-material nature, it is apparent that many individuals have been developed to the point of being able to apprehend this cosmic picture-memory because of a loosening of the life body. Moses, St. John, Nostradamus, Swedenborg, Steiner and many others have recorded their findings from this spiritual chronicle of mankind. Such spiritual scientific research needs to be combined with and compared to the findings of natural science. Only when the two areas of investigation complement one another will a more complete and truer picture of historical facts result.

Let us first look at the evolution of the earth from the standpoint of natural science.

1	2	3	4	5
AZOIC	PALAEOZOIC	MESOZOIC	TERTIARY	QUARTENARY
INVERTEBRATE	FISH	REPTILE	MAMMAL	MAN
			ICE AGE	

Five distinct periods are differentiated: Life began in the Azoic period, when invertebrates were the only life forms present. During the Palaeozoic period, fish and other amphibious vertebrates flourished, while during the Mesozoic period reptiles and the dinosaurs roamed the earth. The Tertiary period saw the great herds of mammals and flocks of birds take dominion over the earth. And in the Quaternary period, in which we presently live, mankind came into its own. The Ice Age took place during the Tertiary period, both events concluding at roughly the same time.

Looking now at the spiritual scientific view of evolution as exemplified in the research of Rudolf Steiner, we find some differences from, as well as similarities to, the natural scientific classification.



The major differences are the names of the periods. Steiner refers to the first period as the Polarian phase, followed by the Hyperborean and Lemurian phases. It is interesting to note that the Lemurian period, marked by the expulsion of what is now the physical moon from the area of the Pacific Ocean, came to an end by way of a fire catastrophe. This would coincide with the end of the Mesozoic period and the disappearance of the dinosaurs. The Atlantean phase ends with a water disaster, the Great Flood, of which many folk legends tell. According to Gunther Wachsmuth,³ the breaking up and flooding of the mid-Atlantic continent of Atlantis took place over a long period of time with little loss of human life. Could the flood myths be speaking about the end of the Ice Age and its melting glaciers? Following the Atlantean phase is our own Fifth Post-Atlantean period.

We see that the two diagrams are similar in the number of periods or phases of development up to today—five phases are recognized in both. The end of the fourth phase is marked by the end of an Ice Age or Great Flood. The characteristic life form in the fourth period is the mammal. The dominant life form in this, our present age, or fifth period, be it Quaternary or Post-Atlantean, is humankind.

Although the two approaches have a discrepancy of several thousand years in placing the origins of cave art, they agree that it originated at the beginning of the fifth phase of the earth's development: at the end of the Ice Age/Great Flood, when the mammals and birds ruled the earth and Man was a newcomer within nature.

Atlantis

The great cave art of southern France and northern Spain was produced then at the end of the last Ice Age/Great Flood. Tribes came into this mountainous region of western Europe as the snows melted and the waters receded. But where did these people come from? What was their place of origin?

At the beginning of the twentieth century, when many of these caves were first discovered and studied, it was believed that the cave artists and their people originated from the Near East and Mediterranean areas. More recently anthropologists place the home of these peoples in East Africa, where the oldest human fossil remains have been uncovered. However, nothing directly links these early human remains with the cave paintings of western Europe.

The question of the origin of these people goes much deeper when looked at through the explanations of spiritual scientific research. According to this research a continent sat within the area of the north and mid-Atlantic Ocean, before the Ice Age/Great Flood. This continent is described by many legends and is even referred to in the writings of Plato. It is known today as Atlantis, and clairvoyant perception regards it as the home from which today's five major races migrated. If one considers the geological evidence showing that the island of Great Britain has been covered by the sea at least three times during its development, then one certainly needs to consider the possibility of a continent having once existed off the coast of Europe.



Gunther Wachsmuth describes the Atlantean continent as having been the home of many different peoples whose development resulted in the formation of the races as we know them today. At that time, the cosmic forces working through the heavenly bodies of the stars and planets had a very strong influence on mankind. Though scientists are well aware of different energy patterns emanating from the various regions of space, it was a spiritual influence, particularly from the planets, which directed the development of the Atlantean peoples. Initiate priests guided the people in accordance with cosmic wisdom received through the planetary oracles. Through this working of the planetary oracles the various races developed. As people migrated to distant regions of the earth, cave paintings, rock drawings and petroglyphs were left behind as some of the first permanent indications of cult and culture.

Here again we see something of a discrepancy in the two world historic views: the one says that the oldest human fossils are to be found in the southeast (Africa). Therefore, the cave cultures must have originated here. The other view asserts that people journeyed from the northwest, coming from a continent (Atlantis) where no fossils remain.

We could go a step further and ask where the Atlanteans came from. According to spiritual scientific findings, in the third phase of the earth's evolution migrations set out from a continent called Lemuria, located in the Indian Ocean. To reach Atlantis, a route through Madagascar and East Africa would have been the most direct. Could the East African fossils be evidence of pre-Atlantean migrations?

Another question regarding earliest "human" fossil remains is whether they are in fact human. Could mankind still have been at a stage of development unable to leave lasting physical remains? Could the skeletal finds in East Africa be that of an earlier human prototype not yet representative of the human race as a whole as it then existed?

This leads us to question who were these creators of cave art? What were the prehistoric peoples like? What constituted the nature of the human being at this stage of earthly development?

Most of us have grown up with the "caveman" imagination shaped for us by textbooks, films and cartoons. The modern conception of early humankind depicts hairy ape-like creatures with low foreheads and protruding jaws. Hunched over with clubs in hands, they deco-

rated the walls of their caves with pictures of the animals they observed and hunted. They probably grunted, having little in the way of language skills, but otherwise were much like the human beings of today—only much less clever. The image has become such a fixed idea within Western thinking that new pictures are not readily accepted. If a new image of early mankind is to be rightly developed, we must compare the picture of prehistoric people suggested by fossil remains with that of descriptions based on spiritual scientific investigations.

Still, anthropologists recognize that, although outwardly leading a very simple lifestyle, the so-called primitive peoples of today embrace an extremely complex and sophisticated inner culture. These societies enjoy a spiritual life and world of experience that goes beyond the calculations and cataloging of our academic knowledge. Prehistoric man is generally pictured in the light of these present day cultures.

From studies of hunter/gatherer cultures, it has become apparent that their relationships to nature, through communication with nature spirits and the souls of departed ancestors, is the basis of their entire way of life. This awareness of what is occurring in nature or between beings is often referred to as "supernatural" consciousness. Interestingly enough, this supernatural faculty fades as these peoples are introduced to reading, writing and square houses. As analytical, object-oriented thinking is developed, the ability to live amongst the ancestral spirits and the beings of nature is diminished. The "dream-time" consciousness of the "primitive" cultures gives way to the daytime awareness of modern western conceptual thinking.

Spiritual scientific research holds that the human being of this early cave painting period was not yet fully incorporated into his physical body. Unlike the firm bodies we have today, the physical body of early post-Atlantean man was soft and delicate, unlikely to leave hard skeletal remains. Those beings lived with little awareness of either their physical bodies or the physical world around them. Rather, they were aware only of their soul experiences and the constantly changing forces of their own etheric bodies and world's life system. Their physical senses, such as sight and hearing, were not yet perceiving the world in the way we do today. They experienced their inner and outer worlds as one; concept and percept were not yet separate. Thinking was not yet possible for these early beings because they

were still at one with nature and the universe. They lived in a world of weaving soul experiences and fluctuating life forces, presented in imaginative pictures to their clairvoyant consciousnesses.

Today we can speak of three distinct forms of consciousness: waking, dreaming and (dreamless) sleeping. According to Ernst Uehli, in his book *Atlantis und das Rätsel der Eiszeitkunst* (*Atlantis and the Riddle of Ice Age Art*), early human beings experienced only two dream-like conditions of awareness: one in which they lived amongst the gods and spiritual beings of the starry universe, and another in which they were cut off from this direct contact with the spiritual world and plunged into a dreaming consciousness of self and the world. This condition eventually developed into an awareness of day and night. Later an awareness of the course of the year was experienced, and much later the three states of consciousness we know today developed.

Early humans were not yet individuals. They had no sense of self while an ego principle was not yet incorporated into their beings. A group-soul consciousness held these very early peoples together and guidance was provided by the initiates or shamans of the tribe, through whom the wisdom and directives of higher worlds were interpreted.

In summing up, the human beings of prehistoric times were seen to have an entirely qualitative, visionary consciousness linked directly to nature and the cosmos in a way unlike today's analytical consciousness. With little awareness of self or the world as physical objects, they dreamed their oneness with their surroundings. All their material deeds were guided and influenced as ritual activities by a world of spiritual beings. Though some anthropologists might agree to such a picture of early man, there are still those who see the cavemen as creators of a subjective world of spiritual beings which existed no place else but in their own minds.

Methods of Color

When much of the cave art was discovered, or at least re-discovered, at the end of the last century, it was in excellent condition. Due to calcite dripping over the subterranean rock walls, a natural varnish had formed that preserved the cave paintings for centuries. (Unfortunately, however, since their discovery, the paintings have

rapidly deteriorated, and public visits to these sites have had to be restricted.)

Color was applied from chewed sticks and with fingers. Another means of applications was by blowing moistened pigment onto the cave walls through a hollow bone. Later, brushes may have been made of animal hair and feathers.

The most commonly used colors found in the caves are black and red. For black, graphite, charcoal or oxide of manganese was used. Iron oxide provided both red and yellow-ochre colors. Egg, animal fat and vegetable juices were the most likely binders and fixatives. Blue and green are colors missing from cave paintings. It is interesting to note that the most common hues found are the most active (red) and the most inactive (black) of color sensations.

The scholar W.E. Gladstone asserts that there are four stages in the development of color perception.⁴ They begin with the perception of red and black. The second stage, red and yellow, includes the perception of orange and all the ochre colors. In the third phase of color perception, Gladstone maintains that green enters the realm of visual experience. The final stage is the realization of blue and violet. These stages seem confirmed by the development and use of color in the cave art.

More recent research states that children go through a similar development in their color perception. Beginning with warm colors (reds), they gradually gain the ability to see the cooler colors (blues). Rudolf Steiner and other spiritual scientists point to this development of color perception as an important part of the evolution of consciousness. Mankind, it is suggested, has gone through the expansion of color perception and development of consciousness in a similar way as does each individual when passing through childhood.

A question argued by archeologists is whether or not any light source was available to cave artists. Some insist that the stone oil lamps found in some of the caves provided light for the painters. Others insist that as no carbon residue remains on the cave ceilings it is improbable that a burning light source was used.

From the spiritual scientists' point of view, it was not of great importance that the cave artists see with physical eyes, as the images were held clearly within the soul or "mind's eye" by means of the artist's purely imaginative picture-consciousness. The fact that some paintings were created one over another, in seeming disregard for

the previous work underneath, shows that the process was more important than the result. Often three or four and as many as thirteen paintings and drawings were layered over one another.

Perhaps the most essential questions in dealing with the mysteries of prehistoric art are why were cave paintings created and what is their meaning?

Anthropology and archaeology rarely look at these questions because they fall into an area where physical proof is impossible. When theories are formulated, they usually indicate a utilitarian purpose rather than a spiritual one. According to spiritual scientific findings, however, the reasons and meanings behind cave art point to the spiritual relationship of the human being to nature and the universe as well as to his striving for inner (and therefore outer) development—that is, to the development of human consciousness. Rudolf Steiner has said that all true art is based on the principle of initiation. If one looks at cave art with this thought in mind, much is revealed concerning the prehistoric human being and the art forms he created.

These art forms fall into three main categories—animals, humans and symbols, with animal representations by far the most numerous. These include extinct species and creatures still living, as well as imaginary creatures. Many animal depictions have arrows or spears drawn into them, while others appear pregnant. A desire for success in the hunt and abundance in the herd seems to be indicated by the artists. Thus, hunting and proliferation-magic is the explanation generally given by anthropologists regarding these numerous animal images.

Pigmy tribes of central Africa have been observed drawing animal forms on the ground and then shooting the pictures before a hunt. During one such observation, a female member of the tribe chanted over the image as it was struck by the sun's rays in the morning, and one of the hunters shot the picture-animal in the neck. Several hunters then bounded off into the bush while the woman remained by the magic picture. In a short while, the men returned with the *real* animal, killed by a shot in the neck. The ritual picture was then smeared with the blood and hair of the dead beast, thereby finishing the magic round. Such descriptions of modern stone-age cultures clearly show the importance that images play in hunting-magic. But are all the paintings and drawings of animals based on the need for food? Only about 15% are clear indications of hunting-magic.

