

AN APPROACH TO CONTEMPORARY QUESTIONS
IN THE LIGHT OF ANTHROPOSOPHY

The
Golden Blade

THE COMING EXPERIENCE OF CHRIST *Rudolf Steiner*

HEAVEN AND ASCENSION *Emil Bock*

THE YOUTH OF RUDOLF STEINER *Adam Bittleston*

MEDITATIONS ON THE ENDOCRINE GLANDS *Karl König, M.D.*

THE WILTON DIPTYCH *Isabel Wyatt*

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AN OUTSIDE VIEW OF ANTHROPOSOPHY *E. L. Grant Watson*
With a footnote by Evelyn Francis

THE EVOLUTION OF MUSIC *John Davy*

Reviews of "Man or Matter," by Dr. E. Lehrs, and
"Thinking About Christianity," by Evelyn Francis.

Edited by **Arnold Freeman and Charles Waterman**

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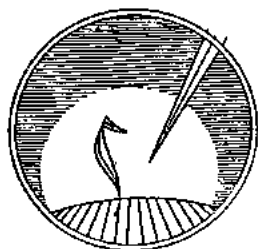
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Anthroposophy, a way of thought rather than a body of dogma, springs from the work and teaching of Rudolf Steiner (1861-1925). He spoke of it as "a path of knowledge, to guide the spiritual in the human being to the spiritual in the universe."

The purpose of this Annual is to publish writings which bring the outlook of Anthroposophy to bear on questions and activities of the present time.

The title derives from a reference by Rudolf Steiner to an old Persian legend. "Djemjdid was a king who led his people from the north towards Iran, and who received from the god whom he called Ahura Mazda, a golden dagger, by means of which he was to fulfil his mission on earth It represents a force given to man whereby he can act upon and transform external nature."

THE COMING EXPERIENCE OF CHRIST

Rudolf Steiner

A Lecture given at Dornach on October 31st, 1920*

YESTERDAY I tried to describe to you something of how European conditions are bound to develop in the near future, and we saw that the general course of modern civilisation will inevitably involve the disappearance of much that is still greatly to men's taste and considered by them to be of value. From the way in which I had to speak yesterday it will be clear to you that a very disagreeable awakening is in store for many who would have preferred to sleep comfortably through the coming times. I do not say that the prophecies of those who see the writing on the wall only in such external things as the differences between Japan and America must be fulfilled to the letter. But what must be regarded as imminent is a great spiritual battle between East and West, in which the true culture of Middle Europe, as we have come to know it in recent weeks, will be crushed.

Strange as this may sound, it is the modern world-conception, based on natural science, that will arouse the deepest need for what I have called the Christ-Experience yet to come. We learnt yesterday how little experience of the Christ there really is at the present time. The course of human evolution has brought it about that ever since the Mystery of Golgotha, and particularly in recent centuries, all that can properly be called experience of the Christ has fallen into complete decadence. We saw, too, that the impossibility of withstanding men's demand for the Gospels, their desire to be able to read the Gospels—although the ancient veto is still maintained in theory by the Catholic Church—has been a hindrance to the development of a Christ-Experience. And we have already pointed out how the peculiar frame of mind which is becoming prevalent in modern civilisation will again lead to experience of the Christ, just as at the time of the Mystery of Golgotha remnants of the old instinctive clairvoyance could lead to it. But one has to be clear that just as

**From a shorthand report, unrevised by the lecturer. Published by kind permission of the Rudolf Steiner-Nachlassverwaltung, Dornach, Switzerland, and in agreement with the Rudolf Steiner Publishing Company.*

other incisive events in human evolution come about otherwise than is expected among the philistines, so the Christ-Experience of the first half of the twentieth century will come in an unexpected way. And it will have a clearly definable connection with the modern outlook on life, based on natural science.

Since the middle of the fifteenth century, the disposition of men's souls has become quite different from what it was before that time. History does not take this into account, because external history always keeps to the surface of things. But, especially during the period between the middle of the nineteenth century and our own day, mankind in general has undergone a fundamental change in its frame of mind. That also has been too little noticed, because people usually stick to the ideas that have once been instilled into them. But there has been a marked departure from this clinging by force of habit to what has been inculcated, and this comes out very clearly if one observes closely the outlook on life of the younger generation and compares it with the outlook which their elders had in their own youth. The poets, especially, furnish us with repeated illustrations of this difference. And if men did not box themselves up within their habitual ideas, so that nothing is able to penetrate their minds which conflicts with their habitual thinking, they would soon see what an immense gulf really exists between those who are old today and those who are young.

On the other hand there is today a terrible reactionary, conservative element in human evolution. It is the belief in the authority of popular science. And this comes about because popular science has invaded the general consciousness with giant strides. Just think how rapidly, especially in the last decades, ideas which have become familiar through nineteenth-century scientific development have taken universal hold, right down to the least educated classes. It is true that there are many who still cling to a certain piety, a piety which prefers to remain in ignorance of what is penetrating mankind through modern scientific thought. But for the most part a terrible dishonesty lurks in this piety, a reluctance to face what it is that is spreading, a reluctance to acknowledge the materialism of the modern man evoked by natural science.

The spread of this materialism will not be checked in the near future, as some misguided scientists seem to think. On the contrary, it will increase with furious speed, and in the chaos of modern civilisation we shall see this materialistic mood becoming stronger and stronger. And if sufficient preparation has been made, if the aims of spiritual science are fulfilled—so that children are given a stimulus for the right kind of development—then out of this mood, out of this chaos, individual souls will emerge who will have a very strong sense of something which I should now like to describe.

When someone acquainted with the modern scientific outlook on the world pursues it with an open mind, he cannot fail to realise that one of its distinguishing features is that it is not in a position

to understand man. Actually man, as such, is entirely excluded from the conception of the world based on modern natural science. We had occasion here recently to consider the scope of the various branches of scientific learning when we held our course for scientists, and we saw that none of these has anything to say about the real nature of man.

We need only give one characteristic example: take the usual theory of evolution expounded under the influence of Darwin or Weismann or others. It demonstrates the evolution of the living creature from the simplest to the most perfect, and lays down the view that man also derives his origin from this line of evolution. But actually it takes into consideration only so much of man as is animal. It considers man only so far as to be able to say that any organ, any structure in man, derives from the corresponding organ or structure in the animal line. Science ignores how far the form in which the animal appears in man is modified; the extent to which the animal nature of man differs from that of the animal world. The ability to keep man himself in view has been completely lost by science; man is left out.

Science has developed certain methods. It has established a certain discipline, a discipline which is necessary if one is to enter into discussions of world-conceptions. But this science has not been able to raise man's power of understanding to the point where man himself becomes comprehensible. There is no place for man in the scientific thought of today, so that he presents an ever greater riddle to himself. Only a very few people are aware of this, and these few are probably clear about it theoretically, but as yet there is no general feeling for it. Properly conducted elementary education will bring such a feeling to life. If education up to the age of fourteen is what it should be, children on leaving school will already have the feeling: "We have a science which is born out of modern intellectuality, but the further we enter into this science, the more we learn of nature, the less we understand of ourselves, the less we understand of man."

This intellect, the development of which has been and still is of course the dominant impulse of recent centuries, completely hollows man out, so to speak, as regards his perception of self. And yet we hear the demand that man should take his place in the world solely on the basis of what he is in himself. This stands out clearly as a fundamental social demand. Side by side with the impotence of science to account for the human being, we have claims of all kinds coming not from any scientific impulse but from the depths of human instinct—demands that man should be able to raise himself to an existence worthy of a human being, that he should be able to feel what his real nature is. While on the one hand we have more and more claims of a practical kind, on the other we have the increasing inability of science to give man any light upon his own nature. Such a lack of harmony in human experience would have been quite impossible in earlier times.

If we turn once more to the old oriental outlook, we find that man knew then that he descended from spiritual heights, that before he entered into physical existence through conception and birth he lived in a spiritual world; he knew that he brought with him from the spiritual world something that came out in childhood as disposition, as aspiration, and remained with him throughout his life on earth. To be aware theoretically that one has passed through such a spiritual life before one's life on earth has no very great value, but a lively *feeling* for it is worth a great deal; it is something of the greatest value to feel that what is in one as an adult has been developing in one's soul since childhood, and comes from the spiritual world.

To-day, both in the individual and more especially in social life, this feeling has actually given way to another. More and more man is weighed down, half unconsciously, by the feeling of his inherited characteristics. To a dispassionate view this is quite clear; men feel that they are what they are through their parents, their grandparents and so on. Unlike men of old, they no longer feel that the spark which kindles in them from childhood onwards comes from those depths in which are anchored spiritual experiences brought from their life before birth. On the contrary, they feel in themselves characteristics inherited from parents and grandparents. The first thing anyone asks about a child to-day is from whom he has got this or that characteristic. And the reply seldom is that the child has it as a result of experiences in the spiritual world; inquiries are conducted as to whether it comes from the grandmother or grandfather, and so on.

The more this emerges, not merely as a theory but as a feeling, a feeling of dependence on purely earthly inherited characteristics, the more oppressive and dreadful will it gradually become. And the strength of this feeling will increase very fast. In the decades ahead, it will become unbearable, for it is associated with another feeling, a certain feeling of the worthlessness of human existence. We shall see more and more that if man is unable to feel his existence as anything beyond the comprehensive expression of what has been implanted in his blood and in his other organs by his physically inherited characteristics, he will feel his existence to be worthless. To-day that is to a certain extent mere theory, although there are poets already who have expressed it as experience. But it will emerge as something directly felt, and then it will become an oppressive quality in the life of civilised humanity. This experiencing of oneself in the purely inherited characteristics will lie like a weight on the soul. It is here that the inability of natural science to give man an understanding of himself shows itself in all its poverty; man no longer feels himself to be a child of the spiritual world, but merely a child of characteristics inherited in the course of earthly physical existence.

All this is very forcibly manifest in social life. You have only to think of the claims that have arisen as the outcome of a gigantic piece of political stupidity which has spread through the world in recent

years! This folly has been slowly gathering strength during recent centuries; it has come to a climax in our own day. Those who are supposed to lead the several nations, those who at any rate hold positions which imply leadership, and yet understand nothing of the situation mankind is in, have brought about the great crisis of the second decade of the twentieth century by talking about the membership of mankind according to the will of its individual nations. National chauvinism in its worst sense has been aroused. And to-day national chauvinism rings through the whole civilised world.

This is merely the social counterpart of the utterly reactionary outlook on the world which would trace everything back to inherited characteristics. When we no longer strive to fathom man's nature as man, and to fashion the social structure in such a way that this human nature will thrive in it, and when, instead we try to bring it about that the social structure corresponds only with what men are as Czechs, Slovaks, Magyars, Frenchmen, Englishmen, Poles and so on, then we are forgetting all spirituality, we are excluding all spirituality. This is because we are trying to order the world solely in accordance with characteristics inherited through the blood; because we have got to the pitch of having no content at all in our ideas; because this twentieth century has had to give us an example of a man, hailed by vast numbers as a world-leader whose utterances have absolutely no meaning—Woodrow Wilson, who only utters phrases which have completely lost their content.

We have had to fall back upon something entirely devoid of spirit, on blood relationship; consequently all that has happened is the making of peace treaties in which people who know absolutely nothing about the conditions of life in the civilised world of to-day have taken decisions as to the shape of the maps of the countries in that world. Nothing, perhaps, shows more clearly the materialism of modern times, its denial of everything spiritual, than the emergence of the principle of nationalism.

I need scarcely say that to many men to-day this truth is unacceptable. And that is why so many lies have to find a camping-ground in the depths of the soul. For if one does not face honestly the fact that by establishing an order of the world based only on blood-relationship one is denying the spirit, then one is lying. To say in such circumstances that one is inclined towards any kind of spiritual conception of the world is to lie.

And now let us look at the way the evolution of the world is going to-day. All this that wells up out of the chaotic instincts of mankind belies the spirit utterly. . . . We see on all sides that the conception of the human being has become lost to man. Let us now consider the spiritual-scientific counterpart of what I have so far described simply as a feeling that is surging up.

You know that spiritual science shows how our earth-planet, upon which man has to experience his present destiny, is the re-embodiment of three preceding conditions, and how we have to look for-

ward to three subsequent embodiments, so that our earth is in a midway state. Now we know from the descriptions in my "Outline of Occult Science" that what man has to-day as his physical body is in essentials an inheritance from the first, second, third and fourth conditions; what he has as his ether body is a result of the second, third and fourth conditions; what we call his astral body is the result of the third and fourth conditions; and now in our present earth-evolution comes his ego. When the earth enters into its future states there will appear spirit-self, life-spirit and the true spirit-man; today these are indicated in man only in germ. They will have to be worked out just as physical body, ether body and astral body have been elaborated, and as the ego is being fashioned at the present time.

If you reflect on it, you will know how much of this cosmic-earthly evolution can come about in you: during earth-evolution only the germs of spirit-self, life-spirit and spirit-man can unfold. We shall have to wait for the transformation of the earth into its three following conditions for them to appear fully. And from the descriptions I gave in the "Outline of Occult Science" you will see that spirit-self is the transmutation of the astral body to a higher stage, that life-spirit is the transmutation of the ether body to a higher stage, and spirit-man the transmutation of the physical body to a higher stage. But this transmutation of the physical body will not take place until the seventh condition, and correspondingly in the case of the other members.

Today, however, man can already understand that this has to happen; he can embrace the thought that it will happen. Indeed, he can grasp still more, if without prejudice he gets beyond the limitations of natural science and directs his soul's gaze upon his own nature. He will have to say to himself: "It is true that I cannot during earth-existence attain spirit-self in my astral body, nor can I attain life-spirit in my ether body or spirit-man in my physical body, but what I have to do is to prefigure them in my soul. And by developing the consciousness-soul now, I am preparing myself to take spirit-self into it in the next, the sixth, culture-epoch. I know that I cannot yet bring spirit-self into my entire astral body, but I have to bring it into my consciousness-soul. As man, I must learn so to live inwardly as I shall one day live actually, when the earth has passed over, through a certain cosmic development, into its next condition. I must prepare myself in germ inwardly, so that in the future I shall be able to shape my outer form in the way which it is my task, even now, to understand."

Now I want you to be quite clear as to what is involved. Man is already growing into spirit-self, as I have often explained; he is growing into states of consciousness which are really of such a nature that during the period of earth-existence they cannot fully emerge. These states of consciousness tend to transform him even as regards his external sheaths, his astral body, ether body and physical body; but, as earthly man, he cannot achieve this.

He has to say to himself that he must pass through the rest of earth evolution in such a way as always to be aware that he is preparing himself inwardly for conditions of being that he cannot yet develop. In future it will have to be the normal thing for a man to say: "I see the human being growing in his inner nature beyond what he can be as earthly man. As earthly man I cannot but feel myself a dwarf, compared with what man really is." And this feeling will be the outcome of the sense of dissatisfaction that properly educated children will now very soon have. The children will feel that no amount of intellectual culture enables them to solve the riddle of man. Man is missing from what can be acquired intellectually; man is missing from the social structure.

All that will develop out of the foolish Wilsonian prescription, and out of any other form of Chauvinism that spreads over the world, will be quite unworkable. All such things bring modern civilisation up against a dead-end. However many more national states are set up, they will provide only so many more seeds of destruction, and it is just out of what matures in human souls as a result of modern civilisation that the feeling I have just described from another point of view will proceed. Man will say to himself: "The being of man that lights up in me inwardly is far higher than anything I can realise externally under these conditions. I must introduce into the social structure something quite different, something of which the spiritual heights can take cognizance. I cannot entrust myself to the social science derived from natural science."

The essential thing is for man to sense the inner discord between his dwarf-like existence on earth and the experience of himself as a cosmic being that *can* light up within him. Out of all that men can absorb from modern culture—that culture which today is lauded to the skies—a twofold feeling will develop. On the one hand man will be aware of himself as belonging to the earth; on the other he will say, "But man is more than an earthly being." For the earth can by no means satisfy man; it will have to be transformed into other conditions before it can do that.

These feelings will ripen, and when they are no longer mere theory, but are experienced by those whose karma enables them to grow beyond the trivial feelings of today—when humanity comes to feel disgust at the thought of purely inherited characteristics and at the emotions engendered by chauvinism and turns against all this—only then will a reaction set in. Man will feel himself to be a cosmic being. With outstretched arms he will implore the solution of the riddle of his cosmic being. This is what will come about in the next decades: eagerly man will ask, "Who will decipher for me my nature as a cosmic being? All that I can establish on earth, all that the earth can give me, all that I can get from natural science, accounts for me only as an earth-being and leaves my real being an unsolved riddle. I know that I am a cosmic, super-earthly being. Who will disentangle this super-earthly being for me?"

The experiencing of this question will be the dominant note in men's souls. In the next decades, even before we reach the middle of the century, this question will be more important than anything else which may happen or any other feelings men may have. And from the expectation, the feeling that there must be some solution to this riddle, that man is despite all a cosmic being; from this conviction that one day the cosmos will unveil something that cannot come from the earth, the mood will arise to which the cosmos makes reply: "Just as the physical Christ appeared at the time of the Mystery of Golgotha, so the spiritual Christ will appear to mankind. He alone can give the answer, for He is not in some indefinite place; He must be recognised as a Being from beyond the earth Who has united Himself with earthly humanity." People will have to understand that the question of cosmic man can be answered only if He Who unites Himself with the earth from out of the cosmos comes to their aid. This will be the solution of the most significant disharmony that has ever arisen in earth existence, the disharmony between man's feeling as an earthly being and his knowledge that he is a super-earthly being, a cosmic being. The fulfilment of this longing will prepare man to recognise how the Christ-Being will reveal Himself out of remote spiritual depths; He will speak to men spiritually, as at the time of the Mystery of Golgotha He spoke to them in the physical body.

The Christ will not come in the spiritual sense if men are not prepared for Him. But a man can be prepared only in the way I have just stated, by sensing the incongruity I have described, by feeling the discordance weigh heavily upon him: "Of course I must regard myself as an earth-being. It is the intellectual development of recent centuries that has created the conditions which make me appear an earth being. Yet I am no earth-being. I cannot but feel myself united with a Being Who is not of this earth; a Being Who, not untruthfully as the theologians do, but verily in truth can say:— 'My kingdom is not of this world.' " For man will have to say to himself:— "My Kingdom is not of this world." And to do it he will have to be united with a Being Who is not of this world.

It is directly out of the sciences which, as I have said, will take possession of the popular consciousness with devastating speed that something must be developed which will direct mankind towards the new manifestation of the Christ in the first half of the twentieth century.

Naturally this could not happen in the state of mind in which the civilised world was before 1914, when all talk of ideals, all talk of spirituality, was grounded in falsehood. Men will have to be driven by necessity to make their search for spirituality a true one. And the Christ will appear only to those who renounce all that spreads falsehood over earthly life. And no social question will be solved unless it is thought out in conjunction with this spiritual-scientific endeavour that enables man once again to appear in truth as a super-earthly being. The solution to our social problems will be found to

the degree in which men are able to feel the Christ-Impulse in their souls. All other solutions will lead only to destruction, to chaos. For all other solutions are based on the conception of man as an earthly being. But in our own day man is outgrowing the state of mind which permits him to think of himself as a purely earthly, physical being. The new experience of the Christ will arise out of the harmony of men's souls, and out of their need.

Translated by Dorothy Lenn.

HEAVEN AND ASCENSION

Emil Bock

From the concluding section of Lic. Emil Bock's book, "Die Drei Jahre," which is being translated for publication by the Christian Community.

THE atmosphere after Easter is full of colour, warmth and light, the shimmer and scent of flowers, the flight and song of birds.

And as life soars rejoicing into the sky, we too gaze up at the heavens. What a tireless interplay of ever-changing clouds! With what energy the endless transformations go on aloft! No wonder that on earth, also, there is such thriving vigour of growth. Heaven and earth are rivals in the joy of "becoming."

At no season of the year are we able to perceive so directly the character of heaven and the heavenly forces. Yet how miserably feeble are the conscious thoughts that modern man associates with the word "heaven." What is heaven?

Modern science rightly defends itself against the belief in a "beyond" which tears the universe apart into a duality. And a conception of the world that acknowledges the spiritual and super-sensible in the cosmos must also reject this dualism. Where, then, lies the frontier between the earthly "this side" and the "beyond"? In the region of the clouds? Above the earth's atmosphere? At the boundary of the solar system? Or not until we come to the endless distances of the fixed stars?

Heaven is not in the far-distant "beyond"; it is all around us; it sustains and permeates us, and with us the entire existence of "this side." The materialistic picture of the world combats dualism by extending "this side" to infinity, thus suppressing the "beyond." In a spiritual picture of the world, which takes into account the spiritual-supersensible, everything on "this side," everything earthly, is permeated a thousand-fold with the forces and the life of the heavenly "beyond."