Perhaps there is more behind the illustrating of animal forms.

The beginnings of art appeared during the transitional phase between the Tertiary and Quaternary periods, between Atlantis and the Fifth Post-Atlantean phase. Mammals and birds had been the main forms of life on earth, and now humankind was incarnating physically in greater and greater numbers. Man had much to learn about himself and the world from the animals who had preceded him to earth and were his closest earthly companions.

As already mentioned, the human being of this transitional period did not yet experience his physical body to the degree that we do today. The fundamental experiences were those of the fluctuating, pulsating life forces, or etheric body, and the dream-like sensations of the soul organization, or astral body. Desires, passions, instincts rose up in living images within the picture-consciousness of early human beings. An individualizing ego-principle was not yet active as higher motives were supplied by a group-soul, similar to that which operates among animals. Prehistoric man shared a physical body, life body and soul or astral body with the animal kingdom. By focusing on these similarities, early man could activate that which he would develop over and above the animal in himself—the ego.

Man's Instincts into Form

In a lecture given to teachers, Rudolf Steiner gives some fascinating clues about the nature of the animal kingdom:⁵

If we were to consider the main forms of the various animals and note them down, we should be able to delineate the different realms of instinct. What instinct is as "will" is given as a picture in the form of the physical body of the various animals. You see, in this way meaning enters the world, if we can apply this point of view. We survey the forms of the physical animal bodies and see in them an illustration that nature herself makes of the instincts—by means of which she wishes to translate into reality what has living existence.

What Steiner is saying is that the physical form of each animal is an illustration in outer nature of the same instincts which live within the human being.

It became an inner exercise of will for early man to hold fast to these fluctuating impressions of passions and instincts; to catch them,

outline them and note them down. It was also an exercise of incarnating further into the physical body and dealing with the physical world by applying hand, brush and pigment to a solid material surface. Carrying out such exercises encouraged the development of powers of observation and memory by creating an outer, lasting image that could be perceived and later recalled. In this way a gradual separation of concept from percept occurred. The inner and outer experiences, which were interwoven for early man, were becoming separate through the cave painting and through the making and using of tools. The instincts that were man's direct link to the animal kingdom were defined and tamed in this way.

However, cave art was not produced or seen by everyone. The first artists were acting out their rituals in secret under the direct supervision of shaman-priests. Led by these initiates into the depths of the cave or to a desolate wilderness, the pupils' training was always carried out in isolation. The cave paintings of Europe, the rock art of Australia and north Africa, the petroglyphs of the Pacific islands are all found in very secluded areas and sacred places. People never lived in the caves in which ritual training (cave art) was carried out.

Many of the animals depicted could have been observed roaming the earth at that time: the mammoth, bison, eurochs, reindeer, wild horse, boar and bear. Each animal was a living picture of specific divine-spiritual forces condensed from the cosmos into a physical body. The commonly depicted deer or elk, for example, with its plant-like mossy antlers that are shed annually, is an image of the nerve-sense qualities. A creature always quick and alert, and light on its feet defying gravity, the deer is a picture of the sun-related thinking. An initiate might be clairvoyantly perceived as having deer antlers and ears, owl's eyes and human limbs because of his more developed nerve-sense organization. An example is the "Sorcerer of Les Trois Freres."⁶ The bull or bison on the other hand is an image of the metabolic will forces in nature. In many prehistoric (and historic) cultures, the bull was the sign of regeneration and fertility. Blood flows through its horns, and unlike the deer's sun-seeking antlers, the bull's horns suggest sense organs for lunar rhythms: influences connected with fructification and birth.

Alongside the animal art and zoomorphic figures are also found human representations—always incomplete and very simple. It is

remarkable to see a stick figure of a man, perhaps without hands or feet, standing next to an animal portrayed with almost naturalistic perfection. Human self-awareness was not easy in prehistoric times.

According to spiritual researchers, the many unusual signs and abstract markings often arranged in rhythmic rows are visible symbolic expressions of formative life forces. Recent analyses of northern European megalithic sites suggest that these symbols may refer to the stars (zodiac) and planets. The mysterious spiral forms and so-called macaroni patterns of crossed lines are images of astral or soul forces. Body tattooing in later cultures makes similar references just as masks and ritual costume developed out of the zoomorphic (clairvoyant) experience.

Another remarkable prehistoric image found the world over is the hand print. Perhaps more than any other image, the hand print puzzles anthropologists. Is it a childish finger-painting, or what is its deeper meaning?

Imagine once more the pupil of the mysteries being led down into the dark passages of a subterranean cave by the shaman-priest. Unable to see in the darkness, the pupil "senses" entering into a larger chamber from a narrower corridor. He is directed to chew a handful of earth, rich in red iron oxide, mixing the mineral powder with his own saliva. Instructed to place one hand flat against the cave wall, he takes up a hollow animal bone in the other hand, and with a tremendous exhalation he blows the colored pigment through the tubular bone across the backside of his outspread hand and fingers onto the cave wall. Not only is the pupil's hand covered with the colored earth, but a tremendous concentrating and contracting into his physical hand occurs, heightening his awareness of its physical limits. We can only guess at how remarkable, possibly frightening, this experience must have been to the neophyte. Considering the constitution of prehistoric man, it was an exercise of drawing into the physical body, incarnating. What is more, a negative image of his hand remained fixed to the rock wall as a record or memory of the event.

Although anthropology sometimes suggests religious-magical rites as a reason behind the production of cave art, one more often finds the utilitarian explanation put forth. Consideration of the spiritual science of Rudolf Steiner and the penetrating research of such proponents as Ernst Uchli, will add a further dimension to the question,

through a telling picture of human development.

It is as though the prehistoric pupil-artist of the mysteries entered into the skull of the earth simultaneously as he penetrated the cave of his head. Separated from the rest of the world, the activity of his painting and drawing would stimulate mental pictures and memory images. This work also outlined and fixed sensations and forces of a cosmic/divine nature on the cave walls. The artistic-religious exercises of early man are indeed the pursuit of a meaningful science of self-development.

In order for the human being to develop the skills of hunting and the practice of hunting-magic, he first had to come to self-awareness within the physical body. True art, founded upon the mysteries of the universe, was a tool which allowed primitive culture and early civilization step by step to take hold of and deal with utilitarian aspects of material existence and everyday life. This is an aspect of the mystery of cave painting and prehistoric art which must be taken into consideration.



The "Masked Shaman," represented in the form of a man masked and draped in a deer's fell.

NOTES

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- 2 Carbon dating provides evidence that cave sculpture was done approximately two-thousand years before painting. Around this time, engravings were done on cave walls from which drawings later developed. Color was soon added to the drawings and eventually painting evolved as an art in its own right.
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A hurricane swirls exquisitely over sea. (Apollo 7 photo)

Images of Earth in Modern Geology

NORMAN K. GRANT

Every culture has a world view, a complex association of what our perceptual and measurement processes give us of the outside world and a sub-conscious—perhaps unconscious—shaping of these percepts into a collectively shared world. A collectively shared view of the world also includes art, architecture and all the variety of religious and scientific means by which culture celebrates and records those aspects of the world's behaviour which are regular and recurrent. Of all the different ways to convey a world view, the one which is most comprehensible to persons outside the culture is the one which represents the "gesture" of the culture. By gesture I mean the simplified essence which in its brevity renders the complexity of the culture transparent and comprehensible.

We should not take such a gesture to be static. We should also expect that the power of a gesture is connected with its capacity to surprise us. Gestures, from which the power to surprise has been lost by repetition, become opaque.

Geology is a culture with a world view which has undergone radical changes in the last thirty years. If we choose a starting point in trying to characterize the gesture of geology's present world view, let us describe it first as a whole-earth view. This is not to suggest that earlier geologists were unable to grasp a mental picture of a globe of the earth, but to indicate that part of geology's present world view is for the first time to consider the earth's functioning and evolution in an integrated way that seems scientifically comprehensible.

Our knowledge of the interiors of the earth and other planets comes from conclusions drawn on the one hand by astronomers

armed with Newtonian mechanics and on the other by geologists who have studied the ways in which earthquake shocks, or seismic waves, are modified when they travel through the earth's interior. Astronomy has given us information on the sizes and densities of the different planets (including the earth), and geology has provided information on the way density differences are arranged in the earth's interior. The two sets of conclusions provide us with the opportunity to recognize that the earth contains echoes of the entire solar system in its different compositional realms. With the exception of the outermost planet Pluto, which is also anomalous in other ways, planetary densities vary as a function of distance from the sun. Mercury, which is closest to the sun, has the highest density, Neptune as the most distant, the lowest. If the densities are translated into matter we may think of Mercury's density as reflecting the presence of a large iron-rich core, while those of the large outer planets are consistent with the presence of small rocky cores and ices of water, ammonia and other compounds that are in turn surrounded by thick atmospheres.

The distribution of densities and matter in the solar system reappears in the different realms of earth. Geologists infer from seismic data a largely solid interior with an iron-dominated core surrounded by a rocky mantle. As we go further outwards we come to the hydrosphere or ocean, and finally the atmosphere. This ordering of compositional variations in the earth and solar system is qualitatively similar to the climatic changes between the equator and the poles, and the parallel climatic transitions between the base of an equatorial mountain and its icy top.

Modern geology's sense for the immense duration of earth history comes from radioactive dating, and leads to a terrestrial time scale which is totally beyond the human experience of time, where all that is familiar to us has appeared in the last moments of that history. For example, if all earth history were condensed to the span of one day, the present Atlantic Ocean would begin to form a few minutes after the start of the last hour, by the separation and drifting of the bounding continents now on either side. Christ's birth within the same span would occur when only 0.04 seconds were left. A time scale of this kind can only serve to diminish man because the human lifespan appears to be irrelevant in the context of the age of the earth. In the same sense, the astronomer's understanding of the immensity

of space similarly diminishes man by the disproportion between human and cosmic dimensions.

In resisting the conclusion that these disproportions in time and space render the human experience of the earth irrelevant, we should bear in mind the extent to which earth and life on it are a single system with sub-systems in miraculous balance. For example, the earth's distance from the sun, its ability to retain an atmosphere as a consequence of its size, and the slight excess of ocean water over the volume of the world's oceans represents a balance such that water can coexist on the earth's surface in solid, liquid and gaseous forms. It is out of this balance, not present on any other planet, that the biosphere, of which we are part, has existence. For example, the slight excess of ocean water over the volume of the world's ocean basins leads to the drowning of all continental margins or shelves which are an important part of the system that regulates the temperature of the earth's atmosphere. Continental shelves are the locations of all the major oil and gas reservoirs on which our present industrial culture depends. This is so because the abundant marine life nurtured by the light-filled waters of continental shelves fixes major amounts of carbon in accumulations of shelly debris that otherwise would be present in the atmosphere as carbon dioxide. The organic precursors for oil and gas have also formed in the same light-filled waters. We might note that the dependence of our energy-intensive industrial culture on oil and gas represents a one-time mining of ancient solar energy. If continental shelves were not drowned, there would be major differences in the cycling of carbon on earth, and thus differences in the patterns of climate arising from the response of the "greenhouse effect" to much higher levels of carbon dioxide in the atmosphere. Oil and gas would not exist in the quantities we have grown accustomed to.

The strongest sense that we, as part of the biosphere, are an integral part of the earth comes not from looking backwards through earth history but forward to the future. To the forward view it is immediately evident that the magnitude of the human lifespan, which appears negligible when looking backwards, takes on a very different quality. The backward view of time leads to the conclusion that human beings are irrelevant to earth history; the forward view is that they are to be trustees of the earth. This conclusion presents

itself from considerations of the limited nature of all the mineral and energy resources to which we have become addicted—and from the ways many crucial global balances have been disturbed by this addiction. The carbon cycle is out of balance as a result of the burning of fossil fuels and the relentless cutting of forests: the result will be climatic changes arising out of the “greenhouse effect” that will threaten much of the way we live. Human actions now have global consequences. The earth as a whole is clearly a limited resource which we can exhaust. Our equilibrium with earth will require the exercise of human will on a scale never before seen. The time available to us to succeed is to be measured in generations, not the millions of years with which we conceive past earth-time.

To recognize the gesture of the early stages in the evolution of the solar system we need to examine the surfaces of planets which, like human faces, record the interplay of inner and outer events. The earth's surface separates two systems of convective circulation: one centered on the sun whose energies reappear in the patterns of atmospheric and oceanic circulation, the other centered on the earth's interior and driven by the heat contributed by radioactive decay. The first makes itself readily evident to us through weather and oceanic currents. The second is less evident because convective circulation in the solid earth is a slow process, one that could not be precisely measured until the early 1960s.

The earth's surface is, in a sense, a permeable boundary. The material of the solid earth can be carried through the atmosphere, in dust storms and volcanic eruptions. Water, the quintessential substance of life, enters the solid earth when, for instance, surface water is drawn into the earth's crust in response to interior heat. Both sun- and earth-centered systems of circulation shape the earth's surface. Rain, running water and wind reflect the sun's work to sculpture the surface and redistribute earth material from regions of high elevation to low. These effects are countered by the creation of high relief arising from the slow motions of the earth's interior. The earth's surface is, therefore, in a state of continual renewal so that traces of the earth's early history have been lost.

Plate Tectonics

To find images of the early history of the solar system we need

to examine bodies sufficiently small that they lack the gravitational power to retain an atmosphere, and which because of their small size have cooled so as to become internally dead. The moon is an obvious example, but so are the planet Mercury, the asteroids, and some of the moons of the outer planets. The surfaces of these bodies are thought to be images of the early history of the solar system that have been lost by the earth, and they record a period of intense bombardment and impact.

One way to deepen our sense for the earth as an internally mobile body is to think of it as an egg; that is, as possessing an outer shell both cold and rigid compared to what lies at greater depth. This rigid outer shell is referred to as the lithosphere, and is some 100 kilometers thick. Unlike the seamless eggshell, the lithosphere consists of interlocking plates which are moving relative to each other in very regular ways. These movements, and the identification of as few as eight or nine lithosphere plates, combine to make a view of the earth's present behaviour known as plate tectonics. Where the plates move apart, as in ocean basins, continents separate from each other by way of continental drift. This process leads to the creation of new surface area on earth and is in dynamic balance with the destruction of surface area in other parts of ocean basins, where oceanic plates buckle downwards under other plates and sink into the mantle.

Since detailed information about ocean basins started to become available only in the 1950s, these fundamental processes which create and destroy the earth's surface area eluded early geologists. They were firmly attached to the idea that the ocean basins and continents were early and permanent features of the earth. Plate tectonics has, in many people's minds, moved beyond the status of a theory about the earth; for the motions it assigns to lithosphere plates have been confirmed by extremely precise satellite measurements, made over the past seven years, of the changes in the distances between fixed points on different plates. These measurements, like the motions assigned to plates on the basis of their behaviour in the geological past, show plates moving with velocities up to 18 centimeters a year. Such velocities are perceptible though not dramatic by human standards, but in the context of the enormous duration of earth history they are capable of producing extraordinary changes to the earth. For example, all the world's ocean floors have been completely re-

newed in the last 4.5% of earth history.

What is perhaps of more interest is the synchronicity between the birth of plate tectonics as an idea in the 1960s and other events taking place during the same decade that also color how we look at the earth. The Apollo astronauts were the first to experience what it is to become literal spectators of the earth, viewing it in its entirety from space. The same spectator consciousness reappears in plate tectonics, not in the literal sense but rather in the intellectual sense, because geologists for the first time are able to hold a plausible picture in their mind's eye of the whole earth's functioning.

Perhaps the fundamental gesture present within plate tectonics is that it leads to an understanding of the histories of ocean basins and continents. In this most recent period of earth history, when the operation of plate tectonics can be demonstrated rather than taken as an act of faith, it is evident that the earth's surface area was not apportioned between different oceans in a fixed way. Ocean basins have a life cycle. They are born when larger continents are "rifted," or collide, into smaller ones—as exemplified by the East African rift valley and the Red Sea-Gulf of Aden region—and grow to maturity—as in the case of the Atlantic—when sea-floor spreading is dominant and the continents drift far apart. Mature ocean basins such as the Pacific make the transition into old age when plate convergence becomes important, and oceans die when convergence so dominates that they are driven out in the collision between the margins of the continents that once bounded them. An example is the line of convergence extending from the Mediterranean to the Himalayas, with Europe-Asia to the north and Africa-Arabian Peninsula-India to the south.

Continents do not share in the processes through which the floors of ocean basins are created and destroyed, but rather appear to be permanent features of the earth's outer surface whose histories complement events in ocean basins. Continents have experienced repeated cycles of dispersal and reassembly as the alternating influences of plate divergence and convergence have directed the birth and death of oceans. The gesture of continental history is that of repeated cycles of expansion and contraction.

With these gestures in mind, let us end by returning to the question of the relationship between the earth and the human experience of

earth. The Indo-European development lies along the Himalaya-Mediterranean line of convergence, which has brought India into contact with Asia and may bring Africa into contact with Europe at some point in the future. The Himalaya-Mediterranean line is terminated by the now mature Atlantic Ocean and it is significant that European expansion into the North and South Americas was and is still viewed as the entry into the new world.

The association between the Himalaya-Mediterranean line and Indo-European development cannot have a casual connection, in the conventional sense. If there is a connection, might it be in the processes of collision, which create the mountain fold belts, and of erosion, transport and gravity, which ultimately destroy them? Collisional processes driven by plate convergence, and the sinking of oceanic lithosphere into the mantle, carry echoes of embryonic invagination. Is the formation of new human organs due to invagination a phenomenon parallel to the new stages of human development, in terms of earth history, as that which was nurtured along the Indo-European line? Processes that counter gravity are in some way creative; and to the extent that collisional processes counter gravity, we perhaps hint at the creative forces which Ruskin also drew attention to when he observed that Newton's explanation of the apple's fall did not account for its appearance in the tree in the first place. If the association of the Himalaya-Mediterranean convergence with Indo-European development is appropriate, then the close connection of convergence with the convective processes in the solid earth relates this human development in a profound way with the earth's interior.

Snow

Snow as horses
falling through the air

I see snow

as hinds and leopards
falling gently

as snowflakes

I fell from God
like a tear from His eye

and became many things

as I fell

some of them human—

Now I am falling in you
through you

into you

When will I stop?

And where?

You are night to me
and I am snow

Diane de Laet

And now it is not
my frailty to express
This clutch that fear
has emptied in my loneliness

ah world
whose music plays me emptiness
and sweet at other hours
within my blood express
the golden budded light
who holds my heart in sweet caress

Ah but for the thoughts
That break the aching sway
With heaviness
my curling gaze would hold
all worlds with tenderness

but the black frowned wing
cutting among the pitch of ugliness
steps also from my heart
a mighty fathomless
a falling abyss

Peter Morris

Infirmary

The old face
is the heroic landscape

Odysseus is there in rags
along with a patient Penelope

There a young siren sits
within her circle of bones
at the old man's hands

I expect mountains if not Titans
to be born from those knuckles
and winged horses to leap
from the women's breasts

But I did not expect the old man to tell his story,
told as his old eyes filled with tears
when he could not find the words to speak
He could say nothing having lost the words

And here was nothing beautiful to feel
only presence
only power

the real story being told—

of how a great man in his own hall
is bending back the bow

taking aim

with grace
dignity

and claiming what is his

Diane de Lact

The year lies a white snake
Under the frosty leaves
The year lies coiled
And sleeping
Dreams a long dark dream

Not even the sharp thunder
Of the early morning air
Heavy and rare
Among the fallen leaves
Can awaken his wintery weaving

And not even the fluttering
Of the candle-flame day
In his dark and slow breathing
Can awaken a heartbeat
In his thoughts of green beating
A dream or a dance
Or a thought born too soon

Peter Morris



Etching by Jack Coughlin

Opposite Page: Design from the back cover of the binding of *The Secret Rose*, London 1897. Artist: Althea Gyles

Yeats, the Rosicrucians and Rudolf Steiner PART II

ANDREW J. WELBURN

It is often the case that a stray comment, or occasional remark, gives away more of the trend of our thoughts than does a carefully weighed declaration. One such instance, concerning the changes in Yeats' habit of thought, is surely the opening section of *Per Amica Silentia Lunae*, written in 1917 and developing the ideas that had rooted in Yeats' world over the last few years.

He is discussing the way thoughts and images are evoked through the encounter with other people—usually people far removed in outlook from oneself, when “oneself” happens to be a poet and a diligent enquirer into the occult and magical. In the essays of *Per Amica* he develops this notion of productive encounter into the theory of the Daimon or contrary self. As he describes the experience first, he assumes momentarily that the “others” are male. After all, he had been an inveterate talker since his intellectual clashes with his father, and debated with the Rhymers' Club, with magicians, spiritists and spirits. Women, on the other hand, had characteristically been remote objects of worship and desire, from his adolescent poetry to the ultimate frustration of Maud Gonne; they had not shared his interests, or been accessible to intellectual companionship. Yet in 1917 Yeats adds revealingly to his encounter with his male fellow-diners: “and sometimes even after talking to women.” The “even” tells its own story, but the change is palpable evidence of Yeats' new sense of female company and anyone remotely familiar with his life will know the cause of it. He had at last found a woman he could talk to as well as love, who shared his preoccupations and spiritual needs. He had first met her in 1911, got to know her well a year or two later;

and towards the end of 1917 he married her. He was fifty two years old.

She was a young Anthroposophist named Georgie Hyde-Lees, and Yeats' rather "give-away" testimony to the effect of female conversation on his later thought returns us to the crisis of his life and occult development with a new perspective. We have seen how Yeats and his fellow adepts needed to find a "Rosicrucian" way forward from the impasse of the old Golden Dawn, and how Yeats himself rose to the leadership of one main group of adepts. He had found himself at the foot of a ladder, and the sense of clarity and power which came into his verse around the turn of the century proved the imaginative validity of his magical progress. The ensuing years, however, were even more demanding than the years of difficult exploration. A part of his success was undoubtedly the result of his contact with Rudolf Steiner—not least through the personal influence of Miss Hyde-Lees, or Mrs. "George" Yeats as she was generally known.

Already in the early 1900's a certain Dr. R. W. Felkin was becoming prominent among the adepts of the Stella Matutina. He was an intelligent man, with medical degrees from Edinburgh and Marburg and experience in Africa as a medical missionary, and he commanded respect among the stranded College of Adepts. He has been much criticized for his efforts to renew the Rosicrucian connection of the Golden Dawn: yet that was, after all, the basis of the Order, its whole claim to be more than a band of bold occult experimentalists. Dr. Felkin's sources pointed to Germany, and focused in particular on Dr. Rudolf Steiner.¹ Yeats was among those who supported him in his efforts to engineer an Anthroposophical connection for the Order. The reasons are clear enough. Steiner had emphasized the Rosicrucian character of Anthroposophy in many lecture-cycles, and was from 1906 to 1914 the head of an esoteric "Memphis and Misraim" lodge in which he performed a Rosicrucian ritual. Steiner's rite was fundamentally different from those performed in similar lodges, but he had acquired a legitimate charter from Theodor Reuss. On a visit to Germany in 1910, and again in 1912, Felkin witnessed Steiner's ceremonies and entered into deep discussions with him about the future of the Stella Matutina. Steiner declined to take over the leadership of the Order, for reasons he makes clear in his autobiography. He gave no "grades" such as played a great part in Masonry,

but agreed to advise Felkin and others on esoteric matters. He gave Felkin information, and spiritual exercises which could be used in the Stella Matutina to form the basis of rituals. It was on this foundation that Felkin devised the rite for the higher levels of the Order, the so-called Adeptus Major ritual. Yeats underwent his higher initiation in October 1914. A still higher rite, again based on the "continental processes," or forms given by Steiner, was ready by 1915. Yeats' experience of it was profound, and I have shown elsewhere that it formed the basis of his greatest poem, *Byzantium*.⁸

It seemed that there need now be no barriers between the Anthroposophical Society and the Stella Matutina, at least in principle. Various members of the Anthroposophical Society joined the Order, notably Harry Collison who supervised the whole connection. Georgie Hyde-Lees, already a committed Anthroposophist, was initiated into the Golden Dawn in 1914. Over the next few years links were stepped up: in 1916 three new temples were opened in London, one specifically for members of the Anthroposophical Society. Evidently it was being found that the differing backgrounds of the two movements could "cause confusion," as Felkin tactfully put it. Meanwhile for various reasons Steiner had discontinued his own "Memphis and Misraim" lodge, though he continued to give esoteric teaching in other forms.