Closely, however, as heaven and earth are bound together, their relationship is not always the same. Herein lies the miracle of the seasons — that the earth, through the outbreathing and inbreathing of its soul, is for a period wholly united with and given over to the heavens, and is then freed again to find its way back into itself.

A dualistic world-conception, representing earth and heaven as separate from one another, is most nearly justified when the earth is in its winter condition. At that season the soul of the earth has returned home from the heavenly heights and has been breathed in by the earthly depths. Not merely does the sun give less warmth to the earth, but the entire heaven with its forces looks down upon the earth as if from colder and prouder distances. Summer, on the other hand, is the annual refutation of dualism. The earth has then breathed itself fully out. Its soul is poured out into the heavens, is wedded to the heavenly heights, saturated with light and warmth. And all the kingdoms of earthly nature are permeated and enriched with heavenly forces.

At midsummer, and in the depth of winter, at St. John's Tide and at Christmas, the soul of the earth holds its breath. It goes through exalted stages of rest — the rest of complete penetration by the heavens, and the rest of the greatest degree of enclosure within itself. In between these two pauses are stages of intense, dramatic metamorphosis. In springtime, at Easter and in the weeks that follow, the soul of the earth strives powerfully heavenwards, and in autumn, at Michaelmas, celebrates its farewell to the cosmic heights and prepares to plunge again into the depths of earth.

The time between Easter and Whitsun is the period when the interplay between the earth's soul and the heavenly forces is most readily perceptible. When before and around Easter the green array of the plant kingdom breaks through the soil, the earth at the same time bursts the grave which has held it prisoner through the winter. . . . A wonderful mood of growth, of joyful ascent and expansion, pervades the earth and its atmosphere in those weeks after Easter. At the time when our Christian Feast of the Ascension falls, nature celebrates the ascension of the earth's soul.

It was not by chance that the forty days during which the disciples experienced at Jerusalem the blessing of their great destiny — the destiny that enabled them to hold intercourse with the Risen One — coincide with the season of the year in which the earth-soul seeks the heavens once more, and, permeated with the heavenly forces, conjures new life from the soil. It was as if the world-rejuvenating Power Who stood before the disciples in the form of the Risen One were reflected and symbolised in earthly nature.

That was the astounding miracle, the miracle that the disciples could not understand but could only dimly divine, and that Christendom as a whole will only gradually come to understand — that the

Christ revealed Himself in a new bodily condition ; that through His Resurrection He established for earthly bodily existence — indeed for the earth itself — the first beginning of a new Becoming and a new life.

When a man dies, a tyrannical power wrests his soul-spiritual being out of its earthly bodily sheath, and thereby out of the region of the earthly "this side" altogether. Our true being is immortal, but since death has power over us and tries to steal complete power over everything earthly, the scene of our immortality is a sphere beyond, separated by a chasm from everything earthly. He Who passed through death on Golgotha was more than man. And He conquered death. The dark tyrannical power was not able to banish Him to a "beyond". Despite the power of death, He remained triumphant on the earthly "this side," into which He had descended from the heights of heaven. Resurrection is more than immortality ; its scene therefore is the earth and not a world beyond. The highest power of the spirit over earthly matter was at the disposal of the Risen One, and thus He was able, through the new, incorruptible spiritual-bodily condition in which between Easter and Ascension He revealed Himself to His disciples, to found the first germinal beginning of a new earth. The direction of the activity of His Being was not away from the earth, but towards it. This was brought home to the amazed disciples when the Risen One in their midst asked, "Have you anything to eat?", and when He said to Thomas, "Reach hither thy fingers and thy hand."

Nothing is more mistaken than the idea that the Risen One at His Ascension returned into the "beyond" from which he once descended. He was not untrue to the earth when the cloud which enveloped Him "took Him away" from the disciples' sight. He united Himself with earth existence in a more inward way. Neither is the soul of the earth unfaithful to the earth when between springtime and summer it celebrates its ascension. Just as the ascension of the earth's soul in the natural course of the seasons brings abundant heavenly forces to the benefit of the earth, so too it is only Christ's Ascension that bestows upon the earth, and embodies within it, the divine heavenly forces in the fullness of their sun-nature. The disciples beheld the Risen One in the midst of a wonderful atmosphere of spring. They saw Him rising and growing outward with the rising and expanding earth-soul. And He disappeared from their sight only because their souls were not strong enough to follow Him. The Risen One was not withdrawn forty days after Easter into a heaven beyond. Rather was He at that time promoted to be "Lord of the heavenly forces upon earth." Pouring Himself out into the whole of the earth-sphere, He brought it about that the earth began to be a heaven. A highest divine "beyond" became inseparably interwoven and united with the earthly "this side," permeating and ensouling it gradually more and more.

The Feast of the Ascension, rightly celebrated and experienced, will one day contribute most of all towards dispelling the error that Christianity is an other-world religion. No other festival in the Christian Calendar can more clearly show that a rightly understood and rightly experienced Christianity is just what is needed to satisfy the hunger and thirst of our own age for a new religion of nature and of "this side."

Every year, when the earth breathes out in the rapture of springtime, the Being and the force of the Risen Christ breathe out with it towards the heights. At every ascension of the earth's soul, the Mystery of the Ascension of Christ, Who is the Spirit of the earth, is renewed. As we gaze up at Ascensiontide towards the ever-changing, gleaming, dispersing clouds, we divine there the soul of the earth and at the same time a cosmic trace of the Christ-Being united with it. Once more He is dwelling in the cloud-existence that caught Him away from the sight of the disciples. The rain that the springtime clouds pour out upon the earth is an outward and visible picture of the blessing from the heights that the Risen One at this season of the year bestows upon human souls who are able to experience Him as the Lord of the elements. One day, when the soul's spiritual force and capacity for perception are great enough, the experience of the Second Coming will be born in a special way out of the experience of the Ascension. In the cloud-existence that took Him away, the Ascending One will reveal Himself to spiritual vision as the Son of Man.

Meanwhile at Ascension-time our hearts can learn to recognise the signs of the heavenly forces upon earth, to love and to cherish them. The flowers in their splendour, especially the roses, which glow in their most luminous crimson round about Whitsun and St. John's Day, are among the most beautiful images of the earth-soul ascending. And the true images of the Christ breathing Himself out together with the earth-soul are the fiery flames of the Pentecostal Spirit in the souls of men.

When, after the marvellous forty days of Easter had come to an end, the disciples gazed helplessly up at Him Who was vanishing from their sight, and when the two men in white garments said to them, "He will come again, as ye have seen Him ascend into heaven," were they being referred for consolation to a far-distant future, a future which they themselves would probably not experience?

When the Christ was still living in an earthly body He had once said to the disciples, "There be some standing here, which shall not taste of death, till they see the Son of Man coming in His kingdom." This was not holding out an indefinite future as a consolation to them. The Gospel scene which directly follows shows the beginning of the fulfilment of that promise: on the Mount of the Transfiguration the three chosen disciples experience the commencement of the

Coming of the Son of Man in His kingdom. Nor was the Ascension-promise, which connected the secret of the Ascension with that of the Second Coming, a reference to the future. A seed of fulfilment was already contained in the event which the disciples witnessed without understanding it. And ten days later the event of Whitsun morning put the seal on this.

Of course the first effect of the Ascension on the disciples was the bewildering sensation of great loss. Nevertheless, when every springtime the Festival of the Ascension comes round again as a festival of inward gain and tranquil benediction, some truth must be hidden behind it. For those who live with the sacramental life of the Christian Community,¹ the secret joy that this festival holds lights up more and more. The Easter Act of Consecration of Man has been celebrated for forty days. Upon the luminous red of the altar and the vestments, the green of the symbols has spoken of the newly sprouting life of nature and of the soul. When Ascension Day comes the Easter red remains, but gold takes the place of the green. We are led gently from the foreground of the sense world, unfolding the riches of its springtime, to the hidden, creative background of all things. Now we begin dimly to perceive that all things rest upon a secret background of gold, from which they originate. The golden heaven that slumbers in all things would reveal itself in earthly things. The sphere of seeds and origins, which lies supersensibly behind all that is sense-perceptible, opens, and enables us to recognise the heaven into which the Risen One entered at His Ascension.

As the Experience of the Ascension lies between Easter and Whitsun, so between Good Friday and Easter lies the event which ancient Christian tradition called the Descent into Hell. According to the usual idea, Christ disappeared into a "beyond", both at His Ascension and on His Descent into Hell. One thinks of Heaven as the upper Beyond, and of Hell — which in reality is all too definitely "this side" — as the nether Beyond.

What was in truth the way taken by the Christ after He had passed through the Mystery of Golgotha? Since He made Himself a sharer in the destiny to which all men are subject, He entered the sphere of the souls of the dead. The direction taken by the dead is one which leads away from the earth. By rising into spheres beyond the earth, the dead free themselves from their attachment to "this side" and become citizens of the "beyond". If the soul frees itself easily, the process of dying can be like the flight of an eagle. Souls which find it difficult to free themselves, because they have united themselves too fully with the untransmuted earthly, may remain for a long time chained as shadows in the neighbourhood of the earth, lacking the freedom of flight which would bear them forth into true immortality.

¹Founded, "for religious renewal," with the aid of Rudolf Steiner, in 1922.

Before Christ came upon the earth as man, human souls were in danger of losing their power of flight, and thereby their true immortality. The ancient spiritual forces had been exhausted, and the hardening earth gained an ever-increasing ascendancy over souls. The dark Mystery of the "second death" came upon mankind. To the death of the body was added the still more terrifying death of the soul, that rendered a man incapable of raising himself aloft to the true beyond. The sphere of death then became Hades, the kingdom of the Shades, Hell, the dark Kingdom of Hel, and, as the New Testament puts it, imprisonment. But when Christ died on the Cross, One entered into the sphere of the souls of the dead Who was in possession of true immortality. He tore away the chains of darkness, and carried the free breath of light into the kingdom of the Shades. Hence the first Epistle of Peter thus describes the descent into Hell: "He has been put to death in the flesh, but quickened by the Spirit. And thus He also went to the spirits in prison and announced salvation to them, who in earlier times did not possess the force of faith. . . . Thus the Gospel was preached also to those that are dead." (I Peter, III, 18-19; IV, 6).

The dead celebrated Easter before men could do so on earth. By His death Christ opened up again the paths of their destiny into higher spheres; through Him they received strength to cut themselves free and to soar aloft. Thus in the sacramental rite that the Christian Community celebrates at the graveside, it says that Christ, through His death, has overcome the death of the human soul. And where the older creeds say "descended into Hell," to-day we can say, "In death He became the helper of the souls of the dead who had lost their divine nature." Through Christ's Descent into Hell the "beyond", as the true source of immortality, was given back to mankind. . . . The Descent into Hell rescued the "beyond" for man; the Ascension rescued "this side" for the divine.

To perceive aright the secret of the Ascension prepares men for Whitsun, the festival of soul-fulfilment. An ascension of the striving human soul can unite itself with the ascension of the earth-soul. As in springtime the earth is larger than it seems, so too man, if he strives towards the spirit, is greater than he seems, because he then grows beyond himself. Michael Bauer once said, "Every glance upwards means the stirring of the forces of the will for the ascent; he who no longer looks up, no longer climbs." By growing beyond itself the earth does not lose itself, but finds itself again in an enhanced sense. Neither does man lose himself when he climbs aright towards the spirit. Rather, it is only then that he truly finds himself in his higher Self. When in springtime we gaze up to the sky, we are looking up to a world which sends forces down to us. So, too, when we look up to the form of Christ with the thought of the Ascension, we stand before a Being Who seizes hold of our own being, transforming it, and Who wants to kindle in us the flame of the higher Self.

If we practise the "looking up to Him," of which the Act of Consecration speaks at Ascension-time, we shall be aware of a perpetual Coming which announces itself within us, ever anew, through the fiery sign of the higher Self. The Feast of the Ascension is a special opportunity for entering into the secret of the Second Coming of Christ. When it was said to the disciples, "He will come again in like manner as ye have seen Him go into heaven," and when it says that Christ will come again on the clouds of heaven, as at that time He was taken up into the clouds of heaven, it means that the Ascension of Christ was the seed of His Second Coming, and that His Second Coming is the fulfilment of the Ascension.

The Second Coming of Christ enhances and perfects the Descent into Hell, as well as the Ascension. He who dies into Christ dies into the heavenly dew which gives him courage for the "beyond". Therefore the dead who are united with Christ perceive His Second Coming, as Paul says in his Epistle to the Thessalonians, sooner than men on earth. *Christ gives to mankind the new Beyond.* And he who lives his life on earth in Christ is ever more able to receive the Christ on the clouds of heaven as a force of spiritualisation and transmutation. *Christ gives to mankind the new "this side."* This is what makes the lines of Novalis a true prayer of the Ascension and the Second Coming:

*In schweren Wolken sammle ihn
Und lass ihn so herniederziehen.
In kühlen Strömen send' ihn her,
In Feuerflammen lodre er,
In Luft und Öl, in Klang und Tau
Durchdring' er unsrer Erde Bau.*

(Geistliche Lieder, 11)

Translated by Dorothy Lenn

THE YOUTH OF RUDOLF STEINER

Adam Bittleston

"I HAVE always tried to shape what I had to say, and what I believed I should do, in accordance with the demands of the things themselves, and not out of personal considerations." A cool dryness of tone is indeed one of the most striking first impressions of Rudolf Steiner's work. It is striking not because this tone is unfamiliar in our time; but because the topics with which he deals, and his ways of treating them, are at first sight so foreign to the general intellectual climate of the twentieth century that we could expect a mood of fiery protest, like that, say, of William Blake.

Behind the quiet tone, we do indeed meet fire. But the crisis in human affairs seemed to Rudolf Steiner too great and too grave for personal agitation—and only those could help who could be enkindled by consideration of "the things themselves": the spiritual, political, and economic situation of man.

His purpose was to carry exact human knowledge over into regions where it is desperately needed — the processes of life and of consciousness. Here, methods taken from those of the physical sciences have achieved *relatively* little. He did not deny that further progress would be made, in these fields as well, by the same methods. But he did assert that actual human needs could not be *sufficiently* met in this way, and that it was necessary to bring into action faculties of knowledge which have been used, to a great extent instinctively, in the past, but which are dormant in modern men. He asserted that the results of such exact spiritual experience can and must be criticized and tested by the ordinary healthy human understanding.

In what sense *can* knowledge of this kind be "exact"? The real answer to this question is not a theoretical one. The results of spiritual research are not "pointer readings"; their accuracy is not quantitative. But we have no reason to expect that mistakes in these realms will be less disastrous than in the realm of physical calculation. There is in fact both more to be hoped and more to be feared from such an extension of human knowledge than from existing sciences, far-reaching as their results are. The sort of accuracy must be found, which is at home with life and quality, and with the free human consciousness. It must be able to achieve certainty, without killing its subject.

The life of Rudolf Steiner gives a practical and concrete answer to these questions.

He was born on February 27th, 1861, at Kraljevec, a village in the south-west of Hungary. His parents came from the region of Horn, in Austria, north of Vienna. His father worked for the Austrian Southern Railway, and it was this work that had taken him so far from his original home. In 1863 he was moved again, to Mödling, near Vienna; and soon afterwards became station-master at Pottschach, near the border between Lower Austria and Styria. In Pottschach a daughter and another son were born.

In the village, the station-master was a stranger and newcomer — but the station was something of a social centre. Dignitaries such as the school-master and the priest, in search of a little variety, would often come to watch the rare trains pass by. Rudolf Steiner's father was a sociable man, fond of political discussions. The miller and his wife became godparents of the younger children, and all three were welcome at the mill. An independently-minded priest from the next village became a close friend of the family. Without completely belonging, they shared in a great deal that was going on.

In the background were the mountains, much loved by visitors from Vienna — the Schneeberg, Rax-Alpe, and Semmering. Beneath their solemnity, the country was particularly gracious and friendly.

The attention of the child Rudolf Steiner was drawn on the one hand towards the woods and hills; on the other, very strongly, to all that went on in the station. His father, having quarrelled with the school-master, tried himself to teach his son reading and writing. But the boy was far more interested in everything his father did, than in anything he was supposed to learn.

One day before he was eight he was sitting in the little waiting-room, where he often played with the kind of picture-book he liked particularly — in which the pictures could be moved by pulling strings. He was alone. The door opened, and a woman came in whom he had never seen before. She had a strong likeness to one member of the family. She said to him: "Try now, and later on, to do what you can for me!" After gestures, of which Rudolf Steiner said that they could never be forgotten once they had been seen, she went towards the corner where the stove stood, and disappeared.

The boy already knew that if puzzling things happened it was very little use to ask direct questions. But he soon afterwards noticed in his father an unaccustomed sadness; and after a time discovered that a relative who lived some way off had taken her own life, on the day and at the hour when he had seen her.

Experiences of this kind are not very rare. They were indeed before long to become the subject of study by bodies such as the Society for Psychical Research, and men such as F. W. H. Myers and Sir Francis Galton. What was rare was the mood in which the boy accepted such things, and the way in which they linked up for him with observations that seem of a quite different kind. In silence, and with peaceful and patient seriousness, he took it upon himself to grasp all the implications of this encounter. It became a task that lasted all through his life — to *understand* death, to penetrate to the roots of the relationship between the human consciousness and its physical instrument, rejecting premature, unduly simple answers in either direction.

He became aware of much going on within him and around him that others did not appear to notice. In the woods and on the hills, he realized the presence of spiritual beings at work behind the visible forms and processes. But though this gave him an immediate joy, he would not stop there. Somehow he had to construct a steady bridge of understanding between the things he knew in this way, and the knowledge possessed by other men.

In the midst of these developments, the family moved again. The father became station-master at Neudörf, just across the

Hungarian border from Lower Austria. From here the mountains among which Pottschach lay were visible only in the far distance; near by were beautiful wooded hills, and to the east the open Hungarian plain.

At Neudörfel the school-master was occupied also with the villagers' legal affairs, and seldom appeared in the school. The poorly paid assistant teacher, who did most of the work, encouraged Rudolf Steiner, who now learned to read. Later he was to say how good it was not to have learnt this too soon.

Almost at once he discovered, in the assistant teacher's room, a book on geometry, which he was allowed to borrow. "For weeks my mind was full of similar triangles, quadrilaterals, polygons; I worried over the question, where parallel lines really meet; Pythagoras's Theorem enchanted me. It was the greatest joy to me that it was possible to live in the shaping of forms that were contemplated purely within the soul, quite independently of the senses. In this I found a comfort for the mood that came from all the unanswered questions."

Geometrical truths are directly perceived by the spirit — this seemed a starting-point for the bridge which he needed. It was becoming increasingly clear to him, though it took him a long time to formulate it, that as well as the outer space, in which we observe objects and processes through the senses, "there is a kind of inner space in the soul of man, which is the scene for spiritual beings and processes. I could not regard *thoughts* as if they were only pictures made by man of the things round him — I saw them as revelations of a spiritual world upon this scene within the soul. I found in geometry a kind of knowledge, apparently produced by man, but with a quite independent validity. As a child I felt, though naturally I could not yet say it quite clearly: one must be able to carry in oneself knowledge of the spiritual world in the same way as one knows geometry."

In Neudörfel the boy was called upon, as a matter of course, to act for a time as server at Mass. This meant a great deal to him — far more than the religious instruction given in school by the priest. The boy could observe how the ritual mediated in reality between the visible and invisible worlds. He would live on for many hours in all that he experienced in this way — although this feeling for what happened in the church was not shared at home. His father was at this time a "freethinker"; and the priest himself was by no means devout. In his childhood, Rudolf Steiner said later, he encountered no genuine piety or religion — and saw very clearly the shadow-side of Roman Catholicism as an organization.

Both his father and the priest were much concerned with contemporary politics; the priest actively, as Magyar patriot; his father, who spoke no Magyar, as a probable sufferer from a policy which sought to make the language obligatory for officials throughout

Hungary, even in purely German-speaking districts. Thus in a practical way the boy met one of the great problems of Europe, which we have failed so disastrously to solve.

Of the peoples of Austria-Hungary — at this time a restless, unwieldy "dual monarchy" — a quarter were German, nearly a half Slavonic (in the two groups, Slovaks, Poles, and Ruthenians to the north, Slovenes, Croats, and Serbs to the south), about one-sixth Magyar, with six or seven other national groups. The situation has been grimly described as that of an England with eleven Irelands — though the intermixture and economic interdependence, were (and in spite of all that has happened since, still are) far closer.

With the decay of feudal traditions and the Hapsburg authority, there was less and less that could keep these peoples together. Franz Joseph, who came to the throne at the end of the revolution of 1848, had after 1867 unwillingly accepted parliamentary constitutionalism; right up to his death in 1916 he regarded this as fundamentally unworkable for Austria. But he had no positive ideas — only a stiff and lonely loyalty, through all personal tragedies, to his task as ruler.

And it was ideas, selfless and European in scope, that were needed — as Rudolf Steiner was to point out again and again as a young man in Vienna. For the time, in his childhood, he was more interested in observing how political prejudices lived in the souls round him than in what people said; in the fury of denunciation, for example, of the priest against the Freemasons.