Yeats must have found much of Steiner's teaching immediately intelligible, and confirmation of his own Rosicrucian inner path. Steiner's teaching about the struggle of the spiritual self against the opposing forces of Lucifer and Ahriman came to meet his own discovery of the twin dangers of "dream" and "deformity"; much of the knowledge about the world after death was known to Yeats from earlier teachings and his own studies of the evidence of survival. But it is at the period of his growing love for the future Mrs. Yeats that many strikingly anthroposophical ideas begin to figure in the texture of his thought. Many of the concepts that appear in his extraordinary book *A Vision*, on which he worked from about 1917, are reminiscent of Steiner: the law of polarity, for instance, and the historical cycles or "gyres" in which the soul oscillates from incarnation to incarnation recall Steiner's teaching on the cultural epochs and echo their dating and sequence. It seems that Yeats tried to bring together evidence from different sources. He would spend considerable time and effort interrogating mediums (a very unanthroposophi-

cal approach) and then go to Georgie Hyde-Lees in the hope of confirming through her anthroposophical knowledge what they had said.³

At the same time, she also introduced him to ideas which became the themes for his later investigations. She almost certainly introduced him to the karma-exercise given by Steiner in the 1912 course on *Reincarnation and Karma*. Steiner gave as one approach to finding one's previous incarnation an intensive imaginative effort, to be repeated many times, to "form a living conception of the man who has willed everything that we have not willed" (Lecture 2). Indeed, says Steiner, we must evoke the picture of the man who has willed the happenings and aspects of our lives which our conscious selves least want. This became that quest for the "Daimon" or contrary:

of all imaginable things
The most unlike, being my anti-self.

Much to Yeats' astonishment, the meditation came to quite concrete fruition. He met the imagination of Leo Africanus, the Renaissance Arab geographer, of whom he had never consciously heard. Leo was surprised and somewhat offended that Yeats did not know him. Unlike the sanguine and heavenward gazing visionary poet, Leo had spent his life plodding over and measuring the face of the earth.⁴

The case of Leo, who conversed with Yeats in trance and through mediums, is a good instance of the way that Steiner's influence on the poet was not so much a direct, intellectual one as a stimulus and a guide through the results of occult research. Most spectacularly, the "shared dream" or clairvoyant happenings at the basis of *A Vision*, while showing Steiner's growing importance in the background of his thought, takes his influence once more into the sphere of the poet's own imaginative and occult world. The principles it expounds were dictated by "spirits" through Mrs. Yeats. It has so much deep similarity to Steiner's thought in his lectures on *Human and Cosmic Thought* that there is little doubt Mrs. Yeats' Daimon was reproducing unconsciously what she had imbibed from Anthroposophy. Yet far from being a mere copy of Steiner's dynamic or cosmic system of thought, what emerged from Yeats in response to the teachings was a complete transposition, so to speak, of Steiner's sun- and consciousness-centered imagery into terms of a moony half-light, to suit the needs of Yeats' still dreamier soul and his mystic Muse.



"The Fall" from
Georgie Hyde-Lees'
Golden Dawn folder.

The experiences that lie behind *A Vision* were certainly shaped and crystallized into form by concepts learnt from Steiner. But the strange psychic experiences Yeats underwent also adapted the conscious framework to their own demands, and to the natures of those who shared them. If they could not retain the clairvoyant sun-clarity of Steiner's mind, however, neither did the images "take possession" of their souls. The "spirits" declared engagingly: "We come to give you metaphors for poetry," and required much hard work from Yeats to fill out the bare suggestions they dictated. Moreover, the communication was subject to detracting forces, against which Yeats' consciousness had perpetually to be vigilant. All in all, with *A Vision* the poet came further into the light of conscious spiritual vision than he had done before—though in comparison with Steiner's exact clairvoyant consciousness the book remains idiosyncratic and even rather quirky.

The real importance of *A Vision* lies not in what it achieves, but in the poems Yeats wrote in connection with its imagery and symbols. Its clarity combines with the deeper poetic insights Yeats was able to formulate. Above all, it helped in the meditations, continued over many years, that led to the great initiation-poem of *Byzantium*. Grounded in Yeats' experience of the Golden Dawn forms furnished by Steiner, it grew over many years to include much of the poet's essential wisdom and to express the inmost quality of his con-

sciousness. Byzantine civilization was one of the moments "pricked" upon the gyres of history, a phase of fulfilment before the breakdown of forms once more and the emergence of a new epoch, in the system of *A Vision*. Afterwards comes our own, self-conscious civilization. Byzantium points therefore to the greatness of what has been lost, and to what must be regained in a new way. What was once given to man in the sense of wholeness of being and cosmic significance must henceforth be won by inner effort and conscious struggle. Our own phase of civilization, Yeats foresaw, would be marked by terrible struggles in every sphere of life, especially around the time of crisis he describes as the incarnation of Antichrist, the Ahrimanic "rough beast" described in "The Second Coming." Kathleen Raine asserts that Yeats believed that time would be the end of the twentieth century.

Appropriately for an initiation poem, *Byzantium* is dominated by a tremendous effort of consciousness, and by a struggle with the elemental powers of the depths which threaten to overwhelm mere human consciousness. But it begins in the calmness of meditation. The poet imagines himself standing in Byzantium in the fading light of evening:

The unpurged images of day recede;
The Emperor's drunken soldiery are abed;
Night resonance recedes, night-walkers' song
After great cathedral gong;
A starlit or a moonlit dome disdains
All that man is,
All mere complexities,
The fury and the mire of human veins.

The poet's consciousness does not fade with the dying light. The stillness of the poetry conceals the effort of consciousness to sustain itself as the images of sense fall away. Awareness is increased rather than lessened, and reaches out into the cosmic spaces. The unpurged images (ordinary perception) will gradually be transformed in the poem into the living, self-renewing images which point to a higher, supersensible reality:

Those images that yet
Fresh images beget.

In between, however, the poet-initiate must fight to master the forces of his own nature and those of the worlds into which he is entering.

On one level it is a struggle with the powers of bodily nature. From these the spirit must not so much break free, as learn to master: to "ride" as Blake had shown the spirit-child riding the serpent of man's lower nature. The struggle is against flesh and blood ("the fury and the mire of human veins"), which grows in the poet's imagination into the torrent of the dark waters, the "flood" which must be "broken" by the work of the artist, creative of beauty from the surging of chaos. This flood-imagery appears elsewhere in Yeats' verse, for example in *The Delphic Oracle upon Plotinus*:

Behold that great Plotinus swim
Buffeted by such seas;
Bland Rhadamanthus beckons him,
But the Golden Race looks dim,
Salt blood blocks his eyes.
Scattered on the level grass
Or winding through the grove
Plato there and Minos pass,
There stately Pythagoras
And all the choir of Love.

The buffeting sea again stands for physical life, to be battled through by the heavenly spirit of the ancient mystic and philosopher. It derives in fact from an authentic oracle of Apollo at Delphi, in which the god spoke in precisely these terms after the death of Plotinus. But how has Yeats come to connect this divine obituary and its symbolism with his initiation poem? It appears that he is again developing ideas from Rudolf Steiner, which helps to understand the inner working of his *Byzantium* poem. In particular, it helps us understand that brilliant image of the dolphin-leap of the spirit in the last stanza:

Astraddle on the dolphin's mire and blood
Spirit after spirit!

At one time Steiner was clearly much concerned with the myth of Apollo at Delphi, for he discussed the meaning of the legends in his course *Christ and the Spiritual World* and in other cycles of the period (1913-1914, i.e. the very time his work, circulated in ad hoc translations, was having most effect on Mr. and Mrs. Yeats). The materials have been collected by Karl König in a book recently pub-

lished in English. The myths are about the slaying of the dragon Python by Apollo, and also with the god's epiphanies in the form of a dolphin, that creature of the deeps which is nevertheless a friend to man. König summarizes Steiner on the ancient myths as follows:

The myths speak of two different dragons dwelling at the foot of Mount Parnassus: one a male named Python, the other female, named Delphyne. She was regarded as the greatest enemy of Apollo. In order to overcome this dragon, Apollo had to transform himself into it. This was the power that ruled over forces of nature which preside over blind processes of self-reproduction and birth, in their continual repetitions. (For *delphos* is the womb.) From this "dolphin" form Apollo rises free, like a star, becoming its master. Thus through the Pythoness—

the prophetess at the Delphic oracle—

the otherwise unbridled reproductive powers of the feminine nature, overcome by the sun-god, were able to speak. Thus the image of Apollo lives on in the consciousness of the Greeks and of later peoples as slayer of the dragon. Rudolf Steiner describes this.... Apollo had to transform himself into "Delphyne." In this way he won the power to conquer the Python.⁵

The struggles mythically enacted by Apollo, according to Steiner's interpretation, correspond exactly to those of Yeats' initiation and his *Byzantium* poem. Like Yeats, Steiner does not believe that the way to overcome the dragons, the forces of natural birth and death, is to abandon the natural world. Rather the natural and spiritual must be fused into a higher vision comprehending both.

Whilst registering its darker side, Steiner represents the myth as meaning that Apollo had to become Delphyne, to unite himself with the forces of chaos to wring from it order and beauty. And thus Yeats:

Astraddle on the dolphin's mire and blood
Spirit after spirit! The smithies break the flood,
The golden smithies of the Emperor!
Marbles of the dancing floor
Break bitter furies of complexity,
Those images that yet
Fresh images beget,
That dolphin-torn, that gong-tormented sea.

The world of ordinary perception disintegrates like the broken frag-

ments of mosaic. Man must acknowledge the dark forces of his own depths. But we see human consciousness able to break the flood, and flash upward into awareness of its celestial origin, rising free like a star as the animal falls away.

Yeats' relation to Rudolf Steiner's thought has been a strangely neglected subject. Yet he was drawn to it by the whole direction of his life's work, and there is much valuable light to be shed on Yeats' thought and art from the consideration of Steiner's influence. It remains an area where much research is still needed, which will no doubt illuminate the deeper significance of one of the greatest poetic imaginations of modern times.

* * *

This article includes material also appearing in the journal *Theosophical History*, by kind permission of the editor.



Yeats broadcasting for the B.B.C., 1937

NOTES

- 1 See Ellic Howe, *Magicians of the Golden Dawn*, pp. 240ff, 255ff. Howe admits that Felkin was highly regarded by his fellow initiates. Regarding, *My Rosicrucian Adventure*, p. 142, points out that the role of Felkin and Steiner in Golden Dawn affairs was first uncovered by Virginia Moore, and remarks that the connection with Steiner "was a rather ironic impasse for the Golden Dawn initiates to be brought to." This is hardly justified, since long before a positive attitude toward Steiner was present high up among the "founding fathers": see for instance Wynn Westcott's review of Steiner's teaching for a Masonic readership, now republished in R. A. Gilbert (ed.), *The Magical Mason* (London 1983). Howe is hostile to Felkin too, seemingly because he does not fit with Howe's own cherished thesis, namely that everything of any value in the Golden Dawn derived from MacGregor Mathers. Hence the idea of the Golden Dawn after and without Mathers was for him a nonsense. However, in the above sketch I have endeavoured to adopt a different perspective—one that fits the evidence about Felkin better.
- 2 The origins of the poem are discussed by Ellmann, *Yeats: The Man and the Masks*, p. 255, but without reference to the sources of the Golden Dawn initiation. I have quoted materials from Steiner analogous to Yeats' sketch and to the complete poem in my *The Truth of Imagination*. The "Memphis and Misraim" ritual which Rudolf Steiner performed, and indeed the whole phase of his work, is now a good deal less mysterious than it was, since the publication of *Zur Geschichte und aus den Inhalten der ersten Abteilung der Esoterischen Schule* (GA 264) (1984) and *Zur Geschichte und aus den Inhalten der erkenntniskulturellen Abteilung der Esoterischen Schule* (GA 265) (Dornach 1987). It is doubtful whether one can at any stage call Rudolf Steiner a Freemason in the accepted sense of the term. Cf. the remarks of Manfred Schmidt-Brabant, *Die Drei* (1988) 4.
- 3 Ellmann, *op. cit.*, p. 219. Ellmann's reference to Miss Hyde-Lees as belonging in 1914 to the "Rudolf Steiner Theosophists" is of course nominally inaccurate. From February 1913 one must speak of Steiner's followers as constituting the independent Anthroposophical Society.
- 4 See Ellmann, pp. 194ff, and for more detail, my *The Truth of Imagination*. I also discuss there the origins of some of the elements of the teaching in *A Vision*. Full transcripts (so far as they are available) of the material have now been published, ed. G. Mills Harper (London 1987). Richard Ellmann told me, however, that he thought Mrs. Yeats in later years destroyed some papers relating to the communications.
- 5 Karl König, *Seals, Dolphins, Salmon and Eels* (Edinburgh 1984), pp. 86-7.

new morning

quiet acceptance . . .
 he reposed upon the breast
 of a hill as the flesh-heavy earth slowly turned.

aurora's slow and secret announcements
 from everlasting are now and forevermore.

the moon of yesternight
 and its cup of fetid dreams wane,
 spilling wispy trails of shadows thither.

o steadfast ball of flame
 where all abide with one name,
 how patiently thou await the turning!

Michael Miller

HEART AND LUNGS OF LIGHT

Lost and found by fits and starts,
 My leaping in the light only brings me splashing
 Back into waters where shadows dart,
 Where I struggle on, thrashing,
 As if pulled by a hook planted in the heart.

I swallow light with every leap,
 I know its burning bite and brilliance
 And take it with me gasping to the deep.
 But I have not lungs for such radiance
 And my fall is a falling back to sleep.

Then the painful pull awakens me
 Again, and again the waters part,
 And I pray a final dying plea:
 Fisherman, ply thy art
 And tear me leaping from this sea!

For I, too, would have lungs of light,
 Heart and lungs of light.

Michael Miller

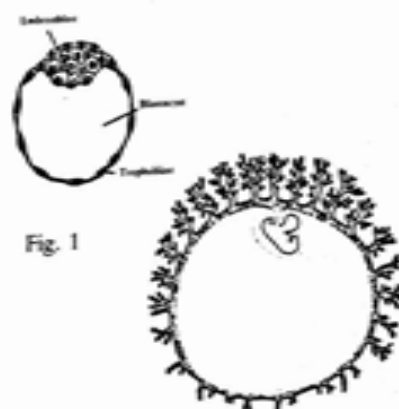


Fig. 1

Fig. 1 Above: The human blastocyst, about 4½ days old, after passage through the fallopian tube before implantation. Below: The human embryo around the 30th day, showing the incipient villous mantle surrounding the trophoblast and the concentration of bodily development. All tissue is filial rather than maternal tissue. (Illustration from Langman)

Fig. 2 Metamorphosis of the human placenta. The diffuse, enveloping placenta gradually develops into the contained discoidal placenta. Above: 1½ months; Center: end of the second month; Below: end of the third month. (Equal size is kept to facilitate comparison.) Only the anthropoid apes present a similar picture, with minor variation.

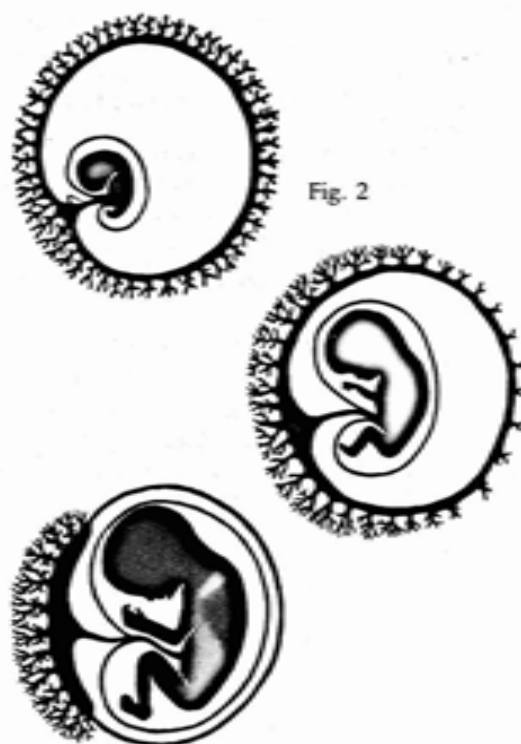


Fig. 2

Embryonic Development and Individuality*

WOLFGANG SCHAD

Two significant early Goetheanists were instrumental in the birth of embryology as a science: Karl Ernst von Baer and Lorenz Oken. In 1828, Karl Ernst von Baer first discovered the ovum in mammals. The idea of recapitulation, which had long been in discussion among natural scientists even before Haeckel, was not yet easy for him to accept.¹ To his contemporary Oken, however, it was plain that the similarities between the higher animals and man increase the further back one goes in their embryonic periods. He even found a *resemblance to the human being* in the larval forms of the amphibia, and spoke of animals as human embryos arrested in development. With the reorienting of evolutionary theory by Darwin and Haeckel, the opposite approach began to dominate in the second half of the nineteenth century: in face of the trumpeted simian descent of man, scientists turned their attention entirely to what is *animal-like* in the human being. Through Anthroposophy, we have learned once more to see what is human in the animal without falling into facile anthropomorphisms.

Thus, as we move from the lower to the higher vertebrates, we see how they free one biological function after another, with its corresponding organ system, from dependence on a special environment. The *fishes* achieve a primary centralization of the nervous system and its encapsulation in the cranial bones, thus protecting it from all direct outer influences. The *amphibia* develop in addition an internalized respiratory surface, now in the anterior trunk cavity.

*This essay is a reworking of a lecture given at Rudolf-Seiner-Haus in Stuttgart, Nov. 1985.

The reptiles make their skin impervious to water loss by such means as scales, and are thus no longer bound to the moist habitat of the fish and amphibia. The birds additionally emancipate their body temperature from external warmth. As the highest animals, the mammals share all of these morphological and functional autonomies, and now step by step—from egg-laying to marsupial to placental mammals—shift the embryonic space inwards to the abdominal cavity of the mother animal. Prenatal development no longer takes place in the outer environment. The human being finally, by virtue of his limb organization and special foot structure, achieves upright posture and makes himself independent of the special habitats still required even by the apes. Already in prehistoric times, man succeeded in spreading across almost all climatic zones—something no mammal was able to do, except in the company of man.²

This overview shows clearly that the great steps in evolution entail an active overcoming of environmental dependence, not a passive acceptance of external factors. Emancipation and autonomy, the central achievements of human individualization, already pervade the animal kingdom: in other words, *the development of what we call the animal kingdom has in fact been the development of the human being.* The animals, left behind and secondarily exposed to adaptation, are real brothers of present-day man.

This conclusion throws a significant light on human embryology as well. The embryonic and fetal development of the human being, so highly removed from outer view and outer influence, is the direct expression of a capacity to develop towards autonomy and individualization. Now let us further consider how man's prenatal development bears the mark of his present I-nature.

First of all we must rid ourselves of the naive notion that this "I" is the same as our everyday ego or identity. The I is not a fixed constant—it is a variable that remains true to itself. In the first half of life it achieves self-determination, and as it arranges the circumstances of its life it experiences the formation of its personality. As this last word indicates, however, our growing self-assurance is but "per-sona," something "sounded through"—it is merely an instrument through which the I expresses itself, and not the I itself. The mystery of the I is that it is all the more itself the more it is able to devote itself in spiritual warmth and interest to everything that is not itself. In this way it becomes a "you" to the world and to its

fellow humans. Both sides, *individualism* and *altruism*, belong to the I—they are opposites only when taken abstractly. In the living activity of the I, self-determination and selflessness continually alternate: they are the spiritual breath of its life in reality.

Studies have shown that early embryonic development is characterized by this alternative gesture (see Fig. 1).³ The concentrated cell-mass of the morula expands into the blastocyst, becoming entirely surface. It contracts again in the embryoblast (the inner cell mass that is to develop into the embryo), then after implantation, increasingly spreads out into the trophoblast, which develops even greater surface. The process of brain formation in the primordial body, beginning with invagination and concentration at the anterior end, creates the preconditions for subjective consciousness. The rich mantle of villi that surrounds the placenta during the initial stages—in fact, all of the enveloping sheaths as well as the amniotic sac and yolk sac, allantois, and umbilical cord—convey devotion to the maternal organism.

It becomes clear why Rudolf Steiner referred to a short period when man's higher being, the Spirit-Man, actually possesses a physical organ: the embryonic sheaths. After the human being is born and these membranes are expelled as afterbirth and die, the higher I hovers over the human being throughout life, and not until the end of life does it once more unite with the fruit of the earthly I.⁴

The chief organ of the afterbirth is the placenta. This organ, eminently a "you-organ," is a common possession of man and the highest animals. At the same time, its particular development in man reveals an I-signature that is clearly readable when compared to animal development. For in fact the placental mammals show particular oneness—not only in their final bodily forms, but also in the variety of their placentas. The balanced, harmonious process of human placentation appears to be distributed piece-wise among our animalized brothers. The rodents, specializations of the sense and nerve organs, directly develop a small discoid placenta. In the predators—very much a middle group among the higher mammals—it takes the form of a continuous circular villous zone surrounding the central zone of the blastocyst, as it does in both the cat and the dog. The various types of ungulates (hoofed animals) present a broad range of overspecialization of the limbs and digestive organs, giving them prodigious vitality and with it a voluminous corporeality. They

generally develop an extended placenta, covering more or less the entire trophoblast.

It is the "I-nature" of the human being to unite in itself all the polarities that exist in life; to bring all elements, no matter how disparate, together into a whole, creating thus an altogether individual whole, a microcosm. The I is always capable of integration.

Now let us look at the human placenta. In the early period of its development (during the second month, when the organs have formed and the embryo begins its actual growth) the placenta forms a villous membrane (see Fig. 2) that envelops the entire blastocyst. At the end of the second month, the villi concentrate towards the implantation side of the uterus, while receding on the free side of the uterine cavity. At the end of the third month, the placenta has reached its discoid form and now grows along with the embryo until birth. Thus the human placenta passes in continuous progression through all three of the basic animal placental forms to which we have compared it. It is not so much the spatial form of the placenta as its gesture of temporal metamorphosis that reveals to us the signature of the human I, with its harmonizing action, in prenatal development. Developments that cannot occur simultaneously it brings about successively in due course.

It will be helpful to make a further distinction here. When we speak of the human I or individuality, we are making a statement with two quite different aspects. The human being possesses an I: this is a *general* statement that characterizes all members of humanity. Yet the I of each actual human being is something fundamentally different from that of any other; this I cannot be generalized nor compared to another, as there is no comparative typology applicable. We become aware of this precisely by recognizing its *uniqueness*. By its *general* nature, the I belongs to humanity; by its *concrete* nature, it is utterly individual.

Rudolf Steiner also makes this distinction when he describes the spiritual occurrences surrounding incarnation.⁵ That which makes the human being a common physical member of humankind is, spiritually, his *spirit germ*. The spirit germ takes form between death and rebirth, during which period the individual core of being has deeply devoted itself to forming it. At the moment when the ovum is fertilized by the paternal sperm cell, the spirit germ of the child connects itself with the physical embryo. The latter is the product

of the two germ cells, though these themselves are now in a highly chaotic state. How is this to be understood?

In the higher animals, ovum and sperm always stem from different individuals. Normally such a fusion or coalescence of cells or cell tissue is not possible. As is known, the highly individual nature of human protein makes man the most difficult object for organ transplantation. Hence the fact that the ovum and sperm are actually able to fuse is an indication that the individual protein structure is destroyed. Physiologically, the process of fertilization itself demonstrates what Rudolf Steiner often described as the "chaotizing" of germ-cell protein. This is what enables a new individualization process to penetrate right into the biological substance of a human embryo. At the moment of fertilization and directly following it, the spirit germ becomes active establishing the form of the physical body. Note that we are not yet dealing with the individual I of the child, but with the spirit germ—what is essentially the bearer of its common humanity, though it does have an individual tinge. The spirit germ is so general, so non-individual, that it is actually possible in the spiritual world for an "alternate" I, in place of one's own I, to prepare the spirit germ, which is to stamp the spiritual archetype of mankind upon the primordial body at the moment of conception. Spiritual processes of the very highest order—processes that embrace all humanity—are involved in the earliest embryonic occurrences.

When Rudolf Steiner describes in his early lectures the spiritual aspect of the search for parents, he indicates that the *individual I* of the child-to-be makes a definite connection with the embryo soon after conception.⁶ The higher the I has evolved in earlier lives on earth, the sooner it will be able to connect with the physical "germ." The less it has been able to evolve, the later this moment will fall. In any case, by the end of the third week—on approximately the eighteenth to the twenty-first day—the final connection between the spiritual core of being and the primordial body will have been made. As to the highest individualities of humanity, there is no aspect of their incarnation during which they are not spiritually involved from the very start. In these cases, the I connects itself with the primordial body at the same time as does the spirit germ—at the moment of conception.

Looking at the embryological picture on about the fifteenth to the eighteenth day, one finds the formative processes showing little

change; but towards the end of the third week they accelerate noticeably with the inception of neural tube form formation—the future foundation of individual consciousness. Straightaway, heart tube formation begins, and on the twenty-second day the embryonic heart starts beating. In the course of the fourth week, the liver and then all other organs take on their primordial forms.