His father hoped that his son might become a railway engineer. And so, as soon as possible, he was sent to the modern secondary school at Wiener-Neustadt. Here his drawing ability and love for geometry helped him; but spelling and grammar were a considerable obstacle. For he spelt phonetically, according to the sounds of the dialect he heard around him.

In childhood, in spite of the loneliness his far-reaching questions caused him, he had really shared in the life of the village. On the hills, gathering firewood, he would have long conversations with the peasants about all that was going on; he shared in the vintage festival with the poorest cottagers, in accordance with the station-master's social status as a newcomer. But he could not in the same way become part of the town, while there was in this large new school very little personal contact with the teachers. He longed to find among the teachers some he could love and respect: and at first he was not successful.

Wiener-Neustadt, then of about 23,000 inhabitants, with a big locomotive factory, was a good hour's walk from Neudörfel. In the mornings, unless the line was snowed up (which often happened) he could go in by train; but he generally had to walk back, along a footpath through the fields. His sister Leopoldine used to come to meet him, and help carry the heavy satchel of books. It contained

often not only the regular school-books, but many other things: poetry borrowed from a kindly doctor, scientific publications by some of the teachers, Kant's writings in the Reklam edition then appearing for the first time.

To get time for the study of "The Critique of Pure Reason" the boy was driven to unusual methods. The history teacher was extremely dull, simply reading aloud from a book which his pupils had before them on their desks. So Rudolf Steiner, who had learnt bookbinding, took the history text-book to pieces and bound Kant inside; thus were the history lessons won for philosophy.

The headmaster of the school had published a treatise on gravitation and the atomic theory, in which he attempted to render the idea of "forces" working in Nature unnecessary by interpreting all phenomena in terms of the movements of particles. He used advanced mathematics; but the eleven-year-old boy felt that he must do everything he could to understand the idea of Nature expressed in this way, though it was so different from his own immediate impressions.

During his third year at the Realschule he began to find teachers for whom he could feel genuine enthusiasm. They were all on the scientific side of the school: one taught mathematics and physics, a second geometry — particularly geometrical drawing — a third, chemistry. These men loved their subjects, and could inspire exactitude and thoroughness in their pupils. In their lessons he could make rapid progress, with all his powers active — while much of the rest of the school-work went past as in a dream. Of the English teacher he said later that he could scarcely manage an English word, let alone a sentence.

From the drowsiness of the routine teaching Rudolf Steiner woke up only when, from the age of fourteen onwards, he had as pupil-teacher to coach other boys, some younger than himself and some of his own age. In this way he could earn a little to help his parents in the struggle to pay for his education; and he had made sufficient progress for his teachers to recommend him for such work.

Practical educational problems thus came before him, and particularly the needs of boys regarded as intellectually backward. When after his student period in Vienna he worked for some years as tutor for boys with difficulties in their development, this experience was deepened; and from 1919 onwards it flowered in the methods of teaching adopted first at the Waldorf School, Stuttgart, under his leadership, for all children, and later in many other schools, in many countries; and also in the distinctive methods he inaugurated for "children in need of special care."

He recognized in his own being, and in other people, an element of soul that comes from the spiritual world. This is misunderstood, and in practice to some extent frustrated, wherever the attempt is made to

understand it through the factors of heredity and environment alone. In our thinking, feeling, and willing this element of soul is at work. Rudolf Steiner saw in thinking a power that was fully alive in our souls *before* we came to earth — and that gradually dies into the dry and prosaic earthly intellect at the time of adolescence. Later he was to find this part of his experience confirmed in the doctrine of Plato — though he was to disagree strongly with Plato, and feel himself more in accord with Aristotle and with Goethe, in the value he found in the perceptions of the senses.

Adolescence was for him a struggle to work his way thoroughly into the intellectualism of his time — and yet to keep his own soul alive, and protect those impressions of the spiritual which meant so much to him. At twenty-one, he was to say in a letter: "At one time I made myself at home in the mechanistic and materialistic way of looking at Nature, and was prepared, like many others to-day, to swear to its truth; but I have myself experienced the contradictions that result from it."

Only during the earlier years at the Realschule did he receive religious instruction, and he was not confirmed. Some of the text-books of church history and theology made a deep impression on him, because he saw how in the past men had tried to formulate their knowledge of the spiritual world; and he did not feel any the less reverence for the realm of religion because he was himself trying to approach it with independent knowledge. But externally he accepted the anti-clerical habits of life belonging to his parents and friends. And towards the end of his schooltime, it was more through history and philosophy, along with the dominating question of the scientific attitude to Nature, that he sought some understanding of his spiritual experience. In philosophy, Fichte, the philosopher of Will, became a hero, though patient studies of Kant continued; in history, he was deeply moved by the story of the Thirty Years' War — the tragic background for so many problems of Middle Europe.

In 1879, when he left the Realschule, great changes in his life began. For the first time he met older men who could understand and help on his own inner development, and confirm him in what he felt as his own particular tasks.

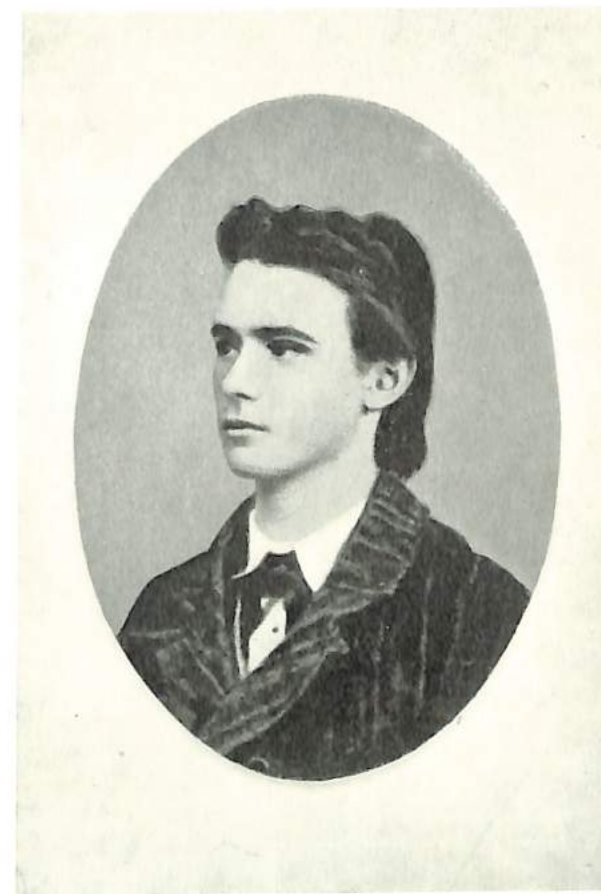
In order that he might attend the technical college in Vienna, his father was moved to the little, lonely station of Inzersdorf, a few miles south-east of the city. On the short journey by train, Rudolf Steiner often travelled with an extraordinary figure who became his good friend: a peasant, named Felix, who sold herbs he had picked to chemists in Vienna. This man lived with his family in a remote village, unlearned in the ordinary sense, but possessing an exceptional knowledge of all kinds of plants, *seeing* their specific qualities as revelations of the spiritual forces working through the world. He had in his cottage many books of traditional wisdom, such as those by

Jacob Böhme—but like Böhme himself, and perhaps in greater measure, he relied on his own living perceptions. He spoke of what he knew with dry, matter-of-fact vigour, without fanaticism; indeed without evident enthusiasm, but with all the more power to awaken enthusiasm in a hearer who could follow him.

Rudolf Steiner's interest in plants was not only as observer. Throughout his schooltime he had worked on his father's allotment, looking after fruit-trees, growing potatoes, caring for the soil. When in 1924 he spoke to agriculturists, many of them working on a very large scale, his lectures, dealing both with world-wide problems and with details of farm life, were salted with memories from his childhood of wisdom and practice among small peasants. With Felix, once his spiritual dialect was learned, it was possible to speak with full freedom of flower and plant in relation to the stars, to the hidden being of the earth, and to man's needs. Rudolf Steiner could see for the first time in *another* soul how much more satisfying to the heart, and how much more helpful in life, such knowledge could be than the general scientific botany of his time. However strange he might seem in the streets of Vienna, Felix was known in his own village as an eminently practical man. And Rudolf Steiner could see in him not merely a survival of past faculties, but a man knocking at the doors of the future. When the Mystery Plays were written, from 1910 to 1913, his old friend appeared among the characters as "Felix Balde"—the peasant visionary who in the Temple of the Mysteries has the right to claim that the time has come for hidden knowledge to be shared with all mankind.

In Vienna, at about the same time, Rudolf Steiner had found another understanding friend with very different qualities. The Technical College did not confine itself entirely to scientific subjects. There was also a Professor of German Language and Literature, Karl Julius Schröer, who taught there for 28 years, 1867-1895. Schröer was the founder, in 1878, of the Vienna Goethe Society, said to be the first of such societies.

In this teacher, Rudolf Steiner encountered a man who could help him to find his right place in the intellectual life of the time. Schröer came from Hungary, where his father, Tobias Gottfried, had been an outstanding figure in education, but had suffered from the difficulties of the German groups among the Magyars. Karl Julius Schröer developed an intimate knowledge of the dialects spoken among scattered German-speaking colonies throughout Austria-Hungary. He collected the old Paradise and Nativity Plays performed by the villagers in these colonies. He was a connoisseur of dialect poetry. But at the same time he was a devoted student of Goethe. "When I visited Schröer in his little library, where he worked, I felt that the spiritual atmosphere was for me a very good one. . . . Sitting alone with Schröer I had always the sense of a third



Rudolf Steiner as a Student (1879)

From *Briefe von Rudolf Steiner*, Vol. 1 (Dornach, Selbstverlag Marie Steiner, 1948).

presence : the spirit of Goethe. For Schröer lived so strongly in the personality and the works of Goethe, that with every idea or feeling that came to him, he felt the question : Would Goethe have had the same feeling or idea ? "

Schröer was engaged at this time in the publication of an edition of *Faust*, with a commentary. *Faust* was then unknown to Rudolf Steiner. Plunging into this new world, he had the guidance of Schröer's abundant, warm-hearted knowledge. And his friend could help him too, in the expression of his own ideas, both in speech and in writing. Rudolf Steiner could share in the student's debates arranged by Schröer, and begin the long training in the art of the lecturer which prepared one of the most necessary instruments for his later work.

Stiffness and pedantry in language were very distasteful to Schröer. To his more ponderous contemporaries, his literary criticism appeared unscientific, through its warmly personal flavour ; but in this he felt loyal to Goethe. And he was anxious to chase what he regarded as philosophic or scientific jargon out of his pupils' style. Rudolf Steiner sought even then to write in an impersonal way ; Schröer was a continual reminder that this must not be achieved through heaviness or technicality. If we have to read Rudolf Steiner in translation, it is not easy to realize how simple and supple his style is in the original, particularly in what he *wrote* for publication. We find something very akin to this style in Schröer's own work.

In their thinking, there were some significant differences. For Schröer, the active element in human history consisted in living *ideas*. Rudolf Steiner saw these ideas as the manifestation of spiritual *beings*. But this difference was bridged when they talked about nationality and language. Schröer (like Newman) regarded the soul of a people as a real and living being, of whom it was possible to speak quite concretely ; and the problems of Austria-Hungary sprang from the interplay of such " folk-spirits." Rudolf Steiner felt far nearer to the realities in such a discussion with Schröer, than in the political arguments going on all round him. He was to believe more and more that Europe could hope to disentangle its national relationships only through such knowledge of true spiritual leaders — and misleaders.

Another resemblance and difference between them developed over Goethe's scientific writings — on botany, optics and other subjects. Schröer was proud of Goethe's work in these fields, and believed that their time would come. He wrote in " Goethe und die Liebe " : " I can only suggest here that one day Goethe will be heard again, with decisive effect, in the development of the sciences — when the dominating stream in natural science, coming from England and France, which has driven Philosophy from her throne while remaining ignorant of her, proves to have exhausted its powers." He did not feel able to make any considerable contribution of his own towards bringing this time nearer. And he could make little of the essays on scientific subjects which Rudolf Steiner began to bring to him.

The Technical College provided good opportunities to carry further the scientific studies for which the Realschule had laid a good foundation. The Professor of Physics, a distinguished man engaged in considerable original research, could speak inspiringly about the history of physics from the earliest times. Through him, Rudolf Steiner was able to do laboratory work, particularly in the field of spectro-analysis. The young man became more and more absorbed in the difficulties that arose in attempting to reconcile his own perceptions with the existing theories about warmth and light. He was anxious above all *not* to solve these difficulties in any arbitrary or theoretical way — but to wait until he could read the answer in the phenomena of nature themselves.

Occasionally he met an idea in his studies, of which he could feel certain that it would prove helpful in this reconciliation — for example the idea of Space developed in projective geometry: a space bounded by the "plane of infinity," on which lie all the points where parallel lines meet. This did not appear to him simply as a theoretical construction; it tallied with some of his own observations of the way in which living forces work. But he felt just as acutely the need for a different conception of Time in the realm of science. What seemed to him the aberrations of physical theory were connected with inadequate thinking about Time. Here he often found himself deeply puzzled and baffled.

A way forward was offered through closer acquaintance with Goethe's scientific work. Later on, he described the differences between Goethe's methods and those of the average nineteenth-century scientist. Instead of classifying his observations, picturing a realm of objective causality *behind* them (for example waves in an "ether") and trying in the end to formulate Laws of Nature which they can be shown to obey, Goethe looked first for the metamorphosis between one form and another; then for the *Urphänomen*, or primary phenomenon, which is itself the interpreter among a multitude of observations; and finally for a "rational description" of the whole and its parts.

Rudolf Steiner saw that in this way an understanding of nature could be developed which was much more akin to the whole of human experience, and not so onesidedly quantitative. And above all this method showed itself fruitful when applied to the study of human anatomy and physiology. In the skeleton, for example, metamorphosis is most wonderfully demonstrated. Not only the nervous system, but the whole of man, appeared as the expression, in form and process, of the life of the soul. "If I looked . . . at Thinking, Feeling, and Willing, there formed for me a vivid picture, 'Spiritual Man.' I could not stop at the usual abstractions implied in discussion of Thinking, Feeling, and Willing. . . If I turned then to man's externally perceptible form, this became complete for my observation through the spiritual form, which is really at work in the visible."

Thus, while he was still in Vienna, the first elements of that threefold conception of the human organism, which he did not publish until 1917, became clear to him.

This study of man was not simply theoretical. In Vienna he found an increasing circle of friends, both among his fellow-students and in an older generation. With these he entered into the most varied discussions, though they could share very seldom in the things that concerned him most deeply. He entered into the ways of thinking and feeling which each friend brought to him. But he often saw before him, in such human contacts, a spiritual form, expressing itself in the movements, the habits, the whole manner of life of another, of which the other was not himself aware. And there grew to certainty in him, intimately connected with the living observation of metamorphosis, the recognition that human souls enter again and again into incarnation on earth. Qualities developed in an earlier period of Christian history, or in a pre-Christian civilization, would speak to him from the bearing, the mood, of another human being, whose *opinions* might be entirely nineteenth-century.

At this very time Sigmund Freud was working as a young doctor in Vienna. It was in 1884 that an older colleague, Dr. Breuer, who was also brought into contact with Rudolf Steiner through a close common friend, gave Freud the stimulus which led (after Freud had studied for a time under Charcot in Paris and returned to Vienna), to the development of psycho-analysis. In the same city, quite another approach to the "unconscious" in man was being practised by Rudolf Steiner — an approach of which the full medical consequences still remain to be realized, but which is capable of restoring a heroic picture of man.

When we try to imagine the manifold impressions that flooded upon Rudolf Steiner at this time of his life, we are driven to ask whether they must not have been overwhelming. How could he find his way, where even those friends who had some notion of his unique capacities, such as "Felix" and Schröer, could not follow him?

On rare occasions Rudolf Steiner said a few words about a third deep human relationship which developed at this time. Through Felix he came to know another man, whose external occupation was equally humble, but who was much more deeply grounded in the wisdom of the spiritual world.

When Rudolf Steiner came to know writings by Theosophists such as Leadbeater, a few years later, he found them thoroughly unsympathetic in their whole manner and content — with the exception of one book, *Light on the Path*, by Mabel Collins, which he was to recommend later to some of his own esoteric pupils. He felt in no way drawn to seek "Masters" in the East; for he had found through Felix one who was truly Master, but was at home in the Western, Christian tradition, though he had nothing to do with

"clericalism." This man could give Rudolf Steiner guidance in regular, systematic spiritual development. And he could give him some idea both of his own ultimate task and the course his destiny should take, until he could come out into the open as teacher of spiritual things.

Edouard Schuré, to whom Rudolf Steiner gave an account of this meeting, records a summing-up of what Rudolf Steiner then received as a direction for his life: "If thou wouldst fight the enemy, begin by understanding him. Thou wilt conquer the dragon only by penetrating his skin. As to the bull, thou must seize him by the horns. It is in the extremity of distress that thou wilt find thy weapons and thy brothers in the fight. I have shown thee who thou art; now go — and *be thyself!*"

In the coming years at Weimar and at Berlin, he was to know, materialistic culture most intimately from within. And in 1900 when he came forward as an esoteric teacher, he indeed seized the bull by the horns—defying, though in quiet and calm tones, the power of public opinion, and seeking as his fellow-workers only those who were willing to develop a similar courage.

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MEDITATIONS ON THE ENDOCRINE GLANDS

Karl König

I.

THE following lines are not meant to be a scientific study in Endocrinology, nor an account of the functions of the endocrine glands devised for the general public. They contain simply some contemplative thoughts on a subject so vast in facts and theories that a single individual is hardly able to survey it. I have just read that by 1939 not less than 750 papers and books were appearing every year on the pituitary gland; this is just one of several endocrine glands, and hence it can be imagined how huge and multiform the literature on these glands has become to-day.

Nevertheless, the "Philosophy of Endocrinology" has hardly started to come into existence; the few books for the general reader are of a very low standard and contain sweeping statements and over-simplifications which are hard to accept. Few attempts have been made to order the immense amount of recently discovered facts and to hew a path into the thicket of our knowledge.

Perhaps this study, though probably premature, may help to clarify certain problems and rectify some ideas which have been accepted without proper foundation.

II.

The word "Endocrinology" came into use in this century. It derives from the Greek words meaning "within" and "I separate," which is a fairly expressive description of the organs in question. Previously they were called "ductless glands," because they do not possess, as glands usually do, an excretory duct for the disposal of their secretions.

We know of glands which produce some substance which is carried by a duct to a special place within the organism (*e.g.*, the saliva from the salivary glands into the cavity of the mouth), and of ductless glands which also produce a substance; but this substance is directly excreted into the blood-stream, affecting the whole body and not only one particular part.

On the other hand, almost every organ disposes of some substance which is excreted into the blood-stream. The liver pours out glycogen into the blood; the duodenum, a substance called secretin; the muscles, various highly complex substances. In spite

of this we would not call the liver, or the duodenum, or the muscles, endocrine glands, because their internal secretions serve some special function and not the whole of the organism; the glycogen of the liver is used up by the muscles, the secretin stimulates the function of the pancreatic gland, the excretions of the muscles are waste products.

Then there are the organs which at the same time produce internal secretions and excretory substances, *e.g.*, the pancreas, which is typical of this type of gland. It produces the pancreatic juice, which issues into the duodenum and helps with the digestion of fatty substances, and insulin, which is shed directly into the bloodstream.

Nevertheless, I would not agree with the usual view that the pancreas should be placed in line with the endocrine organs; for the latter have a generalised function on the whole of the body, and not only a special one, as insulin has.

We shall never arrive at a proper classification of the endocrine organs if we do not exclude the pancreas and cease to call insulin a hormone.

The true endocrine glands are very specific organs which are characterised not only by the simple fact that they produce internal secretions, but also by their products being of such a power and strength that they keep the body in a special kind of equilibrium; when this equilibrium is disturbed the body undergoes such changes that its whole structure and form are completely altered.

III.

This is already an emphatic statement. Can it be proved? The dysfunction of any one of the endocrine glands gives rise to symptoms which are not otherwise encountered in pathology. This will at once be denied by scientists, who do not dare to classify symptoms by their value. To understand this we need only observe the following: the dysfunction of the pituitary gland before puberty might create gigantism, but it might also create dwarfism. The dysfunction of the thyroid gland is able to bring about a child with a puffy face, a dry skin, bristly hair, a sleepy expression and a very slow response to any stimulus applied to body or mind. Organs such as the liver or the kidney, the spleen or the lung will never bring about such drastic changes. Their dysfunction may lead to severe diseases, and the diseased person will be different from the healthy individual. The dysfunction of an endocrine gland does not create disease or illness; it creates a changed human being. A giant cannot be called an ill person, though his condition falls under the

aegis of the physician. When the function of the adrenal gland is disturbed and a young woman develops quickly into a masculine person, bodily as well as mentally, I cannot call this a disease, but a change in her whole make-up.