In the process of studying these earliest organ-forming processes, it became apparent that the embryos investigated would not fit into a simple developmental progression relating to age, as had been the case before with the early developmental stages of the rhesus monkey. With those cases it had been possible to establish developmental norms in relation to time. In the case of the human being, however, at the beginning of the fourth week the differences in individual development were so great that it was suspected these might be pathological cases. Eventually, however, it was perceived that an individual variability in the time-gesture is actually the specifically human feature of these stages: in this period it is perfectly normal for embryos of the same age to be developed to varying degrees.⁷ This difference from uniform simian development gives a further sign of human individualization at work in embryonic development.

An observant mother (and father who was present at the birth) is often struck by how characteristic, how typical of the child was his birth. Yet beyond this, even the biology of the newborn can be described in terms of the general I-signature inscribed upon it. Before we look at the physical effects of the I, it would be best to look at how the I affects the soul. The human psyche, far more than that of animals, is capable of extending its present-consciousness over the past and future. We not only collect lasting experiences from our personal biographies and learn from these, but the I also can actively assimilate the valuable cultural essence of earlier civilizations and millenia as well. If we wish life to be worthy of the name 'human', then we plan ahead, for both the near and the more distant futures as well. Indeed, nuclear technology forces us now to accept the responsibility for future millenia and conduct our present actions according to what we wish life to be like in future.

Our closest animal relatives show through certain types of behaviour an ability to learn from experience and an anticipation of events to come. After all, even if they have been left behind developmentally, they too are in reality human; and they manifest this fact

in their limited encompassment of past and future. On the whole, however, the animal is taken up directly by the immediate present and thus loses the human sphere. Not surprisingly, it is chiefly the young of animals that still show the capacity to learn and to anticipate; among older animals it is rarely found.

Past, present, and future can be simultaneously present within man: this is a fact characteristic not only of the soul, but even of human biology. Nowhere do we find a better illustration than in the newborn child. At the moment of birth, a child's nerve-sense system is so mature that birth could have occurred two months earlier, were this the only criterion. In fact there have always been occasional survivals among seven-month babies, even before the era of medical technology. On the other hand, the metabolic system and particularly the limb organization are scarcely beyond a fetal stage at birth. A transitional form of nourishment—mother's milk—must be supplied for months. While the nerve-sense system is mature at birth, it takes on average one full year until the limbs have achieved a comparable maturity, bringing the ability to stand upright and walk. The rhythmic functions, finally, reach maturity neither late nor early: right at the decisive moment of birth the lungs expand and the septum closes. The rhythmic human being is born at birth.

In this light, the threefold physical organization of man can be seen as a direct result of his threefold time-nature. Far from developing at the same speed, the nerve-sense system, rhythmic system, and metabolic-limb system have quite different tempos. No newborn mammal shows such a divergent time relationship (heterochrony) among the organ systems as does man. In consideration of the human head at birth, a normal birth is physiologically post-term, whereas for the middle organization it is normal, and for the limbs it is genuinely premature. The human being at birth reveals three human beings of different ages so to speak: long-matured past, fully-grasped present, and germinal future appear organologically at the same time. The organization of the body, like that of the soul, derives from the I with its all-embracing temporal span.

Only an ignorance of these things, only an inability to "read" the infant's wordless "body language," which tells all, can make it thinkable to deprive the human being of his individual hour of birth. In many technically advanced hospitals births take place only twice a week: by use of labor-inducing and labor-inhibiting hormones, birth-

times can be scheduled, and this arrangement is even thought socially considerate since it frees the personnel at night and on weekends. It is socially considerate only if the child is considered an object. If Rilke could write: "O Lord, give each his own death," today we must plead to certain demigods: "O Lords, allow each child his own birth." When a birth threatens to be pathological, medical intervention is of course justified—in such cases it is the choice of destiny. But this "of course" can no longer be an argument against permitting spontaneous healthy birth.

A much graver matter today is the practice of *artificial insemination* and *in vitro fertilization*. In terms of the Cartesian, positivist image of man, there are no barriers to what we might do here, including genetic engineering, genetic surgery, and mass production of genetically identical human beings (cloning). In fact, on this level no reason can be found why we should not consider even human selection and the eradication of peoples and races, given a societal consensus (or at least a consensus among biotechnicians) as to what is worthy of life and what is not. The fascist institution of "Lebensborn" ("Fount of Life," for which at the wish of the fuhrer bearers of the Iron Cross were commissioned to "nordicize" the race with blond sportswomen) appears downright provincial compared with the ideas of today's reproduction strategists.⁸ At first view the cultural root of this appears to lie in the profanation of human sexuality since Freud. Upon second view, however, Freud and many of his disciples are found to be largely one-sided reactions themselves to the centuries-old claim of the Catholic Church to the right of prescribing what is moral in this area. An automatic reaction against these hollow dogmas—inaccessible to human understanding—led in a direct line to materialism.

With unprejudiced observation and human understanding, we discover the threefold time-nature of the newborn organism. This brings us, in a way consonant with present-day consciousness, to perceive the human being as a reflection of the mystery of the trinity itself. We find the same temporal span in the life of the soul, as we have seen. The deepest questions in life, the questions we always frame anew at the gates of birth and death, questions we can only draw out of our inmost selves—such questions lead to the discovery that as a spiritual being, even in this life we always belong to three historical times. The gifts, talents, and abilities allotted to us now

are those that were learned and acquired in previous lives. In them the last incarnation is still alive within us. The things that we work on and succeed in learning here and now enable us to live this life to the full. Things that we attempt, wish, and hope for without being able to realize remain unfulfilled seeds in the will, bestowing new faculties and talents upon us for a future life.

It is the same with the love between the sexes. What love reveres and honors in the other is what one can never be in this life, but because one is seeking it, as a rule one is to be that in one's next life. In its spiritual aspect, human sexuality is always a preparation for becoming in the future what is wholly other.

On the background of these anthroposophical insights, we can begin to intimate what artificial insemination and *in vitro* fertilization actually signify. Externally, the technical procedures reveal nothing about the ethics of these decisions. The critical question is that of motive. What motivates the parents and the doctor involved here? What is the reason for desiring a child? Surely not to increase the population, when eighty percent of legalized abortions are justified by "social" indications. So what are the motives for wanting the child? To carry on the family name? To give color to what so often seems a humdrum life? In other words, is a child wanted to fill an inner emptiness? To cement or patch a marriage? Where do the selfless motives begin? Is there a desire to help a child into life meaningfully—not to have the child for oneself, but for its own sake? The Dutch physician Verbrugh has openly reported cases where parents-to-be have sensed the nearness of the child seeking them.⁹ If this were given—something that is still difficult to speak of today—and the only obstacle were a tubal adhesion, then the ethical side of *in vitro* fertilization would be a different matter. The first prerequisite is love and certainty on the part of all three members of this family grouping. But is human consciousness so far along? Are we capable of entering into a relationship with the spiritual world of the unconceived when we have forgotten how to keep one with the deceased? If we wish to apply reproductive technology to human life, an ability to deal with the supersensible is demanded on the other side. When this is given, the question of motive will be clarified, and in most cases the technological solution will prove unnecessary. This, however, is for the human beings involved to decide themselves, with all honesty and self-knowledge. It is no longer an affair of the

churches.¹⁰

If we fail to reach clarity about this, the human population in future will be bred like the cattle on our pastures. Most cattle are now conceived by artificial insemination carried out by the veterinarian, and an increasing number are bred by implantation of frozen embryos. Why should we not improve human genetics as well?

Our readiness to breed human beings like animals has two origins. Technologically, it stems from the analytic approach of natural science. Spiritually, shocking as it may still sound today, it derives from the Catholic Church. At the Council of 869/870 in Constantinople, man was declared to possess only body and soul; his spiritual individuality, for which Paul still had a name—"pneumatikos"—was no longer even mentioned.¹¹ The idea of reincarnation, of which both Old and New Testaments reflect an understanding, was then rejected at the Councils of 553, 1274, 1439 and once more in 1915.¹² The authority of the Church was set up in place of the self-responsible human spirit. As far as this tradition extended, human beings were thus barred from full knowledge of their own selves and their humanity. The possibility of unfettered self-knowledge was displaced by the apparently liberating new premise that human knowledge relates solely to the realm of the senses: materialism was born. Materialism can interpret the human being only as a chance product of gene combinations and environmental factors, and it is no more aware of the spiritual nature of each human being than is the Church. Yet human I-nature cannot be derived from body and soul, and cannot be reduced to biology. It does not derive from heredity and environment, from "Blut und Boden."* The I is an active principle, indeed what is most active in the human being; for spirit is activity. The I stands in an active relationship with our heredity and meets the environment out of its own activity. In the spiritual world before birth, it has reached a deeply individual choice within the framework of destiny: it has chosen its line of descent, its parents, the historical time and place of its birth, its heredity and environment. And having chosen both sides, we as children accept both—parents and environment—without any reservation.

The baby-makers may be surprised as to just how many Einsteins they will be able to breed. In the 1960's, a woman editor at the

weekly *Die Zeit* once interviewed all the offspring of the Munich "Lebensborn" that could still be found. These contemporaries, then in their mid-twenties, showed nothing whatever of the superhuman character planned for them—in fact, they were unremarkable to the extreme.

Recent public lectures given by anthroposophical authors have put forth the idea that technological breeding of human beings will produce nonhumans—beings of human appearance but having no I. On three occasions Rudolf Steiner referred to the existence of egoless individuals. But how can a question of such gravity be dealt with by an earth-bound consciousness? Who will decide such things? At what point do we come into danger of making distinctions between full, half, and non-humans again? Could this actually set the stage for treating human beings like egoless animals? Can the breeding of human bodies actually prevent the individual spiritual being of an I from uniting with the embryo? Is it possible to identify non-individual "human beings?" By what signs can the I-nature of man be recognized beyond any doubt? Is not every bearer of a human countenance a human being and touched by an I? Can the human bodily form actually develop beyond the third week without the committed involvement of an I? Who is to make certain judgment as to the presence or nonpresence of an I?

As Rudolf Steiner explains in his earliest anthroposophical work, *Theosophy*, the spiritual investigator is able to perceive the life (etheric) body and sentient (astral) body in another person. What remains hidden even to him is the spiritual core of the human being, the "soul within the soul": the I. It is something belonging to each human being's *inner holy of holies*—a phrase which Rudolf Steiner borrowed from Jean Paul.* This being so, which of us would wish to pass judgment on the I of another person? It is true that we often speak of children or adults as having a weak or strong ego, but is this usage really accurate? Upon closer inspection, what is being described is usually not the I, but the manner in which it manages to express itself through the instrument of its body. What would a Beethoven be with an out-of-tune piano? If good music does not result, it is not because of lack of genius. The sheaths of the human being can be judged, but not the I itself. It is not even educable.

*"Blood and soil," a catchword of Nazi ideology. —transl.

*Jean Paul (1763-1825), German novelist of the romantic period. —transl.

As we mentioned at the beginning, our body-bound ego-consciousness is not our true I at all. As to the higher I in its full nature—the I that goes from incarnation to incarnation—it is involved in the process of incarnation only during embryonic development, and then as a sort of echo in the first three years of life. From then on, in our ordinary consciousness, even we “normal” human beings are little more than colored shadows of the I proper, refracted in the prism of our sheaths. The human being is always characterized by a greater or lesser distance from his true being, in all possible gradations. Is it not true of every human being that, except in the spirit-sent moments of our lives, we simply do not have our full I at our disposal? Perhaps least of all when we try to pass judgment upon others’ I’s. After all, the spiritual life’s blood of the anthroposophical social endeavors in education and curative education is the awareness that even in the most severely handicapped, the *massa carnis* is still surrounded by the breath of the individuality. The best use to which the I-forces could be put is in helping the human being who is helpless within his sheaths. And the same must apply to artificially conceived human beings. If curative homes should someday become full of them, they will be our responsibility. Their bodies could never have developed without the involvement of a human individualizing principle during the early embryonic stages, even if it was later forced to withdraw to an extent.

Farness of the I always exposes the human being to the danger that his sheaths may simply be made use of by the forces that oppose mankind. Yet no human being is free from this danger. For this reason, we can fight spiritually for our fellow human beings only to the extent that we have practiced the battle on ourselves.