This change in the "whole make-up of a person" is the domain of the endocrine dysfunctions. If we take this into consideration, we shall gradually arrive at an understanding of the endocrine functions *per se*.

IV.

In most of the books and articles on Endocrinology the author is haunted by the idea: too much or too little; *e.g.*, the thyroid gland gives out too much or too little thyroxine; the pituitary body too much or too little of the growth-hormone, and so on.

With this quantitative method we shall not understand the real function of the endocrine glands, because more and more, especially from clinical observations, it seems that the glands themselves and not their products, the so-called hormones, are the really important factors. The hormones are like some by-products which start to function only if the gland itself ceases to work. A normally functioning gland produces the hormones, but—with some exceptions—they have no effect on body or mind. If, on the other hand, the hormones are artificially introduced into the body, they may give rise to a dysfunction of the gland from which the hormone is usually secreted. Therefore thyroxine may as well inhibit as stimulate the thyroid function, if the gland is in an unbalanced condition.

The more we learn to disregard the hormones and to regard the organs, the nearer shall we come to an understanding of their true functions.

V.

Let us therefore contemplate first the organs themselves. Which are the real endocrine glands? Only those which can create generalised conditions as described above. They are seven in number:

- (1) The pineal gland: a small organ, attached to the mid-brain. It contains tiny crystals of calcium and its structure consists of cells which are probably of nervous origin.

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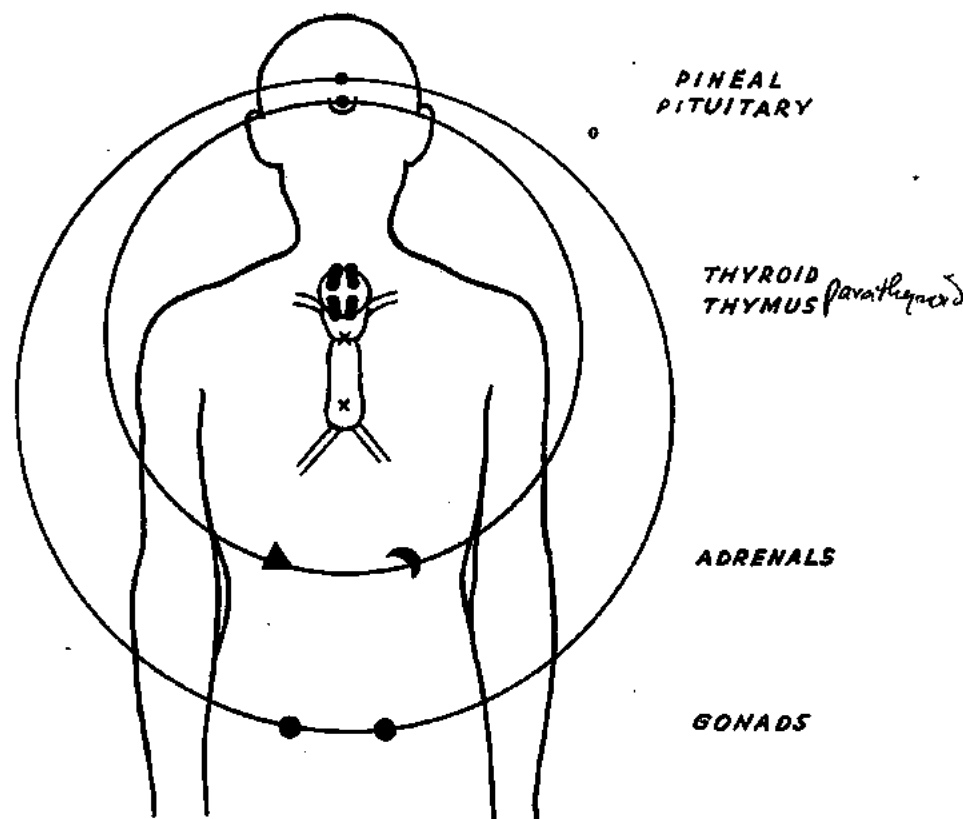
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- (1) The pineal gland: a small organ, attached to the mid-brain. It contains tiny crystals of calcium and its structure consists of cells which are probably of nervous origin.

- (2) The pituitary gland: of the size of a hazel-nut, placed underneath the brain, within the skull and behind the upper part of the nose. Its structure consists of three parts: an anterior part, which has a different origin from the posterior part; the latter consists of nerve substance and is part of the brain itself, with which it is connected by a short stalk. Both parts are joined or divided by a *pars intermedia*.
- (3) The thyroid gland: it consists of two lobes which are usually united by a small median lobe, the so-called isthmus. This gland lies on the front and sides of the neck at the level of the larynx. It consists of a great number of tiny vesicles which contain a drop of fluid, the so-called colloid.
- (4) The parathyroid glands: the smallest of the endocrine glands; they are usually four in number, lying attached to the side-lobes of the thyroid gland. They consist of two types of cells of non-specific character.
- (5) The thymus gland: it consists, like the thyroid, of two lobes, which lie in the lower part of the neck behind the breast-bone. Its structure is a complicated mixture of special cells and lymphoid tissue. This gland increases in weight until the time of puberty, but afterwards decreases in size and gradually degenerates.
- (6) The adrenal glands: they are a pair of organs situated underneath the diaphragm on the upper poles of the kidneys. The right adrenal is pyramidal in shape; the left is semilunar. They consist, like the pituitary gland, of two parts, a cortical part and a medulla. The medulla consists of nerve cells, somewhat similar to the hind part of the pituitary body, and the cortical part of special cells, arranged in layers.
- (7) The gonads or sexual glands: the testicles in the male and the ovaries in the female are again a pair of glands lying apart from each other; in the female they are situated in the abdominal cavity, in the male they are enclosed in the scrotum.

Thus we find seven organs, which are single in the upper region of the body but divide into two towards the lower parts. The following sketch will give an approximate picture of their sites in the human organism.



It is worth noting that these organs can be thought of as lying geometrically on three eccentric circles, of which the centres are situated at the levels of the lower, the middle, and the upper part of the breast-bone. In this way, two pairs of organs always seem to be connected. The pineal gland corresponds to the gonads, the pituitary to the adrenals, and the thymus to the thyroid. The parathyroid forms four little bodies which lie, as it were, in their own sphere.

VI.

Is this order of topography an arbitrary one, or does it indicate something more? If we try to interpret the clinical findings and do not only rely on the many artificial experiments, then this topography contains already a first key which will open the endocrine functions to the understanding.

The first circle embraces in its upper part the pineal gland, and below the gonads. If the pineal body is destroyed the so-called pineal-syndrome develops. This syndrome makes a small child of

38 in 100 living

five or six years of age grow rather quickly and develop signs of maturity. I remember such a small child, who was very precocious. She began to menstruate at five years of age, learned very quickly, and had the mental as well as the emotional standard of a girl at puberty.

From several observations it is very obvious that the pineal gland has the power to suppress the rise of all the sexual functions; if it is destroyed or not properly functioning, then the opposite pole will increase in power and strength. If, on the other hand, the pineal body is too predominant, then sexual maturity will never occur in full flower.

I have no doubt that this is the cause of Mongolism. The hypofunction of the pituitary gland in Mongolism, of which Benda in America collected many proofs, is the secondary result of a first cause: the dominating action of the pineal gland. Thus the mongol children show a stunted growth, an unawareness of sexual matters, a childlike, even embryo-like appearance and a complete inability to propagate. These children hardly ever reach puberty; they either die before or during puberty; or, alternatively, those who survive remain children who quickly turn into old people.

VII.

The second circle embraces the pituitary and the adrenals. During the last twenty years the former gland has more and more assumed a leading position within the whole framework of Endocrinology. Barger called it the "general headquarters" of the endocrine system, and Cushing spoke of it as the "leader of the endocrine orchestra." There can be no doubt that the pituitary gland plays a dominant part and to a certain extent assumes control over all the other glands. Its dysfunction, as already mentioned, is able to create gigantism as well as dwarfism. There are many cases on record where people have grown as tall as from seven to eight feet, with enlarged arms and hands and very long legs and feet. Other cases are recorded where people remain very small, measuring in height between three and four feet, and ageing prematurely.

Therefore the pituitary gland controls the growth of the body, and this is one of its functions. Apart from this, if dysfunction occurs after puberty, a condition called Acromegaly is the result; it is signified by a rapid growth of the hands and feet, the nose and cheek bones, and these individuals show a marked deficiency in their general strength and sexual energy.

Another type is described by the name "Fröhlich's syndrome," or *dystrophia adiposo-genitalis*. It is not quite certain whether this type is due to a dysfunction of the pituitary gland itself or of the nerve-tissue of that part of the brain to which the gland is attached: the hypothalamic region. In these children the sexual development is retarded; they grow rather obese and their mental abilities are slow and often dull.

Apart from these syndromes, the pituitary gland has a strong influence on the female organs of reproduction. It controls the cycle of menstruation and plays a great part in the bodily changes during pregnancy.

In all these conditions the interplay between the pituitary and the adrenals has come more and more into the foreground. During the last twenty years, when Cushing's Syndrome and Simmond's Disease (both of which were first ascribed to the dysfunction of the pituitary only) were investigated, a marked change in the cortical part of the adrenals was found. The adrenals themselves, when diseased, show syndromes which can hardly be distinguished from pituitary syndromes. On the other hand, a marked hyperfunction of the adrenal cortex can turn a woman into a man. The emotional as well as the physical changes are striking, and create a strong appearance of virilism. In Westminster Abbey there is a statue of St. Wilgerfort, showing this woman saint with a long beard and moustache. This is typical of the appearance of people suffering from this adrenal syndrome.

Addison's disease, also, is due to a dysfunction of the adrenal glands. In these patients a general weakness occurs, with a marked pigmentation on certain parts of the skin, either a dark brown colouration over the whole body or black freckles distributed over the forehead and face, the neck, shoulders, and arms. Extreme muscular fatigue is a pronounced sign.

If dysfunction of the adrenals occurs in early childhood, dwarfism can result, combined with an appearance which gives to the child the expression of a very old person. The head is bald, the face full of wrinkles, and the skin dry and without any lustre.

Where shall we find the guiding line in this most complicated manifoldness, which expresses itself in the functions and dysfunctions of the pituitary and the adrenals? I cannot help thinking that these two glands create the very subtle interplay between the Man and the Woman in each one of us human beings. What fifty years ago Otto Weininger described in his book *Geschlecht und Charakter* ("Sex and Character") as the M. component and the F. component in every man and woman has its place in the functioning of these two glands. The pituitary controls all female characteristics, and the adrenals all the male faculties.

From the pituitary gland streams the power of making us all dependent on the general forces of nature. We then grow either too tall or too small; we remain too obese (*dystrophia adiposogenitalis*) or we grow much too fat (Cushing's syndrome). From the adrenals issue the forces of virilism; they make us strong and forceful, filled with a stern will for independent action and other so-called male virtues.

I always regard the difference which young children show in their preference for certain games and toys as a typical symptom of their pituitary or adrenal functions. If children, whether boys or

girls, love to play with dolls, find enjoyment in dressing up, in singing and dancing, in playing "father and mother," then certainly their pituitary gland stands in the foreground. If, on the contrary, they like to climb trees, march like soldiers, and are drawn to engines and cars, then their adrenals are stronger. This difference will almost always show itself in the physique of the children: the masculine or feminine characteristics are correspondingly marked.

Many of the hitherto un-understandable symptoms of the pituitary and adrenal dysfunctions will receive light and order if this idea of their M. and F. faculties is given detailed study.

VIII.

The third circle, in size much smaller than the other two, contains the thyroid and the thymus. Their interplay is well known, and especially obvious during the time of childhood. From puberty onwards the thymus undergoes degenerative changes and gradually turns into two fatty lobes with a few groups of cell clusters, which may or may not have a certain function.

Although a great deal of investigation into the function of this gland has been carried out, it still remains a mystery as to its work and possibilities. During the last ten years its relation to a strange disease called *myasthenia gravis* has been partially established. This disease is characterised by an ever-increasing fatigue of all voluntary muscles which gradually leads, in the terminal stages, to an inability to chew, to swallow, and to breathe. When the thymus is removed by operation, in most cases muscular effectivity is restored, at least for a certain time, and the removed thymus shows signs of overactivity and enlargement.

Similar results can be achieved if, instead of the thymus, the thyroid is operatively removed, thus indicating the strong connection between these two organs. An enlarged and over-functioning thymus gland has also been observed in conditions of gigantism, acromegaly, and *dystrophia adiposo-genitalis*; all three conditions were mentioned above.

We also should not forget the early experiments of Gudernatsch, who showed that tadpoles fed with an extract of the thymus grew into giant tadpoles, but did not show any tendency to turn into frogs; whereas tadpoles fed with an extract of the thyroid remain not only small and very lively, but showed a marked acceleration in changing into little frogs.

Dysfunction of the thyroid often leads to a very pronounced acceleration of many bodily functions: increased breathing, increased metabolism, increased activity with marked restlessness, anxiety, and mental excitability. On the other hand, a dysfunction of the thyroid can produce a slowing down process in all physical and mental functions; these patients grow puffy, flabby, pale, and show slow emotions and a dull mentality.

If this effect is compared with the thymus-symptoms described above, the following induction can be made: the thymus as well as the thyroid is situated in the lower part of the neck, adjoining the larynx and windpipe. If such a site is not taken as a mere accident but as an indication for further pondering, we might assume that both glands are intimately related to the all-round process of breathing.

Inhaling as well as exhaling are maintained in equilibrium by these two organs. I do not mean the mere breathing process which provides the body with oxygen when inhaling and rids it of carbon-dioxide when exhaling, but the inhaling which stimulates all physical and mental activities and the exhaling which slows down all these processes. Under this heading the activity of these glands can be understood. The thyroid maintains inhalation and the thymus maintains exhalation. If this is accepted, then a condition such as *myasthenia gravis* can be described as an extreme exhaling, and a disease such as toxic goitre as an extreme inhaling.

Then also a distinction can be found between the missing inhalation in a condition such as myxoedema and overactive exhaling in the so-called *status thymo-lymphaticus*, when sudden death may occur from slight exertion. In the latter condition the exhaling tendency is so pronounced that it can lead to death by expiring in the true meaning of the word.

If the physiologists and clinicians of to-day would accept such statements, much would be done for a better understanding of the whole of human physiology and pathology.

IX.

At last we come to the smallest and innermost circle of the endocrine organs. Here only one gland is to be considered: the parathyroid. It consists of four small bodies placed on the back of the thyroid gland. Its function is intimately connected with two chemical elements in our body: calcium and phosphorus. When a dysfunction of the parathyroid occurs, then the serum level of both elements in the human blood rises. Calcium as well as phosphorus not only increase within the blood serum but decrease within the whole skeleton, thus giving rise to serious destructive processes within the bones, leading to a condition called "generalised osteitis fibrosa" (Recklinghausen's disease). In these patients the bone tissue is partially destroyed and softened, giving rise to severe deformations. Apart from this, there appear other symptoms, such as general weakness and hypotonia in all the muscles. Often kidney-stones develop, and usually there exists a marked increase in the production of urine.

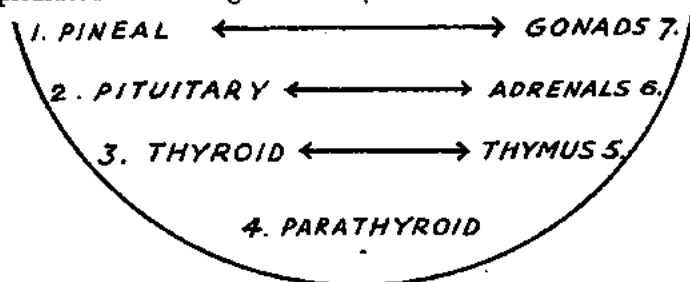
On the other side, a diminished function of the parathyroid can cause the syndrome of tetany. This is a condition in which the voluntary muscles are prone to go into prolonged and painful spasm. The muscles of the fingers and hands and forearms, as well as those

of the larynx, are mostly involved. Sometimes also the muscles of the legs and feet, and especially the muscles of the eye. During this condition the calcium-content of the blood serum is lowered. If the condition persists, many of the patients will develop a cataract (opacity of the lens of the eye), and the nails and teeth become brittle.

For the first time we now meet with a disorder of the endocrine glands which does not produce symptoms so marked and generalised as those we first described. We do not find a change "in the whole make-up of a person." Although this dysfunction of the parathyroid has severe results on the health of the suffering person, it does not lead to such integral changes as described above. Nevertheless, here we meet with a kind of transition from the actual endocrine conditions to other processes of illness, especially the disorders of metabolism; from here it is but one step to diabetes mellitus and the dysfunction of the pancreatic gland, and to other dysfunctions of the liver and spleen and the tissues connected with them. The bridge to these disorders is formed by the parathyroids. Here we have come to the central circle of the four rings of the endocrine organs and therefore find the transition to the diseases of metabolism. †

X.

The topography of the seven endocrine glands has led us to mark out an order which consists of three pairs and one single organ. There exists without doubt a relation which can be described in such a way as was attempted in the paragraphs above, and which is recapitulated in the diagram below.



If we now attempt a still more intimate understanding of each one of the endocrine organs, it should become clear that these glands belong together and form a unity, in which each single one plays a special part. Whether we call them, with Cushing, an "orchestra" and regard the single gland as an instrument, or a spectrum and the single gland as one of the seven colours, is not so important. It is, however, imperative to regard the seven organs together as a oneness, and learn to see the single gland as part of the whole. For the whole is an organisation, or even an organism in itself. It is an organism within the greater organisation of the human existence, having a special and most important function within this organic frame.

XI.

The pineal gland lies in the centre of the brain. It is covered by the two great lobes of the cortical parts of the brain and is attached to one of the oldest structures in the brain, the brain-stem.

Once upon a time the pineal gland was an organ of sense, shaped like a primitive eye. This ancient eye has gradually disappeared and metamorphosed into the present structure. To most of the investigations and experiments carried out in the field of Endocrinology the gland has not properly responded. Only the syndrome which was described above can demonstrate the gland's power to inhibit premature sexual development.

We know apart from this, another fact; that if a person's mental condition is undeveloped, the calcium crystals contained in the pineal gland are usually missing. Low-grade imbeciles and idiots show sometimes a pineal organ entirely empty of crystal formations. Is it therefore not justified to assume that this gland has a special relation to our capacity for thinking? Then we are also reminded that in the Old Testament the word "to know" is used with a twofold meaning. It can mean "to know" in the sense of knowledge, as well as in the sense of "to beget."

This organ remains in a veiled and mysterious form within our body. It is like the last glow of the paradisaical condition of ancient man. It lives in us like the seed-bud of a plant, the rest of which has withered away. Like the ovary of a plant is the pineal gland, impregnated by the eternal ideas and giving to man the possibility of formulating his own conceptions. It is an organ of thought, by means of which we learn "to know", and thus to change eternal ideas into earthly conceptions. Here lies the reason for Descartes' statement, that the pineal gland is the seat of the human soul.

The pineal gland keeps the gate open between our soul and the realm of the Spirit.

XII.

The pituitary gland is different. It is now regarded as the "leader of the endocrine orchestra" because it directs and influences the other glands. Its intimate relation to puberty and pregnancy, to fertility and old age, is significant. It is like the stamen of the plant, of which the pineal gland is the seed-bud. It has a filament, a stalk which binds it to the hypothalamus, and the gland itself is the anther. From here continually the pollen-grains, in the form of the various hormones, are shed into the body, fertilising the different endocrine glands and other organs.

If the pineal gland points to the land of the Spirit, the pituitary points to the Earth. The human soul awakes to earthly consciousness by means of this small organ; and not by chance is it formed like a tiny apple, which lies immediately behind the eyes. "For

God doth know that in the day ye eat thereof, then your eyes shall be opened, and ye shall be as gods, knowing good and evil." These are the words of the snake to Eve, before she ate of the fruit from the tree of knowledge.

The pituitary gland is the fruit of this tree. Man has eaten thereof and subsequently went through the Fall. He has abandoned his life in the Spirit and turned to the Earth. The tremendous tension between these two realms finds expression in the tension between the pineal and pituitary organs.

Since the time of the Fall, the pituitary gland sheds its pollen-grains over the other organs; thus it makes them into feminine receptacles and brings about the syndromes which were described above.

XIII.

The thyroid gland is no longer a single organ, but divided into two lobes; the split after the Fall has become manifest. This organ we described as being connected with inhaling; but the connection is not only with the force that makes us inhale our breath, but with a much wider process of inhaling.

The thyroid is the organ which makes the earthly bodily frame inhale the human soul. Every morning, when we wake up, it is the thyroid which brings this about. We now understand why recent discoveries have shown the intimate connection of the thyroid-function with the condition of hibernation. In all hibernating animals the thyroid is the organ which, by temporarily ceasing to function, induces this strange habit.

The anxiety-state and the sleeplessness in patients who suffer from toxic goitre — due to an enlarged thyroid — is another proof of this statement. The sleepiness and dullness of the people who suffer from lack of thyroid show the reverse picture.

Thus the thyroid is the organ by means of which the human soul wakes up within its body.

XIV.

The parathyroid, with its polar opposite syndrome of generalised *osteitis fibrosa* on the one hand, and tetany on the other, reveals its character also in relation to breathing. We have known for some years that tetany need not be produced only by the loss of the parathyroid. It can be brought about by over-breathing, which creates a condition of alkalosis within the blood-serum; alkalosis is caused by an act of forcible inhaling, whereas acidosis is the result of too strong exhaling. The two elements, calcium and phosphorus, which were mentioned above, are the carriers of these two states. Calcium in overdosage creates alkalosis, whereas acidosis is due to an excess of phosphorus.

The subtle rhythm of in-and-exhaling is kept in balance by the function of the parathyroid. This rhythm gives man the equilibrium he needs for unfolding his earthly state of consciousness.

XV.

As the thyroid is connected with awakening, so the thymus is bound up with the possibility of our going to sleep. The baby and young child, who spend so much time in sleep, have comparatively large thymus glands. The older we grow and the less we sleep, the more does this organ diminish in size and function. I have not come across any investigations of people suffering from continuous sleeplessness, but I am certain that in them the thymus would be totally destroyed.

It will be necessary to learn to distinguish two different conditions of sleep. Economo, in his studies of *encephalitis lethargica*, has already pointed to two forms of sleep: sleep during the night, which he calls "the sleep of the brain," and the sleep of the day, which he calls "the sleep of the body." Rudolf Steiner, before Economo, drew attention to these two forms of sleep; during the day we are asleep — i.e., unconscious — with regard to our metabolic-limb-system; but during the night we are asleep with regard to our sense-nerve-system.

The dysfunction of the thyroid disorders the first form of sleep; the sleep of the brain. It can make the brain either too sleepy during the day, or too tensely and nervously awake. The thymus has a dual function, bearing both on the sleep of the brain and on the sleep of the body; its activities are related to those of the thyroid in many intricate ways. The "sleep of the body," however, stands under the rule of the thymus alone.

From this the sudden death of people who suffer from *status thymo-lymphaticus* can be understood. Also the strange anatomy of the thymus gland, with its intimate relation to the lymphatic system and the lymph tissue, becomes clear.

The thymus keeps all metabolic-lymph processes within a condition of sleep and unconsciousness. If this condition is disturbed by excessive activity of the thymus, then all the functions of our voluntary muscles come to an end, as is revealed in the disease called *myasthenia gravis*.

XVI.

The adrenals are the polarically opposite organs to the pituitary gland. They preserve all our life-functions; I described them above as the male element. Thus in Addison's disease, due to dysfunction of the adrenals, a state of general fatigue and debility comes about; the skin is covered with a darkish pigmentation and the loss of salt (sodium chloride) is excessive. Man turns into a plant-like existence, becoming an organism which just vegetates but is unable to act and move.

The other face which the adrenals can present is the strange and rather hideous transformation into virilism. There forces appear which seem to rise up from a world which otherwise is hidden and

only seldom comes to light. Powers of the extreme depths, bound to the nethermost regions of our body, then spring up. It is difficult to call these powers by a proper name. Then also conditions of pseudo-hermaphroditism come about, and *pubertus praecox* in children occurs.

The physiology of the adrenals shows their intimate relation to the forces of light; it is the adrenal glands which produce certain pigments, especially those of the skin, and we should not fail to connect the adrenals with the light-opposing power: the darkness.

These powers of darkness, which are also called the powers of evil, are bound to the adrenal glands. Here we find the polarity to the awakening strength of the pituitary organ. Of the latter we would say that it is connected to the Tree of Knowledge. Of the adrenals, we should assume that they are part of the counter-force of what was once the Tree of Life.

XVII.

Considering all this, we can now experience how fearful it is to meet the true world of the endocrine glands. They lead from the heights of human existence into the depths of man's earthly condition. There also lie the gonads, the glands which are able to keep man's life bound to the earthly ground. They build the basis of this descent of man into the earth, and each one of the endocrine glands is one step into this netherworld.

The true faculties of the endocrine organs remained for millenia hidden from man's knowledge. Only during the last century has veil after veil been taken away, and now we are gradually gaining insight into this great *mysterium*. Much too coarse and clumsy are the fingers of science, and therefore unable to judge truly which realm they touch. From the top of the pineal gland to the ground of the gonads, the endocrine organs reveal the evolution of man from the land of the Spirit to the ground of the earthly domain.

Only if this evolution of man is earnestly given full consideration will the organs of internal secretion be gradually able to find their rightful place in human knowledge. Without insight into the Fall of man, they will remain an un-understandable mystery, wrongly interpreted and harmfully used.

XVIII.

At the end of these few "meditations" it seems good to form a still broader picture, of the endocrine organism as a whole. Is it not so, that the whole sphere of these glands is a field of continuous tension? The tension between the pineal and the gonads, the tension between the pituitary and the adrenals, the tension between the thyroid and the thymus, and at last the field of the parathyroids?

If we consider the parathyroids, and remember our previous findings about their relation to breathing, we see these four little organs within the tension-field of in-haling and ex-haling. The

rhythm of the human breath is a cosmic rhythm; we inhale and exhale approximately 25,920 times a day. To this fact, also, Rudolf Steiner drew our attention.

The thyroid and the thymus, on the other hand, rule a second rhythm in the human life; the rhythm of sleeping and waking. If we consider the average span of life lasting for 70 years, then we again meet this rhythm, because we then live for approximately 25,920 days. This is the rhythm of the second field of tension.

The third field expands between the pituitary and the adrenals. The pituitary we regarded as the organ by which man acquires a special condition of consciousness, against which the adrenals are continually fighting. We may call it birth and death, or light and darkness, which are here revealed. Again it is Rudolf Steiner who has explained how in the course of certain periods of history man changes his condition of consciousness, and therewith unfolds his spiritual qualities within his earthly life. The periods last for about 2,160 years; the number of months in such a period is 25,920.

Last of all, there exists the cosmic rhythm of 25,920 years, the so-called platonic year. This is the time taken by the sun's vernal rising-point to move through the whole circle of the Zodiac. This period covers the field of tension which encloses the pineal gland and the gonads. The period during which man left the height of the Spirit, went down to the Earth, and will return, like the prodigal son, to the Kingdom of God.

XIX.

These four "spheres of tension," which are marked by the endocrine glands within our bodies, thus reveal themselves as four "spheres of rhythm," which correspond to four similar spheres in the cosmos. In the Macrocosm they appear as time-cycles; in the Microcosm of Man they are signified by circles in space.

The outermost circle, embracing the pineal gland and the gonads, corresponds to the Zodiac in the cosmos. From primeval times the twelve constellations of the Zodiac have been divided into seven signs of light and five of darkness. The former ones are related to the pineal gland, as this organ preserves the bond of the individual's soul with his angelic being. The latter ones are related to the gonads, which keep the individual within the continuous stream of the generations of mankind.

The second circle, uniting the pituitary gland with the adrenals, corresponds to the macrocosmic sphere of the planetary bodies. Here again a traditional division is made between the upper and the lower planets, the first realm embracing the spheres of Saturn, Jupiter and Mars; and the second, the spheres of Venus, Mercury and Moon. The function of the pituitary gland is related to the upper realm of planets, and that of the adrenals to the lower one. The whole sphere is the gate through which the individual soul enters the time-sphere of a single life on earth.

The third circle, connecting the thyroid and thymus, is related to sleeping and waking. Therefore it corresponds to the cycle in the cosmos which orders day and night on earth: the cycle of the Sun. The rising Sun in the morning and the setting Sun in the evening are proper images for the functions of the thyroid and the thymus glands.

The innermost circle of the parathyroid bodies is related to our breath. The macrocosmic order corresponding to our breathing is the great process of inhaling and exhaling which the earth fulfils in the course of the seasons, exhaling during spring and summer, and inhaling during autumn and winter.

With these few indications, the place of the endocrine glands is found again within the whole realm of the cosmos. The time-cycles of our planetary system appear in their true site and existence. They are within the body of man like a musical instrument which resounds and echoes the music of the spheres. They are a true orchestra which the cosmos itself has formed.

The books and papers which I have consulted in gradually arriving at the ideas set out above are so numerous that I do not think it justified to quote a few only; to quote them all would need so many pages that I leave it to the reader to find his own way towards these books.

A study of Rudolf Steiner's book, *Outline of Occult Science*, will be of the greatest importance, as in it are revealed the fundamental facts which enabled me to unfold this image of the working of the endocrine glands.

THE WILTON DIPTYCH

Isabel Wyatt

PAINTED by an unknown artist towards the end of the fourteenth century, the Wilton Diptych has passed from king via aristocracy to people in a way curiously parallel with the course of English history. From Charles I's collection it was given by James II to Lord Castlemain in 1686, and in 1705 was bought by Lord Pembroke, from whose collection at Wilton House it came to the National Gallery in 1929. There is a timeliness in its becoming accessible to the nation in just this generation, for this picture points to certain impulses in the nation's past which are beginning now to move towards fruition.

The king of England whom the Diptych commemorates was born on Twelfth Day, the Day of the Three Kings; and the form of the picture—in the right panel the Madonna and Child surrounded by angels; three kings with John the Baptist in the left—is somewhat reminiscent of an Adoration of the Kings. But as one ponders the

imaginative symbols in which the picture is so rich, the impression grows that into this Epiphany form there is poured an Easter content: the soul-experiences for which these symbols can become transparent speak recurrently of a death and resurrection process.

Against the golden background—a background like those of the Primitives and of the illuminated missals in whose style the Diptych is painted—the golden haloes of St. John the Baptist and the two standing kings seem lightly breathed upon by the faintest of shadows, so that they have the appearance of dawning out of that golden world of the spirit. But the kneeling king has no halo, and he kneels on bare brown soil; he is a being in earthly incarnation. His links with the spiritual world are these three who stand, half-emerged from it, behind him, their eyes turned to the Mother and Child, to whom the gesture of their right hands commends the kneeling king. They are his patron saints, each of whom bears a symbol, a picture-sign for his particular experiences on the path of the soul: St. Edmund an arrow, St. Edward the Confessor a ring, St. John the Baptist a lamb.

In Rudolf Steiner's lecture-cycles on the Gospels we are told how St. John the Baptist's lamb is connected with something in the nature of a cleft in destiny. In the temptation by the serpent the Old Testament story of the Fall gives a picture of how the Luciferic beings descended into man and shaped his physical body; therefore when, in the baptism of ancient times, the connection between the different principles of man was loosened, producing a clairvoyance which could see the creative forces of the human body, it was in the form of a serpent that they were visible, the serpent of that Luciferic wisdom which had shaped it. But in John's new baptism the vision of the serpent was replaced by a new vision, of the Good Shepherd, bearing a lamb on his shoulder—a picture of these same creative forces, no longer under Luciferic dominion but purified from its influence and preparing for the indrawing of the Christ.

So John the Baptist's cry, "Repent, for the kingdom of heaven is at hand"—or, as Rudolf Steiner translates it, "Change the direction of your thinking, for the spiritual world draws near"—called for a complete break with the past. In the human organism it is the head which belongs specially to the past, for the head of one incarnation is a metamorphosis of the limb-forces of the previous one; thus this break with the past can be seen as a kind of spiritual beheading.

John the Baptist himself had experienced this break with the past, for he had made a fundamental change of direction in his own inner being, sacrificing his own pre-Christian greatness in order to prepare the way for another, decreasing that Christ might increase; and this spiritual cleavage is, as it were, transferred to the outer plane in his physical beheading.

Rudolf Steiner has indicated that when, through her daughter Salome, Herodias demanded John's head of Herod, it was in order to attempt to make use of his soul-forces for black magic purposes. But the released soul-being of John escaped Herodias's snare, and with a reorientating of destiny hovered over Christ's twelve disciples, pouring its exalted powers into them, confirming and enlarging their own; then, gradually gathering these powers together again, united them more closely with one of the twelve—with the being of the other John, John the Evangelist—through him to continue that work which Herodias had sought to hinder, the work of furthering the indwelling of Christ in humanity.

The second saint, St. Edmund, was an Anglo-Saxon king of the ninth century, a Christian martyred by Danes still heathen. This is his story, as the painter of the Diptych knew it from the Archbishop of Genoa's treasury of the lives of the saints, the thirteenth century *Legenda Aurea*:

"When St. Edmund, King of Norfolk and Suffolk, was in his flowering age, a blessed man, soft and full of meekness yet strong and mighty in battle, a wicked tyrant named Hingvar came out of Denmark, and robbed and destroyed the country, and slew the people without mercy, and sent unto this most Christian St. Edmund, saying:

'Hingvar sendeth to thee his commandment that thou depart to him thy paternal treasures and rule under him, or certainly thou shalt die by cruel death.'

"When the blessed Edmund heard this message, he sighed, and demanded counsel of one of his bishops, who, sore dreading for the king's life, exhorted him to consent. The king awhile said nothing, but remembered him well. Then answered he the messenger in this wise:

'This shalt thou say to thy lord: Know thou for truth that for love of temporal life the Christian king Edmund shall not subdue him to a paynim duke.'

"Then this holy king was taken and bounden, his hands behind him; and they led him forth to a tree which was thereby. To which tree his adversaries bound him, and then shot arrows, so thick and many that he was through wounded and one arrow smote out another. And always this blessed king ceased not, for all his wounds, to give laud and praises unto Almighty God.

"Then Hingvar commanded that they should smite off his head, which they so did, he always praying and saying his orisons to our Lord God. Then the Danes left the body there lying, and bare the head into the thick of the wood, and hid it in the thickest place among thorns and briars, to the end that it should not be found of the Christian men. And there came a wolf, which diligently kept the holy head from devouring of beasts and fowls.

"When the Danes were departed, the Christian men found the body, but they could not find the head; wherefore they sought it in the wood. And as one of them in the thick of the wood spake to another, 'Where art thou?', the head answered and said: 'Here! Here! Here!' And anon they all came thither and saw it, and also a great wolf sitting and embracing the head between his forelegs, keeping it from all other beasts.

"Then they brought the head unto the body, and set it to the place where it was smitten off, and they joined together, with only as it were a red shining thread in the place of their departing. Then they bore this holy body to the place where it is now buried; and the wolf followed humbly the body till it was buried; and then he, hurting no man, returned again to the wood."

In the light of this legend we can see how the painter has clothed St. Edmund in colours which reveal his qualities of soul. His robe is of blue, the colour of devotion, patterned with gold and stained at the level of the heart with the red of valour, with which the arrow in his left hand is also fletched, like the pointed word which in his uncompromising answer to the "paynim duke" flies straight to its mark. His ermine-lined mantle is of green, the colour of balance, of reflection; for he did not rush impetuously upon his death—"the king awhile said nothing, but remembered him well." And he stands very firmly upright in the scarlet buskins of strong will-activity; for though his body is "through wounded" by the thickly falling arrows of man's barbarity to man, they do not pierce his soul; he endures them with uprightness, being bound to a tree, and it is out of his own free will, and even against his bishop's counsel, that he chooses martyrdom.

St. Edmund's further story carries a differentiated echo of one aspect of John the Baptist's. St. Edmund also is beheaded, with a sacrificing of earthly connections for the sake of higher purposes. And Hingvar the Dane acts out of the same dark impulse as Herodias: St. Edmund's head is smitten off and hidden apart from his body as a black-magic method of severing the stream of Anglo-Saxon Christianity. (In the same way, in that same ninth century, on the other side of Europe, Harun Al-Rashid had the head of the Barmicide, Gafur, brought to him in order to destroy the Manichean Christianisation of the Zarathustrian religion). But as in Palestine, so also in the thickets of Bury St. Edmunds these dark obstructing forces were frustrated. King's head is restored to king's body when it has wrought a deed of redemption—when its saintly forces have transformed the savage nature of the wolf into that of the faithful watch-dog.

Of the third saint, the eleventh century English king, Edward the Confessor, the *Legenda Aurea* tells as follows :

"When King Canute had reigned and died, and after him his two sons, Harold and Hardicanute, then was England delivered from the grievous thralldom of the Danes, when this holy child, Edward, came to be king. O good Lord ! What joy and gladness was then in England ! Then had the commons rest, and the lords honour ; and Holy Church received all her liberties again. The monasteries flourished ; the clerks gave light ; and there was no venom to corrupt the earth with pestilence, and in the sea no outrageous tempests, and the land plenteous of all manner of fruits. And the renomée of this holy king sprang so marvellously about to other nations that all Christian kings desired to have peace with him.

"Then the council of the land assembled, for to treat for a marriage for the king ; at which he was greatly abashed, having taken secret vows of chastity. And among all the virgins in the land, Edith, daughter of Earl Godwin, was found most according to him by her virtuous conditions. And when they had received the sacrament of wedlock, he and the queen vowed secretly to live together in chaste love, without fleshly knowing ; and she was to him in open places as his wife, and in secret places as his sister.

"Now St. Peter appeared in a night to a holy man, and bade him send a messenger to King Edward that he should repair the abbey called Thorney, which St. Peter in old time had hallowed himself. Then St. Edward did cast down the old work and did build it up new, and endowed it worshipfully with livelihood and jewels. And this church of St. Peter, which was called Thorney, is now named Westminster ; and ever after, St. Edward had full great devotion to that place.

"When he had lived many years, and was fallen into great age, it happed he came riding by a church in Essex called Havering, which was at that time in hallowing in the honour of St. John the Evangelist. Wherefore the king, for great devotion, lighted down. And a fair old man came to him, and demanded of him alms. Then the king found nothing ready to give, nor his almoner was not present ; but he took off the ring from his finger, and gave it to the poor man ; whom the poor man thanked and departed.

"Now within certain years after, two pilgrims of England went into the Holy Land. They had lost their way, and gone from their fellowship ; and night approached. Then saw they a fair company of men arrayed in white clothing, with two lights borne before them ; and behind them came a fair ancient man with hair white for age. And he comforted them goodly, and brought them into a fair city ; and when they had well refreshed them, they rested there all night. And on the morn this fair old man went with them and brought them in the right way ; and when he should depart from them, he said :

'I am John the Evangelist. Say ye unto Edward, your king, that I greet him right well, by the token that he gave to me this



THE WILTON DI PTYCH, *circa* 1395

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the National Gallery, London*

ring, which ring ye shall deliver to him again. And say to him, that within six months he shall be with me in the joy of heaven.'

"And soon after, they came home, and did their message to the king, and delivered to him the ring, and said that St. John Evangelist sent it to him. And as soon as he heard that name, for joy he let fall tears from his eyes. And at the feast of Christmas, the king was sore sick, and lay two days in a trance; and when he came to himself again, he that had spake so soft for feebleness he might not well be heard, spake now with a whole breast:

'The state of my people hath been shown to me, and what sins reign among them. Then asked I if there were no remedy, and it was answered in these words: A green tree cut from his stock shall be divided from his proper root the space of three furlongs, and without man's hand shall turn again to his old root, and take again his sap, and flourish, and bring forth fruit; and when this is done, there may come remedy.'

"And as his cousins and his lovers stood about his holy body when the spirit was passed, they saw it shine with a marvellous brightness for the clearness of his virginity. And they buried it with great worship, in the church of St. Peter that he had new builded. And six-and-thirty years after his burying, they opened his tomb. And when the stone was removed, they felt a marvellous sweet savour, and all the church was replete thereof. And when the pall was taken off, first appeared the fair hoar hair of his head; and in his flesh was found no corruption, but it was fair and fresh of colour, pure, and brighter than glass, whiter than snow; and it seemed a body glorified. Then they covered again his tomb with full great reverence, abiding the great resurrection."

Such is the saint whom the artist depicts in the Diptych as a king wholly white—white-robed, white-bearded, white-mantled, very venerable with "the fair hoar hair of his head"—except for the glimpse of blue under-sleeve which tells of his devotion. In his mild countenance we see expressed that harmonious life of soul which he created, not only inwardly in his own being but also outwardly in his realm, which spread as peace with other nations, and even calmed the elements and gladdened the earth to greater fruitfulness; a life of soul bearing the stamp rather of Celtic than of Roman Christianity—of John rather than Peter.

With the giving of his ring, he entered into spiritual troth with St. John the Evangelist for a future then very far off—nearly a thousand years away. But it was as if that very pure clairvoyance of his (of which many examples are recorded) had revealed to him that in the period between, when it was England's fate to descend deeply into matter, such virginal holiness of life would be

*... too bright and good
For human nature's daily food.*

So, till the time of John should come, he built his church firmly and with devotion on the Roman rock, St. Peter.

St. John the Baptist, St. Edmund, St. Edward the Confessor—each in a different way, these three saints speak in terms of a death and a resurrection, of a green tree cut from his stock and removed three furlongs, that yet turns again to his old root.