—Translated by Peter Luborsky

NOTES

- 1 W. Schad, *Die Vorgeburtlichkeit des Menschen—der Entwicklungsgedanke in der Embryologie* (Stuttgart: Verlag Urachhaus, 1982) chap. 1.
- 2 W. Schad, *Man and Mammals, Toward a Biology of Form* (Garden City, New York: Waldorf Press, 1977), 218 ff. and 262.
- 3 See W. Schad op.cit., chap. 2. Also, W. Schad, *Erziehung ist Kunst—Pädagogik aus Anthroposophie* (Frankfurt: Fischer-Taschenbuch, 1986), 5558: last chapter.
- 4 R. Steiner, “Die geistige Vereinigung der Menschheit durch den Christusimpuls,” Lecture of Dec. 19, 1915. GA 165. Dornach 1981.
- 5 R. Steiner, *Occult Science, an Outline* (London: Rudolf Steiner Press). Chapter: “Sleep and Death.”
- 6 R. Steiner, *Theosophy of the Rosicrucian* (London: Rudolf Steiner Press). Lecture of May 29, 1907.
- 7 D. Starck, *Embryologie* (Stuttgart: Thieme-Verlag, 1955), 205.
- 8 V. Packard, *Die grosse Versuchung—der Eingriff in Leib und Seele*. (Düsseldorf, Econ-Verlag, 1978).
- 9 H.S. Verbrugh, ... *Wieder kommen. Erfahrungen des Vorgeburtlichen und der Reinkarnationsgedanke* (Stuttgart: Verlag Freies Geistesleben, 1982). Also, D. Bauer, M. Hoffmeister, and H. Görg, *Gespräche mit Ungeborenen: Kinder kündigen sich an* (Stuttgart: Verlag Urachhaus, 1986).
- 10 See also the contribution by Michaela Glöckler.
- 11 Thessalonians 5/23.
- 12 R. Frieling, *Christentum und Wiederverkörperung* (Stuttgart: Verlag Urachhaus, 1974).



Drawing of protozoan
by Ernst Haeckel

You have fire and verses
Stepping forth from fading flowers
As death is then your womb
Is your birthing
As if within the fading flower
Flew tiny points of light

As if within the breaking heart
The fiery touch of a future hour

Life trusts your time
Flies a curve of sighs
Into a new up-rise

Into a fire beginning

That hard stone could turn flower

That the stone of your song
Turning loves hour long
Turned fell stopped
Died failed
But went on

For there is a bell that wings
Charging your hand with hard glances
Rings on
It rings alight the grain
Bringing green
And the aching turns to fire
Comes to gain
Comes across your heart as flame
Comes sun-rise the earth to a new remain

Comes bell throb the pain to stop
To death. To start again
To life

As out of a dark cave
The might of heart
Brings forth grain

As out of the darkest of caves
The mightiest of hearts
Brings forth grain

Peter Morris
On the birth and death of our baby girl
Christmas Day, 1986

BOOK REVIEWS

THE EDUCATION OF A YANKEE. AN AMERICAN MEMOIR,
by Judson D. Hale. New York: Harper and Row, 1987. \$17.95
(hardcover).

Judson Hale is the editor-in-chief of *YANKEE* magazine and *THE OLD FARMER'S ALMANAC*. At the helm of these publications he is expected by his readers to personify all the craggy virtues of a Yankee, "stubborn, frugal, audacious, snobby, practical, prudent, contrary, shrewd, tenacious . . ." Yet in these memoirs of his first thirty-seven years, Hale tells the story of a life formed by forces distinctly apart from the ice and granite of New England, a story intertwined with the early workings of Anthroposophy in America.

"A Yankee," quotes Hale, "is a man who ain't leaning on nothin'." Though he was born into a Boston family of wealth and privilege, Hale traces his roots back to the hard-working origins of his great grandfather Amos, a frugal New England farmer, a man who would "chew his tobacco in the morning, leave the quid to dry on a fence post at noon, and then later in the afternoon, smoke it in his pipe." His son Frank Hale went to work in the neighboring machine works in the early 1880s and with proverbial Yankee shrewdness and ingenuity worked his way up from office boy to multimillionaire by his thirtieth birthday in 1893. "Great-grandfather Amos's boy had made it big. No Hale, all the way back to Thomas Hale in 1637, had ever made so much money." Born a farmer's boy, Grandpop (as Frank Hale was known to Judson) was not shy about spending his money. "For Grandpop, frugality was an essential tool for achieving and maintaining financial security. To be recognized as 'wealthy' was a compliment. To hide it wouldn't occur to him." And so Roger Hale, Judson's father, born in 1900, lived the luxurious life of the son of a very wealthy man.

He attended Pheasanton and Milton and then Harvard, "where he belonged to the Banjo Club and the prestigious Fox Club, played polo, drove Grandpop's fancy cars to football games, and dressed in a raccoon coat." Sailing during summers at Prout's Neck, Maine, hunting in the Maine woods with "scores of guides doing all the cooking, canoe carrying, wood chopping and such," Roger Hale seemed to give little thought to personal accomplishment beyond the lines of a man of leisure. Married upon graduation from Harvard to Marian Bradford Sagendorph, daughter of an aristocratic Boston family, Hale and his bride "traveled all over Europe for a three-month honeymoon—with lots of money."

Life turned radically for the young Hales on October 6, 1929, with a dramatic change in their three-year-old son Drake.

"I looked up to speak to Drake as he came into my study," my father recalled years later, "and then I noticed his eyes looked strange. As though he was seeing something unseen that terrified him. He began to scream in an abnormal way. The sound would be as loud when he sucked in his breath as when he'd scream out. A continuous, loud, crowing screech. I couldn't believe such a horrible sound was coming from our beautiful little red-haired boy. There'd never been even a hint of anything wrong before that morning."

After a year of worsening episodes, continuous screaming, head banging and other unmanageable behaviors, the family physician recommended institutionalization. Drake was brain injured from birth with no hope of improvement, the result of a difficult forceps delivery. The Hales sought desperately for alternatives. In September of 1930 they heard about a Rudolf Steiner School in Dornach, Switzerland.

Thirty-five years later, Marian Hale described the day she and her husband and their son Drake arrived at the Rudolf Steiner school in Arlesheim.

We arrived at a small house called the *Sonnenhof*, which means "Sunshine House." A small young woman with black hair pulled back into a tight bun opened the door for us. She introduced herself as Dr. Julia Bort. Immediately Drake, who was following several yards behind me holding my husband's hand, broke away from him and ran straight up the steps toward Dr. Bort. When he reached her he threw his arms around her and silently hugged her closely—a loving gesture I had never seen him make with me or anyone. Although no one spoke English and neither my husband nor I knew German, it was not difficult to understand that Drake belonged in the *Sonnenhof*!

The Hales remained in Switzerland for six weeks on that first trip. They attended concerts and lectures in English at the Goetheanum. Marian Hale immediately began to absorb the ideas of Rudolf Steiner. The family physician had told her it would make no difference what they did with Drake. Anthroposophy refuted this in a way that answered her year of desperation and provided her with hope. Roger Hale was at first more skeptical. A man who liked to see himself as a "realist," he initially felt uncomfortable. Later, realizing that so many Anthroposophists were scientists, he became increasingly more involved.

My father was pleased to be told that at no place in any of Steiner's hundreds of published books or lectures does he communicate a so-called spiritual discovery until it could be understood by means of the ordinary, everyday human consciousness. Sort of the Missouri "show me" approach to the occult! . . . My father met anthroposophists with medical degrees and degrees in education, chemistry and physics. He talked (almost always through an interpreter) with agricultural experts about soil treatment, crop rotation, fruit tree management, and the proper care and breeding of cattle . . . He visited the biochemical research laboratory at the Goetheanum . . . Slowly but surely, it all began to make some down-to-earth practical sense to him . . . By the time they left Drake and set sail for home just before Thanksgiving of 1930, both my mother and my father were convinced that the late Rudolf Steiner's "anthroposophy" was pretty much the solution to ALL the world's problems. It was the wave of the future. They were converts, with all the enthusiasm and zeal of converts.

Returning home, their previous Boston social life of parties, picnics and good times seemed meaningless now; the Hales searched for ways to further Rudolf Steiner's philosophy in America. They rented rooms in downtown Boston offering lectures on the work of Steiner. Roger Hale began financing travel to America and living expenses for Dr. Ehrenfried Pfeiffer, Dr. Hermann Von Baravalli, and Dr. Gunther Wachsmuth; all three were interested at that time in exploring the possibility of establishing Waldorf schools, biodynamic farms, and laboratories in America.

In the summer of 1936, after continued study in Switzerland and at home, Roger and Marian Hale arrived at the decision to found an anthroposophical center in Vanceboro, Maine. It would include a Waldorf School, a laboratory to conduct research in anthroposophical medicine, a working biodynamic farm, and a cultural center, including a theater. To finance these endeavors there would be an enormous hardwood lumber business, including two mills for finishing the native lumber.

The story of Sunrise Farm (the name Roger Hale gave to this twelve-thousand acre enterprise) forms the nucleus of Judson Hale's memoir. Judson moved to this town of eight hundred on the Canadian border in 1936, shortly after his third birthday. Sunrise Farm, with its own Waldorf School, theater, laboratory, and mills, was the scene of Judson Hale's childhood memories. Stories of visiting Anthroposophists, stars of the Metropolitan Opera (Marian Hale sang professionally and had operatic aspirations), and Roger Hale's hunter and woodsman exploits form the extraordinary background for young "Juddie's" life.

Sunrise Farm was an experiment that ended in defeat. The Swiss teachers of the Mainewoods School, which was to bring Waldorf education to the far north, were forced to leave by the relentless harassment of local townspeople possessed by anti-German sentiment (it was 1941). Soon after, the laboratories performing anthroposophical research were

closed. The enormous lumbering operation ran consistently in the red. Finally in 1947, Grandpop refused to support Sunrise Farm's huge losses for another year. He worked out a loan arrangement that kept Roger Hale from bankruptcy but resulted in the sale of the farm and indirectly led to Roger's suicide in 1963.

The years following the closing of the Mainewoods School were ones of exile for Judson Hale. He was often unhappy at various boarding schools, longing for the remembered heaven of picnics on the lake, the farm animals, the woodsmen of Sunrise Farm. Writing at age fifty-three of his years at Sunrise Farm, Judson Hale masterfully evokes the precious remembrances of every childhood—the arrival of one's conscience (Juddie enjoyed torturing frogs), stirrings of curiosity about the opposite sex, the learning of responsibility for animal life. Yet the extraordinary circumstances of Sunrise Farm's demise surround these recollections with a sense of loss that heightens our awareness of the proximity of childhood to paradise and the fragility of human attempts at rendering ideas into ideals.

The final third of Judson's memoir follows his years at Choate, Dartmouth, the US Army and his settling into a career working for his mother's brother Robb Sagendorph, owner and editor of *YANKEE* and *THE OLD FARMER'S ALMANAC*. Judson began working for Uncle Robb at age twenty-five, nine days after his marriage; it was his first job. Robb Sagendorph, looking like "the Old Man of the Mountain," was as craggy as his appearance. For the young Judson Hale, this relationship formed the seminal experience of his adult years. Sagendorph was both father and mentor to Judson. The style of the Yankee anecdote, the humorous account of serious business that makes this book both engaging and entertaining, is clearly a part of Uncle Robb's legacy.

In writing *The Education of a Yankee*, Judson Hale follows several of his uncle's pointers for public speaking. "Start with a self-deprecating joke . . . Alternate humor with serious material . . . Repeat important lines for emphasis . . . End with an inspirational, provocative, serious thought." He learns his uncle's lessons well, for the book is remarkably successful in engaging the reader and bringing the characters to life in a way that we come to feel we know them well and care about the outcome of the events that transpire around them. Yet if Judson Hale is at his best evoking nostalgia for the eccentricity of his childhood, most talented at creating a narrative that uses humor to arouse empathy and interest, it is the formula of the Yankee yarn that ultimately relegates this memoir to the limitations of light fare and makes it disappointing reading for students of Anthroposophy.

What was it that moved Judson Hale to write this account of his first

thirty-seven years? Perhaps the act of autobiography is an attempt to find the meaning of a life's events in the forming of a clear narrative line. Hale's success in casting the curious events of his life in the shape of one of Uncle Robb's anecdotes seems to flatten this meaning. It remains unclear whether Hale's desire to engage us with the art of storytelling and to make us laugh masks a deeper understanding of what moved through the lives of his parents, some comprehension of what it was that inspired them in Dornach. Hale makes reference to his parents' desire to redeem the tragedy of "poor Drakie-boy." The book is dedicated: "To my brother, Roger Drake Hale, Jr., who made all the difference." Yet the reader is left with the feeling that the author has been an artful storyteller, a witness to this difference, but never a knowing participant in its significance.