The earthly king who kneels in their protection is clad in a gorgeous vermilion cloak thickly brocaded with crouching golden harts and lemniscates of golden broom-cods, a necklet of golden broom-cods about his throat, and emblazoned on a black background on his breast a white hart at rest—described in heraldry as a white hart lodged—with golden antlers tipped with pearls, and for collar a golden crown with a hanging golden chain. The broom-cods are those of the Angevin dynasty to which this king belongs—those Plantagenets who took their name from the sprig of broom which adorned their helmets. The white hart lodged is his own personal badge, the badge of Richard of Bordeaux, the son of the Black Prince, who, when the Diptych was painted, was nearing the tragic end of his reign as Richard II of England.

What do we know of the individuality of this eager young king, so soon to lose his throne, and so soon after that his life? The chroniclers of his own time—and Shakespeare after them—paint a personality of exceeding charm and personal comeliness, brilliant, beauty-loving, poetic, generous ("liberal in largess," says Shakespeare), but also impulsive, impetuous, capricious, a dreamer living in a hectic world of unrealities, above all delighting in prodigiously gay and sumptuous apparel and in all manner of magnificence and lavishness. In his household, ten thousand retainers lived at his expense, and in such luxury that even his stablemen wore silk. Froissart, who had first-hand experience of life at Richard's court, tells us that "there never was before, any king of England that spent so much in his house as he did, by a hundred thousand florins every year."

It is these extravagant excesses in Richard's being—in Shakespeare's phrase, this "rash, fierce blaze of riot"—that lead to his downfall; and Shakespeare, in his *Tragedy of Richard II*, makes Richard, in a flash of self-knowledge, realize this. He likens himself to the beautiful Greek youth who aspired to drive the chariot of the sun; like him he crashes because he soars too high, too recklessly, into a sphere where he cannot control the fiery steeds of his own undisciplined impulses:

*Down, down I come; like glistening Phaeton,
Wanting the manage of unruly jades.*

Shakespeare's Richard, true to history's Richard, is the man of fantastic thought and sensitive but chaotic feeling, set aside by the man of firm will, Henry of Lancaster, who supersedes him as King Henry

IV of England. Richard and Henry are indeed like two aspects of England: Richard, in a one-sided way, the dreamer in her make-up, Henry the practical strain, the man of action.

In 1413—only fourteen years after Richard loses his throne to Henry—that new age dawns in which England's task lies in the sphere of the will, of technics and economics and the practical problems of a commercial civilisation. For some time yet the English were still to be known on the Continent as "the dancing English," "the singing English"; but from now on, with the major exception of her lyric poetry, England was gradually to sacrifice her former artistic aptitudes, even her artistic taste, for the sake of her new industrial and natural-scientific task. Richard is an exaggeration of something in England's self which at just that point of time she was required by historical necessity to lay aside, in order to serve the needs of evolution.

But is there a green tree for Richard? Can he be moved three furlongs, then joined to his old root, and then comes remedy? For if his excesses can be healed, it is a soul-nature of just such a configuration as his that would be capable of great richness and fruitfulness in the sphere of creative feeling. In Richard's time the imaginative symbols of heraldry were still inwardly related to the soul-strivings of those who took them as their crest; and some indication of Richard's aspirations—perhaps unconscious aspirations—is to be found in his badge of the white hart lodged.

The deer is a creature in which the forces of flowing forth work specially strongly; its tree-like antlers are but the visible roots of etheric radiations streaming outward into space, so that it stands in delicate and sensitive communication not so much with the earth as with the cosmic forces in the periphery of the earth. But in man such an antler-process is too one-sided; then, as with Richard, the temptation is to stream out too much, to flee the earth, leaving it unredeemed. But if this flowing away can be transformed to a flowing over into the needs and souls of others, it changes from a flight to an enlarging; then the hart becomes white, and willingly has the crown of gold chained upon its neck, and its true place is on the breast, over the organ of perception of another's needs.

This flowing out, moreover, is from another aspect one side of sense-perception, for in sight and in hearing man streams forth to what he sees and hears. If such outflowing does not dissipate itself in mere self-surrender to observation but is applied to making the sense-world inward, to finding the spiritual shining through physical phenomena, then it will be working towards the freeing and spiritualising of the Earth; then the hart lodges gladly on the black background of the Earth, and its antlers turn to gold.

And what of the Angevin golden broom-cods? Faculties formerly connected with heredity—clairvoyant faculties once transmitted through the blood—stand also in need of healing.

Broom belongs to the *Papilionatae*, an order with this outstanding peculiarity, that the astrality which in the case of other plants merely hovers over them, touching only the opened flower and that with the lightest of contacts, in this order works so strongly down into the whole plant-nature that the flowers take on the neighbouring astral form of butterflies, standing, as Keats observed of the sweet-pea, "on tiptoe for flight." These plants are collectors of nitrogen from the air for the needs of the earth—that nitrogen of which Rudolf Steiner has said that it is the bearer of astrality and that it knows the secrets of the stars. So, in the nursery tale of *Jack and the Beanstalk*, it is by a butterfly-flowered plant that Jack is able to climb up into the astral world of the giants, to penetrate the giant's castle, and to bring back to earth the giant's golden hen and golden harp.

But as the course of evolution brought the age of intellectual thinking nearer, this inherited astral clairvoyance fell increasingly into disorder; the waking climbing of the beanstalk became a decadent faculty, incapable of bringing back spiritual treasure; increasingly it came about that such treasure could be brought back only in the unconsciousness of sleep-life. It needed a spiritual discipline to restore the conscious faculty—some sequence in a life of meditation as ordered and repetitive as the sequence of broom-cods in the necklet, for "when we meditate," says Rudolf Steiner, "we enter into a new relationship with nitrogen, the substance which contains the Imaginations." It was to become possible by a cultivation of the inner life to develop anew the faculty—now no longer inherited, but personal—by which the golden fruit of the broom could again be brought back consciously from the world of the stars.

How, in Richard and in that portion of England's self that Richard represents, are those sick forces to be healed which in their wholeness can become white hart and golden broom-cod? We look at Richard, kneeling on earth with hands held out in a gesture of receiving before the Mother and Child in Paradise; we see the gestures of the three saints, their right hands commending him to the Madonna's care; we see the Madonna's gaze bent upon him in grave compassion; we see the group of angels, like encircling helpers, their movements as it were shepherding that compassion towards him; we see the Child's right hand uplifted in blessing. And this whole picture seems suddenly to be like an Imagination of healing; for just so, in the temple healing of ancient Egypt, must the vision that cured all ills—the vision of the Holy Mother Isis bearing her son Horus in her arms—have dawned on the inner sight of the sick soul out of the golden background of an earlier, Paradisal age.

But it is not only Richard, kneeling on the earth, who wears the badge of the white hart lodged and the necklet of golden broom-cods; so, in the Paradise garden, does each of the angels, whose gestures ring the Madonna in a celestial eurhythmy, and whose glances interweave with one another, with the Child, with Richard and his saints,

in a delicate tissue of soul-relationships. There are eleven angels: so we stand here before a mystery of twelffoldness. "Whenever we have a twelfthhood," Rudolf Steiner has said, "then *one* member of the twelfthhood, while it belongs to the whole, is at the same time an independent member." In this living Zodiac surrounding the Mother and Child, those eleven "signs," those eleven beings, who have the perfection of the next stage above man, possess already as accomplished fact, as very nature, that which in the twelfth sign of Richard on the earth is still only aspiration. Though he is the independent member—in a sense the fallen member—it is nevertheless his presence which makes the twelffold circle complete.

These heavenly helpers, with their rose-garlanded curls, their golden necklets and heraldic badges, their bright glances and their graceful gestures, have not the majesty of the Hierarchies but rather the delicately-bred beauty of high-born mediaeval maidens: they seem less angels than blessed damozels. And their heaven is a troubadour heaven—a Paradisal pleasaunce fenced about with wings, its herbage strewn with charming formal flowers—a Garden of Delights out of the love-allegories of the Middle Ages, sanctified by the presence of the Virgin, the roses of Venus garlanded in *her* honour.

In this holy Court of Beauty, in this Gothic Paradise conceived in terms of chivalry, it strikes no note of incongruity that one of the angels should bear a knight's banner unfurled above the Mother and Child. And it is completely in keeping that it should be this red cross emblazoned on a white ground, the banner of St. George, for he was regarded in the Middle Ages as the Madonna's special champion, and is frequently mentioned in this capacity in our folklore and literature. Thus a mediaeval charm against nightmare runs:

*St. George, St. George, our Ladye's Knyght,
He walkt by daie, he walkt by nyghte,
Until such tyme as hir he founde;
Hir he beat, and hir he bounde.*

And considerably later, in Elizabeth's day, Spenser still refers to this same chivalric relationship:

*O Blessed Ladye, Christes moder dere,
And that Seynt George that called art her Knyght.*

For indeed, between these two beings there is a deep connection. Rudolf Steiner has spoken of the Mystery of the Virgin Sophia, and of how the soul-being of the Mother of Jesus was so pure that at the Baptism of her Son in Jordan the heavenly wisdom of that arch-angelic being, the Divine Sophia, was able to come to expression in her. That vehicle of desires and instincts and egoistic interests, the astral body, was so cleansed in her that she achieved already that transformation of it into a new and higher member of man's being which humanity as a whole will attain only in the culture

epoch following our own. Only into such a cleansed and innocent soul-nature can the Divine Sophia descend. And it is such a cleansing that St. George is striving to achieve—a conquest of all that is lower in man's nature—in his fighting with the dragon.

It is to this cleansing that St. George's banner points. John Hardyng, a chronicler in King Richard's time, thus describes its meaning as it was then understood: "A baie of silver in token of clennes, a crosse of goulles signification of the bloodde Christe bleedde on ye crosse." It is through the red cross that St. George achieves the "cleanness;" and in the Diptych, with most delicately artistic correspondence to the spiritual facts, it is directly over the nails and the crown of thorns faintly glimmering in the pure gold of the Child's halo that St. George's banner floats.

For Richard and Richard's England, St. George's religious significance as Our Lady's Knight was partnered by a dawning national significance; for at the time of the painting of the Diptych, St. George was in process of becoming England's patron saint. From the First Crusade St. George had been brought back as the English soldiers' saint; but for the last two centuries, since his own death and the Norman Conquest which so swiftly followed it, the patron saint of the English people had been St. Edward the Confessor. Saint George is the militant saint, the saint of strong action, St. Edward the mild saint of the maiden forces of the soul; and it is when the time draws near for England to prepare herself for her new mission—a mission concerned, at least in its first phases, with outer will-activity—that the warrior saint who rides forth into the world, fighting dragons and rescuing princesses, takes the place of the gentle king who strives to achieve the beauty of holiness along the quiet paths of inner experience.

St. George's name is connected with *Gea*, Earth; and it is when England is about to be specially concerned with working with the substances of Earth, and with the soul's finding of self-consciousness within its earthly mineral body, that he becomes her spiritual leader. The Madonna's exquisitely shaped left hand, leading the eye to the Child's right foot—that shaper of earthly activity—would seem to be delicately indicating to the kneeling Richard this secret of the future. In the opposite panel her gesture finds a mirror image in the White King's displaying of his ring, so that heavenward and earthward, St. Edward and St. George, each balances and completes the other.

So Richard II and his own patron saint and distant kinsman, St. Edward the Confessor, are sacrificed together in the same cause of England's approaching task. But even when St. Edward's sun is setting, deep veneration continues to surround his memory in the hearts of Englishmen. Froissart tells us that Henry IV, Richard's successor, is crowned on St. Edward's Day, with St. Edward's crown,

and that it is his kinship with St. Edward that makes him acceptable to the realm. ("Then all said with one voice: Sir, surely whosoever shall enquire of your lineage, ye are of the true stock of St. Edward, sometime King of England.") So, at the very moment of his being set aside as England's spiritual leader, St. Edward makes a bridge between the old age and the new.

And Richard, once the will of destiny has become clear to him, himself gives England to the practical Henry, and through him to the new age and its new tasks. Shakespeare, in his deposition scene, surrounds the rejected, still fantastic Richard with blunt, practical Englishmen of the new era, and stresses Richard's brilliant self-dramatisation as fallen king:

*I give this heavy weight from off my head,
And this unwieldy sceptre from my hand;
The pride of kingly sway from out my heart.
With mine own tears I wash away my balm;
With mine own hands I give away my crown;
With mine own tongue deny my sacred state;
With mine own breath reduce all duties' rites.
Long may'st thou live in Richard's seat to sit,
And soon lie Richard in an earthly pit!
God save King Harry, unking'd Richard says,
And send him many years of sunshine days!*

But what Froissart, Richard's contemporary, stresses is Richard's kingliness of gesture in this bestowal, which rings as true of Richard's nobler self:

"Then said King Richard to the Duke of Lancaster:

'Any more to reign, or to govern people, or to wear a crown, I wish it not. And, as God help me, I would I were dead by a natural death. Wherefore, with mine own free and liberal will I resign to you the heritage of the crown of England.'

"So, on a day, the Duke of Lancaster, accompanied with lords, dukes, prelates, earls, barons and knights, and of the notablest men of London and of other good towns, rode to the Tower, and there alighted. Then King Richard was brought into the hall, apparelled like a king in his robes of estate, his sceptre in his hand and his crown on his head. Then he stood up alone, not holden or stayed by any man, and said aloud:

'I have been King of England, Duke of Aquitaine and Lord of Ireland, about two-and-twenty years; which seignory, royalty, sceptre, crown and heritage I clearly here resign to my cousin, Henry of Lancaster. And I desire him here, in this open presence, in entering of the same possession, to take this sceptre.'

"And so delivered it to the Duke, who took it. Then King Richard took the crown from his head with both his hands, and set it before him, and said:

'Fair cousin, Henry Duke of Lancaster, I give and deliver you this crown, wherewith I was crowned King of England, and therewith all the rights thereto depending.'

"The Duke of Lancaster took it, and the Archbishop of Canterbury took it out of the Duke's hands. Then the Duke of Lancaster and all other leapt on their horses. And the crown and sceptre were put in a coffer and conveyed to the Abbey of Westminster, and there kept in the treasury."

But it is not only on Henry and the new age that Richard bestows England. The gesture with which, in the Diptych, he kneels before the Madonna is strangely one of giving as well as of receiving; and his gift to her, also, is nothing less than England, for it is a matter of historical record that Richard gave England to be "the Blessed Virgin's Dower," (or rather, re-gave, which opens up mysteries still further back in time), and it is under this same title that Rome still prays for England to-day.

But the England of the consciousness-soul, the England of material interests and of a science concerned only with the corpse of substance—this, surely, is not the England offered as the Madonna's Dower? Again one is driven to the impression of something laid up for the future: England works with death-forces now, but that itself requires of her that she should emerge beyond their sphere into a realm of resurrection; she has not to stop short when she has elaborated the consciousness-soul, for the whole long unfolding of the evolution of humanity would be interrupted if she did nothing further.

The seeds of the next culture-epoch have already to be produced in this one; that culture is to be the culture of the transformed astral body, and in our time the groundwork of this transforming has already to be laid. St. George leads England to her earthly tasks, but he has further, as John the Baptist prepared the way for Christ, to prepare for the epoch of Mary; for, like St. Edmund, St. George does not only stand firm and upright and self-conscious on the earth, but also redeems the animal nature in man, making the soul clean as a future habitation for the Divine Sophia.

"Inasmuch," says Rudolf Steiner, "as human beings find the force which is represented by the holy Sophia, Christ will appear in a spiritual form in the twentieth century." The Second Coming is no longer an event of the distant future, but has already begun; from 1929-30 onwards, it has become possible to experience Christ, not as before in a physical body, but in an etheric form.

Christ's words to Peter concerning John, "If I will that he tarry till I come, what is that to thee?" now have their fulfilment: the time has come when the John-Christianity of the future can make its first quiet influx into the Peter-Christianity of the past, when England can keep that spiritual troth with John which Edward the

Confessor made on her behalf. The time has come when those maiden forces of the soul which Edward kept unspotted can be recovered, and when the white hart forces in man can join with the forces of Christ in the beginnings of brotherhood and of the spiritualising of the Earth. The time has come when the broom-pods wait to be turned to gold, when man can penetrate again into the higher worlds and bring back spiritual treasure in full consciousness. The time has come when Richard is himself again.

So the Wilton Diptych comes to our own time as a gift from England's past—one might almost say a gift from Richard himself, whose white hart lodged, painted most tenderly, fills the back of one panel, while his arms—those of Edward the Confessor impaled with the arms of England—fill the other. One wonders whether it is wholly fortuitous that it was in 1929, just at the beginning of the vision of the Etheric Christ, that this picture came out of five centuries' retirement into the possession of the nation. For in our day it has a message for that nation: that the time has come when her green tree can return to his old root, and take again his sap, and flourish, and bear fruit—and when this is done, there may come remedy.

CALLEVA ATREBATUM

(Silchester).

Here, where the ploughman plodded,
his towers the Roman reared ;
the gods of earth but nodded,
head upon snowy beard.

Where temples towered like breakers,
and turrets cut the air,
now lie but empty acres :
and headlands trampled bare.

Where trowels clanged on courses
and slaves hied with their hods,
silent behind his horses
a Hampshire ploughman plods . . .

All mightiest towers moulder :
temples are overthrown.
The gods of earth are older
than tyrannies of stone.

The plough's recurring pattern
palimpsests all Man's writ :
and the strong seal of Saturn,
stamps : authorising it.

On breastwork and embrasure
and archer's arrow-slot,
the plough slurs its erasure :
and all are as if not.

*

Once more at Spring's devising
as in those older years,
the young wheat will surge, rising,
to lift its living spears.

Then, what's for pine or pity
when life wakes its green stir
above the silent city
that once was Silchester ?

*

Their hour the races riot :
the earth-gods nod a span ;
and when all's fallen quiet,
call back the husbandmæn.

H. E. Brading.

RUDOLF STEINER AND THE THEATRE

Arnold Freeman

"DRAMATIC ART" comprises both the writing of plays and the presentation of them. Dr. Steiner wrote four full-length plays ; he also said much about the theatre. The First Part of this article deals with Steiner's plays and asks whether they have a place in dramatic literature. The Second Part is concerned with the "production" of plays, and asks whether Steiner is right in demanding above all other reformations of the stage a reformation in the art of speech.

I

THE ancient literature of the Hebrew People tells us of a "Fall of Man." Adam and Eve were tempted by the serpent to eat the forbidden apple ; they became conscious of good and evil ; they were driven from their heavenly dwelling-place. Early Greek legends speak correspondingly. Demeter forbade to Persephone the flower of desire ; Persephone disobeyed her ; she was in consequence dragged down by Hades to the lower world. Our own Teutonic traditions likewise affirm a "Twilight of the Gods" . . . The Darwins and the Haeckels, the Haldanes and the Huxleys, have no doubt much of interest to tell us of our physical scaffolding. But it is to these inspired myths that we must turn if we desire knowledge of our essential being.

"Let us make man in our image and in our likeness." The Cosmos willed the coming into existence of a creature having inner freedom. Conformably with the Fiat of God, Spiritual Beings drove man—not, however, suddenly, but slowly and gradually, as it were—from the "Garden of Eden" into outer darkness. Even down into historic times this celestial guidance of man is plainly upon record. What else are ancient oracle, inspiration, dream, prophecy ? Meanwhile man's own inner selfhood was coming into existence. Little by little—increasingly with every new earth-life—he became able to direct himself from within. He became less and less dependent upon the Spiritual World outside him ; more and more dependent upon himself. He learned to think ; he learned to will. He became able to say "I" to himself. The Cosmos at this stage in his evolution had implanted freedom in him. It was now for man to actualise his possibilities.

As we move forward out of prehistoric into historic times, we can trace in every department of civilisation and culture, the decline of an ancient mode of cognition in which man was illuminated from without and the emergence of a new kind of cognition in which man is beginning to make use of powers of his own. In the light of these evolutionary facts, Greek drama becomes intelligible.

Æschylos and Sophocles and Euripides all alike represent for us man *sub specie aeternitatis*. All three writers come forward with that wondrous, unmistakable, specific thing we call "Greek Tragedy". No one of them ever cracks a joke. The plays of all three are heavy and dark with problems of Fate and Destiny. They all alike have a naïve, instinctive sense of a Cosmic Background, of which they never allow their auditors to become unaware. They have none of them forgotten that the drama was born out of the Mysteries of Eleusis. They offer not entertainment, but spiritual experience. To all such plays Aristotle applied his unsupersedable definition:—the effecting of *katharsis*.

If we scrutinise these three playwrights one by one, in their chronological succession, emphasising the elements wherein they speak individually and not interchangeably, we see the evolutionary advance taking place under our very eyes. Going from Æschylos to Sophocles and from Sophocles to Euripides is like stepping downstairs.

Æschylos boldly bodies forth Spiritual Beings. Prometheus holds audible converse with the Spirits of the Waves. The Furies in their grisly visibility harry Orestes. The gods seem to be in occupation of the stage In the plays of Sophocles the Spiritual Beings have withdrawn into the wings. They exercise their powers upon human beings—still very obviously but now only obliquely—through the Riddle of the Sphinx, the Warning of the Oracle, the Uncelebrated Burial Rite, etc . . . Euripides, complained his mighty predecessor, "gives us men and women as they are". The supersensible always dominates the sense-perceptible in every play that Euripides wrote. Whether we think of The Trojan Women or Iphigenia or Medea or The Bacchae, this cannot for an instant be questioned. But it is none the less true that the drama of Euripides carries us perceptibly forward from Æschylos and Sophocles towards Shakespeare. The men and women of Euripides behave with far more freedom than those of Sophocles and Æschylos. We begin to recognise in them our own present-day selves.

Shakespeare's world is the Here and the Now.

*What is love? 'Tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure.*

His dramatis personae are completely incarnated upon this earth. Each acts from his or her own centre. They would for the most part seem to conduct themselves as if no Cosmic Spiritual World existed for them. They are motivated by love, ambition, pride and all such worldly forces.

What Shakespeare has to offer us is superbly represented and down to every detail true. Our disappointment is never with what we see but only with what we do not see. The curtains are open only for such brief broken glimpses of the human drama. What

went before the opening scene of Lear? Why did Cordelia undergo suffering out of all proportion to anything actually told us in the play? What happens to Lear and Cordelia after the Shakespearean curtains close upon them?

Shakespeare in his tragedies certainly leaves us with a vague feeling that there is a moral world-order. But in general he takes up towards the Cosmos—towards everything outside this earth-sphere—an attitude of negation. He introduces upon the stage no genuine Spiritual Being; his non-humans are a tatterdemalion earth-bound crew of witches, fairies and ghosts. Death is to him the loss of all that is real. Of the spiritual laws governing the lives of human beings; of the deeper forces lying behind the plain externals of our lives; of what we human creatures essentially are; Shakespeare gives us exceedingly little elucidation.

He is the supreme exponent of the Modern World-View. What the scientists tell us in prose, Shakespeare tells us in poetry. He represents human consciousness at that fearful zero-point when it has lost its ancient instinctive clairvoyant relation to Higher Worlds and has not yet been able to effect a new relation based upon its own new evolutionary energies. Shakespeare is the poet of the Fall. He is the great unclairvoyant.

Æschylos and Sophocles give us man still under the tutelage of the Spiritual World. Shakespeare shows him as an emancipated self-centred ego, pre-occupied with the things of this earth. Goethe represents him to us in yet a third way. Faust in Scene I has as little definite knowledge of the Causal Archetypal World as Lear or Hamlet. But he makes it the main concern of his life to discover this. Goethe in "Faust" invites us to become aware of ourselves as living not only in space-and-time relationships, but in relationships also with Eternity and Infinity.

Goethe's intentions for Dr. Faust are explicitly stated in the Prologue to the Play. We in the audience are to be present at a cosmic experiment. We are to watch what happens when man is subjected to Mephistophelean forces. We are to learn what sort of stuff human beings are made of. God has wagered His adversary that man will assuredly seek, and will ultimately find, *Klarheit*. If (as generally happens) we get no further than the melodramatic conclusion to Part I, we may well ask ourselves if the Almighty has not lost His wager; Mephistopheles with his "Hither to me!" seems to have made Faust his booty.

But in Part II God's confidence in His creature proves to be justified. Faust's hateful treatment of Gretchen was only an episode in his long journey. He has many other failures of many different kinds. But through scene after scene we observe him persevering

towards *Klarheit*. He finds in "Helen" the World of the Archetypes. Gretchen becomes his guide to Eternity and Infinity. In the profound verse that concludes the drama the Chorus of the Heavenly Hosts declare his final triumph:—

*Alles Vergängliche
Ist nur ein Gleichniss ;
Das Unzulängliche
Hier wird's Erreichniss ;
Das Unbeschreibliche
Hier ist es gethan ;
Das Ewig-Weibliche
Zieht uns hinan.*

Faust has freed himself from the delusion that the material world has anything more than subordinate significance. He shakes off from himself the shadows of the sense-perceptible. He becomes aware of himself in a world where the unknowable is known and the undoable is done. He has reached *Klarheit*.

Many good critics have complained that to come away from seeing a Shakespeare play is to return to a world as dark as it was before they entered the theatre. But when we come away from Faust, it is incontrovertibly as if we returned lantern in hand to the world-darkness. Shakespeare gives us infinite delight ; but Goethe gives us at least some measure of positive understanding of what we essentially are and of what we may hope to become.

Steiner wrote four full-length plays. They go in English by the titles:— "The Portal of Initiation"; "The Soul's Probation"; "The Guardian of the Threshold"; "The Soul's Awakening." They were written explicitly for production and were in the first place performed in a hired theatre in Munich: the first in 1910, the second in 1911, the third in 1912, the fourth in 1913. That they might be staged more to his notions, Dr. Steiner built the first great Goetheanum in wood at Dornach in Switzerland. When this was burnt down, he set up a second theatre in concrete. Here, actors from the Dornach School of Drama are still giving the plays. They have also taken them to London and to many other places.

How are we to regard Steiner's plays? Are they mere anthroposophical propaganda in pseudo-dramatic garb? Or are they "real plays"? Do they constitute a genuine contribution to dramatic art? Can they hold up their heads in the company of the plays of Æschylos and Shakespeare and Goethe?.... How the reader answers these questions will turn upon (a) the extent of his knowledge of the plays; and (b) his criterion of a great play.

(a) is an entirely personal question which must be left on one side. About (b) there are things to be said.

(1) *In the first place, a great play must have profundity, significance, substance.* History, says Aristotle, deals with the particular; poetry, with the universal. A great play lifts us up out of the commonplace into the archetypal. Making such considerations their standpoint, competent judges would perhaps single out Lear as the greatest of Shakespeare's plays, and insist that the Second Part of Faust was greater than the First, and very possibly also declare that Goethe was greater than Shakespeare.

Goethe in "Faust" shows Man emancipating himself from the mental imprisonment of Baconian-Newtonian science—reaching *Klarheit*. Steiner's plays tread close upon the heels of "Faust." His Johannes Thomasius, like Johannes Faust, is seeking knowledge of Higher Worlds. Goethe in this context tells us all that inspired poetic genius can discern. Steiner does more. He gives a full, detailed account of man living not only in space and time relationships, but in Infinity and Eternity relationships.

Goethe said of Shakespeare, "He has identified himself with the Spirit of the Universe. He penetrates it as the Spirit itself does; to both, nothing is unrevealed." Emerson said of Goethe, "The old Eternal Genius who built the world has confided himself more to this man than to any other." What Goethe said of Shakespeare and Emerson of Goethe is the kind of conviction reached by those who make themselves thoroughly familiar with these plays of Steiner.

(2) *In a great play, again, we look for "Characterisation."* Admittedly, Steiner offers us no Falstaff or Hamlet or Cleopatra. But his personages (e.g., Capesius and Strader) are unquestionably alive and individual; they are not there just to "spout anthroposophy"; first and foremost, they are real human beings; whatever they say or do arises out of themselves. If, however, we are to appreciate what Steiner achieves in this context, it is necessary to go out beyond the boundaries of accepted academic criticism. What Shakespeare shows us—say of Cordelia—profoundly interests us. But it leaves us asking all manner of questions. Why is this lovely creature abruptly pitchforked by the universe into this mad hurly-burly? Why does she suffer out of all proportion to any wrong-doing of her own? Shakespeare hardly attempts to answer such questions. Steiner does. Steiner gives us, artistically and organically, an altogether larger and longer view of the entelechies of his dramatis personae. He helps us to see why they are what they are when the play begins. By examining their activities not merely during a few years upon this earth, but through a sequence of earth-lives, we come to an inner understanding of men and women such as is offered us nowhere else in literature.

(3) *The language of a great play is poetic.* Whether Steiner's plays achieve this distinction can be decided only after we have asked ourselves in what poetic diction consists.

Shakespeare presents us in "Love's Labour's Lost" with 1100 rhyming verses: with four only in "Antony and Cleopatra"; with two only in "The Winter's Tale." It is as if the older Shakespeare had decided against the younger that rhyme is not helpful to him as dramatic poet. Milton writes in the prefatory note to "Paradise Lost" that rhyme "is no necessary Adjunct or true Ornament of Poem or good Verse, in longer works especially, but the invention of a barbarous age, to set off wretched matter and lame Meeter . . . a thing of itself, to all judicious ears, trivial and of no true musical delight, which consists . . . not in the jingling sound of like endings" . . . On how much else does Milton's bludgeon fall? Are alliteration and assonance also "jingling sounds"? . . . We begin to see how cautious must be our judgments about what constitutes poetic style. What is the ultimate criterion?

Steiner writes in a very free iambic verse, mostly in lines of four beats. He disdains all the jingles; he uses none of the usual devices. The following passage is from an essay by Granville Barker on "Shakespeare's Art"; it is a help towards the understanding of Steiner's style of writing:—

"How much of Hamlet is not already implicit in
*'Tis not alone my inked cloak, good mother,
 Nor customary suits of solemn black.*

All the fine irony and distaste are there; and almost as eloquently, one is tempted to say, in the very vowels and consonants as in the meaning!"

Steiner's language is "mantric." Man's speech had its origins in reality. Every consonant once expressed man's relation to some aspect of things about him. Every vowel expressed some aspect of man's inner condition. Over man's long past these primal forces of speech have become almost altogether obscured. Words are nowadays nothing much better than a sort of algebra. As Steiner says, we no longer listen to the sounds but through them to the intellectual content or meaning. He regards this as in the highest degree a disaster. He asserts that these sign-languages of to-day are doomed to extinction. He sets himself to recover the direct original force and beauty of the sounds used in speech. "Most of the scenes in my Mystery Plays," he states, "were written directly from hearing. I did not seek for words to express the sense and meaning. I wrote from hearing."

Again he says that in his plays "a new element is seeking poetic expression—an inner formulation of sound—of which to-day there is scarcely as yet a trace." And, further, that "an etheric-poetic inward experience of sound will take the place of the outer-physical experience which is given us by the traditional end-rhyme and beginning-rhyme." In reference to one particular speech he asserts "One must see here a mystery

of words. Actual world-forces lie in the sound. In the sounds of these words there is actually given an opening into the door of the spiritual world." This sort of writing has a poetic force arising out of the very being and structure of language itself. In the second half of this article I go more fully into this all-important matter. All that is here necessary is to ask the reader to withhold judgment.

(4) *That he should write "good theatre" in the sense of "good box-office" is a demand we ought not to make of a playwright; but if "good theatre" means being dramatic in his work, this is a demand we have every right to make.* Dramatic Poetry is one definite branch of literature, with its own rules and requirements. It is written to be represented by actors, audibly and visibly on the stage, to an audience physically present. Shakespeare's plays are the highest examples of this sort of art. They are not only superbly poetic; they are at the same time actable to the audience. The First Part of "Faust" is good drama; the Second Part, bad. Hardy's "Dynasts" is totally undramatic. Shelley's "Cenci" is a good play; his "Prometheus Unbound" is lyrically lovely but unusable in the theatre.

Steiner wrote his four plays to be seen and heard upon the stage. To get the right mental attitude to them, the reader must look at things as a member of a human race that is evolving. We are evolving out of naïveté into thinking. We no longer clamour like the Elizabethan audiences for mock-battles. In anticipation of Shaw's He-ancients and She-ancients, we are becoming weary of "Him and Her" as a dramatic theme. Speaking of Marlowe's Faustus, Allardyce Nicoll points out what a turning-point in dramatic art it was when Marlowe made a poor scholar, instead of the traditional royal personage, the central figure of a play. "This revolutionary conception of the hero is of profound significance since it led men to substitute a spiritual or an inner for an external or a material interpretation of the tragic essence."

If the reader desires to enter into the rôle of Steiner as playwright, it is along these lines that he must think. There is something a little childish in the obsession of so great a personage as Hamlet with so small a thing as vengeance. Goethe is with evolving mankind. His hero—an immense amplification of Marlowe's—seeks spiritual knowledge. Steiner carries us further yet in this same hopeful direction. When we first read or see a play of Steiner's, our inclination may be to dismiss it as "totally undramatic." "None of them ever do anything"—"They just talk"—"Everybody is introspective."—"What is it all about?" But if we deeply ask ourselves what sort of thing a modern play should properly be, these prejudices fall away. It is not Steiner's plays that are undramatic. It is we ourselves that have not evolved to the comprehension of newly-arriving forms of art. And presently, we begin to discover that there are other greater feelings to be aroused in us than those which the drama has hitherto been wont to excite.

In his writings on Dramatic Art Stanislavsky makes many such statements as the following :—

Notwithstanding the mountains of articles, books, lectures and theses, notwithstanding the researches of the innovators—nothing has been written—with the exception of a few lines from Shtchepkin—that might be of practical use to the actor in the moment of the realisation of his creativeness or that might be of help to the teacher at the moment he meets his pupil. All that has been said about the theatre is only philosophising, very interesting, very deep, and speaking beautifully of the results it is desirable to reach or criticising the success or failure of results already reached. These works are valuable and necessary, but for the actual practical work in the theatre they are useless. They are silent on how to reach certain results ; on what it is necessary to do first, secondly, thirdly, with a beginner ; or on what is to be done with an experienced but spoiled actor.

What exercises resembling *solfeggi* are needed by the actor ? What scales, what *appreggi* for the development of creative feeling and experience are required ? Those studying dramatic art must be given numbers—comparable to the problems in a mathematical textbook—for systematic exercise in school and at home. All books and works of the theatre are silent on such things. There is no practical text-book. There are only attempts, but as far as they are concerned, it is either too early or altogether unnecessary to speak of them.

The basic spiritual laws, informations, researches, practical exercises, problems, *solfeggi*, *appreggi*, scales, counter-point, composition, perspective are lacking in relation to the art of the actor, and make of that art an accidental impromptu, often inspired, but oftener mere hack-work and routine.

In the background of Stanislavsky's confession there lie in wait questions such as these :— How did speech arise ? What at their origins are "vowels" ? Why such a thing as "A" and "E" and "I", etc ? What are the "consonants" ?—the "*soundings-with*" ? Why do we associate with that big white thing over our heads the sound-combination : "cloud" ? Why do we call this distress inside us "pain" ? Why do we say "Head" in English, "Tête" in French and "Kopf" in German ? Why in everyday conversation do we make little half-hearted movements with our arms and hands ? When he magnifies and dignifies these movements upon the stage, what does the actor achieve ? If we push back beyond speaking into man's past, why do we come upon recitative and further back upon song ? What in the ultimate is "Poetry" ? What is "Prose" ? Why are we so nobly agitated by Dramatic Art ? What does seeing a play effect in us ? Why are thinking people so deeply concerned for the future of the theatre ?

In the information brought forward about ourselves in academic circles, Stanislavsky was unable to find answers to these questions. The answers can in fact never be found in a science which confines itself to the physical aspects of existence. But they arise of themselves out of what Steiner has to tell us about the higher or inner or spiritual aspect of our being and about the relation of this to the physical. In this brief essay I can only give a hint of what Steiner has to say. At the close I give a short bibliography of books, lectures and articles by the study of which the reader can go further into these things.

Goethe has it that the eye was formed by the Light for the Light. Steiner correspondingly asserts that the Divine Word or Logos formed man as a whole—and his larynx, etc., in especial—that he might utter speech. "The human body" he says "is nothing else than a musical instrument."

If we accept the view that the Word "by which all things were made" formed man to sound celestial music, it is not difficult to grasp that there is a mysterious underlying identity between speech-utterance and the realities around and within us. There is a fundamental correspondence between the actual "cloud" and the actual "pain" and the sounds we use to indicate these entities. What is mystically the "NAME" of any entity (its very soul) is resolved into the "name" that entity goes by in common parlance. As Socrates puts it :— "And if anyone reproduces the essence of a thing in letters and syllables, does he not express the nature of the thing ?"

Speech is the revelation of reality. In bodily gesture the reality of a thing or process is magically disclosed to our eyes. In spoken words it is given audibility to our ears. In origin and essence gesture and speech are one and the same. That we speak of "feet" in verse is a reminder that primitive man not only made sounds with his vocal organs but at the same time visibly expressed himself with his limbs. Nowadays we use gesture sparingly and ineffectually. We rely on the auditory side of the speech-mechanism. It is part of the actor's trade to give greater prominence to gesture.

What we call "consonants" at their original emergence were a reproduction or imitation of the things and processes of the external world. What we call "vowels" were man's inner reactions to those outer things or processes. Words at the point of their origin in evolution are not anything arbitrary or conventional ; they are a direct immediate effect of outer and inner realities. The differing aspects of man's environment resulted in his speech in this or that consonant. His changing feelings vented themselves in the various vowels. (In the "interjections" we have a relic of man's primal mode of expressing his being).

As an example of what we have to look for, Dr. Steiner considers the German word "Band." The B sound in it, he says, indicates such things as covering or protection or folding about ; the N expresses falling apart, slipping away, flowing, etc. ; the D suggests making firm or fast, finishing off, making right. In the sound "AH," primitive man expressed, as we still do to-day, his sense of wonder—in this particular case, his sense of wonder at the magic that prevented things from being scattered. Somewhere far back in the history of every word of this "fossil poetry" of ours is to be found the immediate direct utterance of human experience.

What Steiner would have us realise is that there has taken place in language a fearful decline, bringing with it for mankind all manner of disastrous consequences. To speak again mythologically, man in

"the Garden of Eden" sang the notes of a heaven-given music. He "fell." And his speaking "fell," too. Poetry is the language of Heaven; prose, of this earth. Man gradually lost his poetic affiliations and became more and more (as his ego increasingly asserted itself in earth-life after earth-life) a creature of prose. Every vowel and every consonant had at the first an elemental force; the sounds of words in and of themselves made prior decisive claims upon the attention; they were felt as grounded in reality; they arose spontaneously out of man's inner being and the world about him.

The human being was once a noble musical instrument upon which the Divine Beings could play harmonies. He has become degraded; he no longer takes delight in his musical utterance; he uses it for merely personal and utilitarian ends. Feeling for the sound-side of language has in these days almost disappeared. In another and far worse sense than that of M. Jourdain, we too unconsciously "speak prose all our lives." We are no longer able to listen to the sound and soul in a word; we ignore the sound and listen *through* it to the idea or content that the word expresses. Words are no longer alive. We are living in a word-cemetery.

Yeats cries out:—"I have to find once again singers, minstrels and players who love words more than any other thing under Heaven." If we would join in this great search, it will have to be with Steiner as our leader:—"The word now is made to serve for mutual understanding in social life and for imparting what has to be intellectually known. On both sides it loses its value. It is forced to fit the sense which it is required to express. The fact is forgotten that in the tone, in the sound, in the formation of the sound, there lies a reality. Beauty—the shining of the vowels, the characteristics of the consonants—is lost for speaking. The vowels become soul-less, the consonants void of spirit. And so speech entirely leaves the sphere of its origin—the sphere of the spiritual. It becomes the servant of intellectual knowledge and social life. It falls from the spiritual. It is wrested completely from the sphere of art . . . Divine Spiritual Beings could once speak to the human soul by means of the Word. But now the word serves only to make oneself understood in the physical world." "Things which were self-evident in the Ancient Mysteries, when human beings were still conscious that Divine Beings spoke into them;—these experiences must once again be fetched up out of the depths of man's inner being. We must find the possibility of knowing inward speech."

Lewes in his fine "Life of Goethe" berates Goethe and Schiller because "they could not bring themselves to believe that the Drama, which they held to be so grand a form of art, had ceased to be a lay-pulpit and had become a mere amusement." The Encyclopaedia Britannica (Fourteenth Edition) declares:—"Modern Drama . . . is confessedly an entertainment." If we regard such views as dis-

reputable and disastrous; if we nobly take our stand with Goethe and Aristotle; if we wish the theatre to be a temple and drama an art; what is it we have to do?

Steiner in his "Drama Course" and elsewhere has much to say about every aspect of Dramatic Art. But his essential concern is with *speech*. How shall the actor rediscover the lost art of speech? Only when the answer to this question has been found—urges Steiner—will the Theatre be able to take again its rightful place in cultural life. How can we—as good evolving human beings—move forward out of a Theatre of Prose into a Theatre of Poetry?

Man was formed by Divine Spiritual Beings to speak cosmic music. He underwent an evolutionary fall. His speech took into itself corruption and mortality. It has become egotistical, earth-bound, materialised, utilitarian, abstract, lifeless, unmusical. It lies in front of us to re-introduce into speech, by our own conscious and willed effort, the divine quality it has lost. If the actor understands his vocation, it is in this sense that he will take himself.