For the anthroposophical reader, Hale's story resounds with the themes of events working on a different scale. In part it is the story of the transformation of a fortune, the product of Yankee ingenuity and shrewdness. Roger Hale reflected upon this himself: "Financing those people [Pfeiffer, Von Baravalli, and Wachsmuth] was probably the first time Grandpop's money went to a charitable cause in any meaningful amount." From this larger perspective one can see that Roger Hale played his own important role in the furthering of Anthroposophy on this continent. Whether Judson's father understood this fact sometime before his death is something that his son never lets on. The reader who is interested in the relationship between individual biography and the evolution of the Anthroposophical Society in America will find Hale's memoir filled with challenging material; such a reader, however, will not be aided in his pursuit by the author. Ultimately we are left uncertain as to whether or not Judson Hale ever sought a true understanding of those Anthroposophical endeavors he observed as a child. Large forces appear to move in and through little Judson Hale's life, but for Hale the mature man, these appear to be solely the family eccentricities that form his character. Judson Hale never reveals himself to question if the tragic circumstances of his brother's birth, the misfortunes of Sunrise Farm, his father's life and death made some meaningful connection to what is developing outside the limits of the lives of his family. We miss in Judson Hale's account that spark of higher consciousness that renders biography truly living; in this way *The Education of a Yankee* is clearly wanting.

—Neil Weinberg

THE GOLDEN AGE OF CHARTRES: THE TEACHINGS OF A MYSTERY SCHOOL AND THE ETERNAL FEMININE By René Querido, Floris Books and Anthroposophic Press, 1987, 157 pages, \$19.95.

Notre-Dame de Chartres, mother of all great cathedrals—primal and majestic, earthly yet sublime, massive yet striving upwards toward the heavens—dramatically emerges above the rolling hills of the French countryside, dwarfing the small village of Chartres at its feet. Its striking beauty, immense size, complex forms, and the dynamic balance of its Gothic structure; its amazing profusion of intricately carved statues; the vast darkness of its mysterious inner spaces, pierced by colored sunlight, clothed in deep reds and blues by magnificent stained glass windows—together evoke deep feelings of wonder and devotion, and stimulate endless questions in the visitor: Why was this incredible structure built? And why here, in this small village? How was it constructed, and by whom? What are its origins? What does it all mean; why does it affect one so deeply?

For well over 700 years, men and women experiencing Chartres have asked these questions. For the most part, forthcoming answers have been few, shallow, and unsatisfying. As one writer recently put it, "The cathedral seems to pose as many riddles as the Sphinx." In *The Golden Age of Chartres*, René Querido presents a new, living understanding of the cathedral and succeeds in providing meaningful answers in a manner not achieved by previous writers. Drawing upon his own extensive research and the insights of Rudolf Steiner, the author brings light once again to the veiled mysteries surrounding Chartres: "... the master teachers of the School of Chartres, beginning with Fulbertus about the year 1000, represented an independent, mildly heretical school of thought in the Catholicism of the Middle Ages. For two hundred years, until the death in 1203 of Alanus ab Insulis, the last of the Chartres masters, teachers and pupils sought to reconcile Celtic and Greek mysteries, Arthurian and Grail streams, with a Christianity based not on belief but on the possibility of man's direct experience of Christ and the spiritual hierarchies, attained through a meditative life translated into images."

With this understanding, it becomes apparent that Chartres Cathedral is more than just a place of worship. Its iconography is not merely a representation of scenes from the Old and New Testaments, but in every artistic detail the cathedral is meant to stimulate and awaken soul faculties in the pupil which will eventually purify the soul to its virginal condition. Ennobled by the divine Maria-Sophia, the soul then becomes able to

give birth to the higher self, as portrayed in Chapter 12 of St. John's Book of Revelation. It is this esoteric, initiatory stream of Christianity that rays forth so mysteriously from the cathedral in all its aspects, and which is misunderstood if one is limited to an understanding of exoteric Christianity alone. At Chartres, faith and belief were meant to be carried further, through an active meditative path, to an initiation into direct spiritual experience.

This central theme—that Chartres Cathedral is the visible expression of a mystery school into which several spiritual streams flowed—is masterfully elaborated in each chapter of this volume. The opening chapters survey the historical and spiritual origins of Chartres, beginning with the advent of Druid priests, upon the site, around 1000 B.C. Recognizing the healing qualities, which result from the special interplay of earthly and cosmic forces at this site, they practiced a Sun-worship through rituals dedicated to the Black Madonna. Legend reveals that Joseph of Arimathea, bearing the cup of the Holy Grail, visited the site in the first century and dedicated it to Mary. In the 9th century, a portion of the veil worn by Mary at the birth of Jesus was chosen as the foundation relic for the church, which gradually evolved into the cathedral. Fulbertus, the first great master at Chartres, established the cathedral's basic plan and unique orientation towards the rising sun at St. John's tide. Major contributions of three other Chartres masters—Bernardus Silvestris, John of Salisbury, and Alanus ab Insulis—are presented in an inspiring way from biographical sketches and fragments of their writings that still remain.

Several chapters provide an esoteric key to the "reading" of the structure, iconography and stained glass windows of the cathedral. René Querido reveals from the pictorial study of the doorways at the West, North and South porches how the Chartres masters vividly introduced the deepest mysteries of human existence. He points out the mysteries of the numbers three, four, seven, and twelve as they are found in the cathedral and relate to the human being. He skillfully presents the Seven Liberal Arts—long known to ancient mystery traditions and actively practiced in the School of Chartres—and their important role in the training and purification of the soul. We learn how the orientation of the cathedral is related to the four stages of the Mass and to initiation. The spiritual hierarchies, creations of man, earth and cosmos, seven keys of spiritual development, the redemption of the earth, and many more wonderful themes which lived in this School are presented.

The closing chapters clarify the roles throughout history of the Platonic and Aristotelian streams. Both streams are meant to serve as a kind of "leaven" in bringing about a cultural renewal under the guiding impulse

of the Archangel Michael, the leader of our Age. Rudolf Steiner pointed to the incarnation of members from both streams now, at the end of the twentieth century, and René Querido calls upon all those who belong to the cosmic School of Michael to awaken:

It is the task of those descending to remember who they are and to discover the teachings of the School of Michael now clothed in earthly forms. The teachings are found in anthroposophy. . . . The masters and students of Chartres will be incarnating throughout the last third of this century to begin their practical work in conjunction with the Aristotelians and under the leadership of Alanus ab Insulis. . . . The living interest that we bear in our hearts for everything embodied in the School and cathedral of Chartres during its Golden Age can, if we carry it in our hearts, prepare the way for a recognition of the great Platonists as they appear among us, perhaps in quite unassuming form to begin with, to bring healing impulses to the world.

It is our task to work together, Platonists and Aristotelians, and freely acknowledge our common goal and mission today. *The Golden Age of Chartres* is a major contribution towards our awakening to this mission.

—Brian Gray

JOURNAL BOOKSHELF

Each month brings more books to the Journal than can possibly be reviewed, yet many are certainly of interest to our readers. I therefore give a sampling of the wide-ranging fare that has recently arrived together with a few others that are noteworthy.

Each of us has at some point in our lives suffered the loss of one close to us through death. Perhaps it was a friend, parent or spouse, but there is no more difficult bereavement than that associated with the loss of a child. All of the most difficult and essential questions of life are brought to a head in one's agonizing efforts to comprehend the event. On March 9, 1979 **Karin v. Schilling** lost her thirteen-year-old daughter Saskia, her only child, in a car accident. Her book *Where Are You? Coming to Terms with the Death of My Child* (Anthroposophic Press, Hudson, NY, 1988) is an intimate and beautiful account of her fears, doubts and moments of illumination in the face of death. I found it a book able to shed light on myriad aspects of the grief of the bereaved, and on the wellsprings of courage we need to move beyond it. For over thirty years Ms. v. Schilling has worked within Camphill Communities for the mentally handicapped and been a student of Anthroposophy. Her ability to wed the insights and support provided by Rudolf Steiner on death, and the experiences of the deceased, into her own very human and personal experience is truly exceptional. Those facing the death of someone close will find this book a tremendous aid both for the clarity of its approach and the tender, honest voice in which it is told. It is

neither a sentimental nor an intellectual treatment, but one entirely real, born of suffering and written in modesty. I highly recommend it.

Also just out is a lovely little book of three lectures by **Carlo Pietzner**, *Questions of Destiny: Mental Retardation and Curative Education* (Anthroposophic Press, 1988). Mr. Pietzner worked closely with Dr. Karl König, who founded the Camphill Movement for children and adults in need of special care. From 1961 to 1986 he was responsible for developing Camphill in the USA. These three lectures elaborate the essential element of destiny that must be seen working within the life of the handicapped. It, when taken together with a spiritual knowledge of man, provides a basis for both understanding mental retardation and a means of directing curative education. A collection of **Karl König's** own lectures is available under the title *Earth and Man* (Böodynamic Literature, Wyoming, RI, 1982).

Those interested in the French philosopher, Hermeticist and Egyptologist R.A. Schwaller de Lubicz (1887-1961), will be interested in the new volume by **Andre VandenBroeck**, *Al-Kemi: Hermetic, Occult, Political and Private Aspects of R.A. Schwaller de Lubicz* (Inner Traditions/Lindisfarne Press, Great Barrington, MA, 1987). Andre VandenBroeck, an artist, spent eighteen months in daily contact with de Lubicz. In this book he recounts the story of their meetings, and paints a portrait of one of the powerful spiritual philosophers of our time. —A. Zajonc

NOTES ON CONTRIBUTORS

Diane de Laet is a poet living in Menlo Park, California.

Norman K. Grant is professor of geology at Miami University in Ohio.

Brian Gray is on the staff of the Rudolf Steiner College, Fair Oaks, California, with a special interest in Astrosophy, the wisdom of the stars.

Van James teaches part of the year at the Tobias School of Art in England and part of the year at the Honolulu Waldorf School in Hawaii. He is also a visiting faculty member at the Waldorf Institute, Spring Valley, New York.

Peter Luborsky has translated numerous German anthroposophical and medical works and is currently undertaking graduate work in German Studies at the University of Massachusetts in Amherst, Massachusetts. He has taught both English and Russian in Waldorf schools in Germany.

Michael Miller is a free-lance writer living in Denver, Colorado. His book, *Hard Rain/Slow Train*, which examines the mysticism behind Bob Dylan's lyrics, is currently being published.

Peter Morris is an English poet living in Forest Row, Sussex. His poem "You have fire and verses . . ." appearing in this issue, has recently won him the title of Sussex Poet of the Year Award.

Wolfgang Schad studied natural science and education and is now instructor at the Seminar for Waldorf Education in Stuttgart. He also heads the Pedagogical Research Institute of the Waldorf School Association.

Mary Settegast is an archeological researcher living in Cambridge, Massachusetts.

Neil Weinberg is director of emergency services at the community mental health center in Northampton, Massachusetts and a psychotherapist trained in Jungian analysis.

Andrew J. Welburn has published articles in various journals on literature and on Gnosticism. He has been a Fellow of New College, Oxford, and of the Warburg Institute, University of London.

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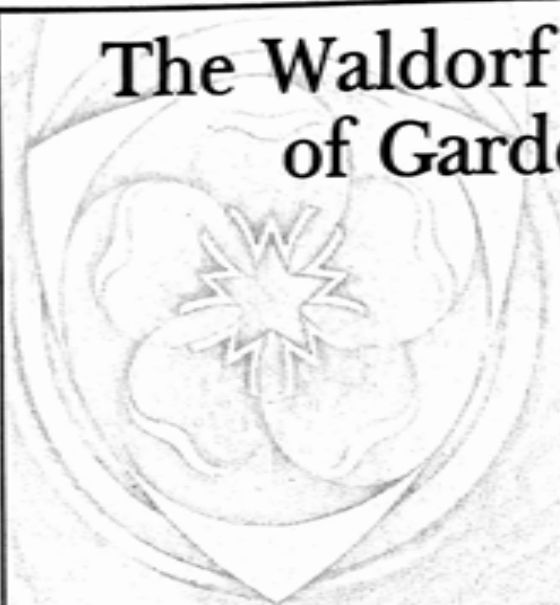
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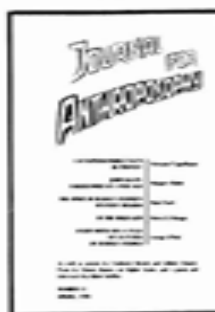
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