Stanislavsky postulates that if the actor is to succeed as an artist, he must have—not only in his head but in his blood—complete comprehension of the principles underlying speech. It is this that Steiner offers. From a hundred various stand-points; in general ways and in concrete particularity; in what he said and in what he wrote and in what he did; Steiner both elucidated the laws of speech and indicated all manner of "practical exercises, problems, solfeggi, appreggi, scales" by means of which the actor can work those laws into his very being. The aspirant who turns to Steiner discovers to his delight that he is finding—not theories of Steiner's—but his own deeper impulses and his own artistic freedom.

The actors of the Dornach School of Dramatic Art base their work upon these indications. And to see their performances upon the great stage of the Goetheanum is to see dramatic art reaching heights not elsewhere attained.

NOTE ON THINGS TO READ.

Apart from the Four Mystery Plays themselves, Rudolf Steiner made many written and spoken contributions to Dramatic Art. The following are a few of the publications which the writer of this article has found helpful:—

Course of 19 Lectures on "Speech Formation and Dramatic Art"
Course of 15 Lectures on "Eurhythm as Visible Speech."

Six (miscellaneous) Lectures on "Art in the Light of Mystery Wisdom."

Article on "Language and the Spirit of Language."

Lecture on "Spiritual Science and Speech."

(All of these except the first are available in English translation . . . The plays exist also in an English translation, but to get at what Dr. Steiner is bringing forward, it is essential to study them in the original).

T. S. ELIOT AND THE THRESHOLD

Ruth Hofrichter

WE never feel easy in approaching the work of a poet with the manifest intention of singling out some aspect of it for critical consideration. Our only excuse is that we may learn something which will help to clarify our own consciousness of the times in which we live. In our analysis, however, we must remain aware of the ancient wisdom expressed by another poet, Hans Carossa, in these words:

*Sekunden braucht's, um die Figur des Menschen zu umgehn.
Doch wer die Seele eines Liebenden umwandern will,
dem reichen alle Jahre seines Erdenwegs nicht aus.*

In a few seconds we may walk around a human form.
But to encompass all the soul of one who dwells in love
The long years of our earthly life will not suffice.

In T. S. Eliot's work we hear a fundamental chord pervading everything: the feeling for the reality of a spiritual life. Underlying all his writings, there is the groping towards a clarification of the relationship of that world to our material frame of existence, and a recognition of the fact that the development of human consciousness is essential for bringing about a fruitful relation between the two spheres. Nothing could interest an anthroposophist more.

I propose here to deal with the expression that this fundamental attitude finds in T. S. Eliot's dramas, especially in his latest one, *The Cocktail Party*. Other works will be used for illustration only. The reason for this procedure is the assumption that the drama is the most effective approach to a public which to-day does not turn to lyrical poetry for inspiration. It is, indeed, the form of literature appropriate to our time, the time of the consciousness soul.

A fairly large segment of our population is exposed to the drama, and exposed not necessarily because it wishes to receive a message, but for a number of extraneous reasons—keeping up with the Joneses, boredom, curiosity—whatever it is. If a poet has a message, then an effect will be produced on a miscellaneous audience, whether the individual is conscious of it or not. Perhaps the effect will be more telling if the listener is in the dark about what is done to him. The consequences of this may be far-reaching.

Experience has shown that people are quite fascinated with Eliot's *Cocktail Party*. But we seldom find a person who takes it as seriously as it should be taken. The plot is clear-cut enough, though the implications are far from simple.

In the beginning, we are introduced to a married couple, Edward and Lavinia. Edward is faced with the task of running a cocktail party without his wife, as Lavinia has left him. He has tried to call the whole thing off, but a few friends could not be reached. They are Aunt Julia, Alexander, Peter, Celia, and an unidentified guest, who later on turns out to be Dr. Reilly, a psychiatrist. Edward's explanations of his wife's absence are very vague, and he fails to convince his friends. The end of the drama shows the same characters without Celia, again at a cocktail party two years later. But though the outward appearances are the same, the lives of several participants have changed radically.

The device of using the same general setting in totally altered circumstances is an old one, and very effective. We are reminded of Goethe's *Wahlverwandtschaften* ("Elective Affinities"), where in the beginning the characters are assembled, listening to Eduard reading aloud. After a complete change in these people's relationships, the same group is shown in the same attitude. It is a device admirably suited to point up an outward repetition, seemingly the recurrence of the same, Nietzsche's "eternal recurrence", while actually the onlooker knows that it is not a circle but a spiral he experiences—coming back to the same place, we have reached a spot either above or below the first location. On the whole, we may assume that Eliot wishes us to feel that his characters have reached a higher level.

Between the two parties, the main experiences of the group are these. Edward and Lavinia have realized what is at the core of their unhappy life together: he feared that he was unable to love, and she was uneasily afraid that no man could love her. In becoming aware of these facts, there was a danger that they would drift farther apart, or even that they might kill themselves or each other. For no special reason, however, they choose to live on together, and to bear with one another, making a fair success of this compromise, and half knowing that for them, this is the way to live. To give cocktail parties is "their appointed burden", which they accept.

Peter, an ambitious young man whose one claim to originality is his love for Celia, is helped to a Hollywood career by Alex and Julia. When he learns of Celia's death, he momentarily feels that the "métier" which he so well understands has lost its meaning. He finally realizes that he has only been interested in himself, and that he could not ever be good enough for Celia. As for his future, the car is waiting to take him to the unavoidable meeting of experts. What else can he do? His next film will be a great success.

Celia is that fascinating figure around whom much of Eliot's interest revolves, a Saint. Reaching out for she does not know what, she first hopes to find it in a personal relationship. But her affair with Edward is abortive, and Peter is to her just a nice boy. Celia does not circle, she does not even move in a spiral, her course is incommensurable and soars out of the realm of what can be understood by any member of the group, including Julia, Alex and Reilly.

She is led to an austere order, eventually to a nursing missionary job in Africa, where resentful natives finally crucify her near an ant-hill. Her life, so it is said in the end, was triumphant. No one is responsible for her triumph or for her death.

Sainthood is also the theme of T. S. Eliot's first drama, *Murder in the Cathedral*. This work is to a certain extent built along classical lines—when the action starts, everything already has been decided, and Thomas only acts out his destiny; it is martyrdom. He does not choose. The author feels that "true martyrdom is always the design of God." The part of man is merely a perfect submission to this design, the martyr desiring nothing for himself, not even the glory of martyrdom.

In this Canterbury Play, the subtlest problem is the temptation of the Saint. But in the end, the audience does not know whether Thomas has passed the final test. Has he acquired true humility, or does he derive satisfaction of pride from his sacrifice? Only his maker knows whether the Saint did the "right thing for the wrong reason." He goes to his death heroically, welcoming the sound of the feet whose approach he has heard all his life.

Very little will and action is permitted to the Archbishop. He "knows and does not know" that acting is suffering and suffering is action. He is unaware that he stands as one of the last exponents of a dying age, and is sacrificed to the new age of consciousness. His feet carry him toward his end, just as their feet carry the murderers to him. They reflect upon their deed after it is done—a very interesting touch, showing perhaps that they represent a higher level of awareness than does their victim.

Eliot's fascination with the theme of feet carrying us along is significant. Anthroposophists will remember Dr. Steiner's lectures about the forces of Karma which, though we may not know it, literally guide our feet in the way in which we must go. Only if we become fully conscious, may we take over the direction of our life. The unconscious mass follow their feet. Like Goethe's Lemurs at Faust's death, they might say: "Wherever there was fun to be had, there our feet carried us. Finally we stumbled over the edge of the grave—why did it have to gape?"

In a very different way, Lord Harry, the central figure of *The Family Reunion*, belongs to the category of Saints. He has on his conscience nothing less than the murder of his disagreeable wife, whom he pushed overboard on the high seas in a storm. As the action opens, we see him joining a reunion of his family for the birthday of his mother, Amy, Dowager Lady Monchensey. Also present are his uncles and aunts, one of them being Agatha, and his cousin Mary. Quite oblivious of consequences, Harry tells his assembled family of his deed. They are shocked, but each in his or her own manner tries to explain it away. Only Agatha says that he needs to declare what he did because he does not understand it. Gaining a full understanding will be his path to freedom. She has always played this part for him, explaining his childhood fears, but not explaining them away.

The play then centres on Harry's gradual understanding of his motives, and of the possibility of atonement. In a final incantation Agatha and Mary draw the conclusion: "Each curse has its course, its own way of expiation". The curse may be ended "by intercession, by pilgrimage, by those who depart in several directions for their own redemption and that of the departed"

Agatha in a previous scene has sent Harry on a mission. She feels it possible that sin may seek to come to consciousness in him, and so find expurgation. He, the sinner, may be the consciousness of his unhappy family (and, we might add, perhaps of mankind). Harry goes forth "somewhere to the other side of despair", where something waits and wants him. It may be "a care over lives of humble people, . . . the lesson of ignorance, of incurable diseases."

Of the three Saints, Celia is the purest. Less worldly than Harry, she is also impervious to the temptation of pride that endangers Thomas.

While Thomas is guided by the "will of God", and Harry finds his way with the help of Agatha, Celia and her friends achieve their ends under the direction of a psychiatrist. This egregious person does not probe into the childhood of his patients, and his aim is reached in record time. Success falls into his lap like a ripe plum; but the ease with which he reaps where he has not sown gives us pause. We suspect him to be a puppet, and close reading reveals him to be just that. His strings are pulled by Aunt Julia, ably assisted by her friend Alexander, who has "connections."

Julia's importance is established in the first scene. Her friends agree that she never misses anything unless she wants to. There is not much she does not know. She is aware that some people hear more than others; she mentions the "harmless" person who can hear the cry of bats, and maintains her belief in this extra sense when her friends are sceptical. While she feels that others are apt to think her silly, she says that she is very serious. Not everyone thinks her silly. Peter is rather afraid of her, and Edward grants that she is observant. Lavinia, noting that Julia seems to know by instinct when something is going on, exclaims in a burst of anger: "That woman is the devil". In a revealing conversation with the psychiatrist, Julia herself says that she has known the destiny of others "from the beginning".

In that scene Julia's role becomes quite clear. When Dr. Reilly states that sometimes he does not understand what he is saying to his patients (we may surmise that he often acts out what Julia has coached him to do), the latter answers briskly: "You must accept your limitations." Also, Reilly has come to the first cocktail party as an emissary of Julia, and his patients, Edward, Lavinia, and Celia, are sent him by her and Alex.

Celia, whose understanding is generally sharper than that of the others, actually hits on Julia's true character when she says that the old woman is "perhaps a guardian". It is notable that the word "guardian" occurs six times in four lines. The audience is meant to get that point if they get anything.

Edward, also, has spoken of guardians. Realizing that his life "was determined long ago" (we might ask: by whom, and how) he also feels that he has two selves, the "self that wills", a "feeble creature", and the "obstinate, the tougher self; who does not speak". This latter may be in some men the guardian. Edward feels that in him it is merely the indomitable spirit of mediocrity. The willing partner can bring disaster upon this partnership, but "can only flourish in submission to the rule of the stronger partner".

Celia says that she is not sure whether she understands Edward, and it rather seems as though that gentleman were talking in order not to be understood. In this scene he is trying to prove to Celia that he is not a desirable lover for her, and he succeeds. It does not sound as though he were himself clear about his two selves.

Julia, in her part as a guardian, is helped by Alexander, whose work seems to be less in directing others than in using his "connections" to facilitate the progress of the chosen ones. There is a disturbing scene at the end of the second act when the three "guardians", raising their cocktail glasses, call on the "holy ones", "the Moon" (capital is Eliot's), and the "Protector of the travellers" to watch over Edward, Lavinia, and Celia. After the incantation they drink their cocktails.

From their conversations it becomes clear that they know (how?) what trend the lives of others must take. They help their chosen friends to become what they already are, and speed them on the road they are to travel to this end.

Instances of such groups are to be found in other literary works. We think of the *Turn*, the Tower, a secret society which watches over the life of Goethe's Wilhelm Meister, and whose members reveal themselves to him at a crucial moment in his development as the directors of his fate.

A different type is met in a recent visionary novel, *Heliopolis*, by the German poet, Ernst Juenger. There, we find frequent references to a group which might guide the fate of mankind. They are called very distant lofty figures "who had retired from the world and its confusion". To them, only the saints might appeal. Others dare not hope for their help. Even highly developed men, such as the Warriors, cannot ascend to a vision of these beings.

Their leader, "the Regent", could, if he wanted to, control the world by a super-intelligent use of the forces of gravitation, radiation, and mirror-reflection. He belongs to no party. Against him, there is not even the thought of resistance. But there is also no fear. "In the meantime, his power has grown to unimaginable dimensions, and nothing could stop him from establishing the order he deems right. He could change the world into a colony, but he is not attracted

by a régime that would contradict his idea of freedom. So we must wait for things to clarify themselves on their own account, and until the keys are handed to him. They (persons of the novel) were considering whether there could be points in which power and love might become united. The solution depends upon a new conception of the word 'Father'."

Here we may feel that very little is needed to merge the figure of the Regent with that of the Cosmic Christ. A blindness keeps mankind from realizing who the true guardian and leader is; they would rather hear of mythical creatures dwelling somewhere in distant spheres.

It might be possible to explain the recurrence of groups or persons knowing more than others, and directing the fate of their fellow-men, as a mere device to unify the action of a play or a novel. Actually, their importance is much greater. They show in the authors, and also in the public which accepts them, a feeling, though for the most part unconscious, of spiritual realities. These groups hark back to the ancient sacred tales of the seven Holy Rishis, who in pre-historic times governed the destiny of mankind. They are a reflection, also, of the councils of divine beings who in the spiritual world decide what trends should prevail on earth, and of whom Dr. Steiner tells us. With due caution, anthroposophists may remember, too, Rudolf Steiner's occasional sparing mention of "teachers" encountered by him when needed, in the earlier phases of his life.

Casting our eye back over the activities of Eliot's group of three, we notice, not without dismay, that the tradition here has become rigid, actually a travesty. Underlying their work there is an unexpressed, and most likely unconscious, playing with the Karma of their fellow-men. The understood fact that all these people have a fixed destiny which they must accept and fulfil cannot be properly realized without a knowledge of the principles of Karma and Reincarnation. Without this knowledge men become puppets, and the "guardians" preposterous manipulators of forces they cannot control.

There is throughout the drama an atmosphere of uneasiness, expressed more than once by the pullers of strings, that they do not know what they are doing, and especially Reilly is worried, because he cannot always gauge the meaning of his own advice. Julia robustly assures him that he need not be afraid as *she* will keep an eye on the patients.

Reilly is "unconscious" in a more subtle way than the others. He (and how convenient for a psychiatrist!) is a clairvoyant. When he first met Celia he saw her image standing behind her chair, the face showing "the astonishment of the first five minutes after a violent death." Reilly calmly tells this experience to the miscellaneous group of friends. On that occasion he realized that Celia was under sentence of death and had to be helped to choose the way of life that would lead to the destined end. In this scene he also hints at a meeting with the "double", and speaks in poetic terms of the existence of two worlds, one of life and one of death, where the dead

are alive. When his friends are understandably taken aback by the recital of his experience with Celia, he gives a casual explanation: that a sudden intuition, in some minds, may tend to express itself in an image.

Anyone used to Dr. Steiner's careful and conscientious treatment of such occult subjects must be shocked by this sensational scene. It is not as though Eliot did not know the import of occult experience; and very curious motives, probably not analyzed by him, must have prompted him to cheapen it and make it into a theatrical device. Eliot is aware that spiritual forces govern the lives of men, and that men may become conscious of them. Perhaps the strongest expression of this is found in his early work, *After Strange Gods*, 1933. There, he especially speaks of D. H. Lawrence, whose "acute sensibility, violent prejudices and passions, and lack of intellectual and social training" make him "an admirable instrument for forces of good and forces of evil." Obviously his opinion is that Lawrence is not conscious of what master he serves.

It is strange, to put it mildly, that in *The Cocktail Party* Eliot seems to do what he finds so censurable in D. H. Lawrence. He certainly gives no indication of knowing just what spiritual forces govern his characters, and he does not allow them more than a minimum of consciousness of their motives. His own words in 1933 show that he was, at one time, aware of the implications of such a procedure. He says: "...most people are only very little alive, and to awaken them to the spiritual is a very great responsibility; it is only when they are so awakened that they are capable of great good, but at the same time they become capable of evil.... The number of people in possession of any criteria for discrimination between good and evil is very small; the number of the half-alive, hungry for any form of spiritual experience, or what offers itself as spiritual experience, high or low, good or bad, is considerable. My own generation has not served them well." (*After Strange Gods*, pp. 65-66).

We may question the type of spiritual experience that Eliot is offering in *The Cocktail Party*, and whether he still takes his early scruples seriously. It would be difficult to prove that a sense of deep responsibility pervades the play. In the face of the author's early statement, we must feel that Eliot knows what he is about. But we also feel that he serves strange gods.

There is a discrepancy between the general tone of *The Cocktail Party* and that of the *Four Quartets*. In the lyrical work, the search for the meaning of true experience is evident, and a reverent attitude prevails. For Eliot, only the way of descent into darkness would seem to be conscious and sought for. The ascent into the world of light is unsought-for, and comes by Grace. The main symbol for this experience is the glimpse of the Rose-garden, which appears not only in the *Quartets*, but also in the *Family Reunion*. Agatha merely looked through "the little door when the sun was strong in the rose-garden". We may think of the fact that for some people

the experience of the door is a substitute for the full experience of the Guardian of the Threshold leading to the spiritual world.

Agatha lives in the "neutral territory between the two worlds". She speaks of the responsibility of tempting people over the border, and adds: "No one could, no one knows how." Again, "going over the border" for Eliot is a matter of Grace. Harry, Agatha adds, "has been led across the frontier". She has seen the Furies, which he also sees as soon as he comes home, and "they have made this clear."

In 1933, the younger Eliot gives evidence of an urge to awaken his fellow-men to a clearer consciousness of a spiritual world, while being aware of the responsibility that this entails. As we look at his dramas from this angle, we can see that he still is, himself, fully aware of the existence of spiritual forces, and a spiritual reality. He even has quite specific knowledge of occult truths. But far from awakening men to clarity in these matters, he obscures them and draws them into the realm of the unconscious. While his characters do gain a certain insight into their lives, they are totally in the dark as to the procedure by which this insight is attained.

The psychiatrist is unsure of himself, and does not really know what effect certain of his words have on his patients. It is difficult to feel that he has a real sense of responsibility. Julia, who "knows everything", never reveals how she knows. Hers is perhaps a form of astral clairvoyance—but she plays Providence, evidently unaware of the fact that this is not permitted to anyone, even the highest initiate. We have the uncomfortable feeling of the blind leading the blind.

The success of the play is not merely a matter of its brilliance, but, tragically, it is due to the fact that men to-day have a deep hunger for spiritual food. The occult undercurrent of the play has an effect on the unconscious mind of the spectator and fascinates him without helping him to clarity. Eliot has travelled far from *After Strange Gods*. However, he is still hoping to lead men toward reality. In *Poetry and Drama*, 1951, we read:

"...it is ultimately the function of art, in imposing a credible order upon ordinary reality, and thereby eliciting some perception of an order in reality, to bring us to a condition of serenity, stillness, and reconciliation, and then leave us, as Virgil left Dante, to proceed toward a region where that guide can avail us no further."

To make good his words, Eliot owes us another drama. His sense of responsibility cannot have left him, and we still feel in him the love of his fellow-men. We may yet expect of him a dramatic work that will lead the way toward the region he knows well.

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AN OUTSIDE VIEW OF ANTHROPOSOPHY

E. L. Grant Watson

FOR one who has been well-grounded in the principles of orthodox science, there are considerable difficulties in the approach to the understanding of the teachings of Rudolf Steiner. In so far as the discoveries of modern science are orientated within a seemingly-satisfactory framework, just so far will these difficulties grow large. The two systems are not easily reconciled; the one sees men as the discoverers of an already established system, the other conceives of Man as revealing the universe as a counterpart of his own growing consciousness. In both cases the senses are the means of perception, and in both cases the explorer will come by different routes to the boundary of the perceptible. At the halt, where doubt becomes strongest and ignorance acknowledged, at that point there arises surmise of something that lies beyond what the senses can perceive.

I am concerned with the approach to this place where orthodox science and Anthroposophy may meet, and since I am speaking of the approach, I must go back and give some account of my personal approach, and of the equipment with which I set out. I must needs speak as an individual, not because my individuality is of any importance, but because my equipment was typical of many who have accepted the "Grammar of Science" in the sense in which Karl Pearson wrote of it.

I was brought up under the strong influence of a kind of pantheistic nature-worship that compromised, somewhat feebly, with a background of Anglicanism. At fifteen I read *The Origin of Species*, and so far as I could understand it, found it an adequate explanation of animal and human evolution. I found those gently and so-surely presented arguments exciting and convincing, and I decided that I would like to be a scientist, preferably a biologist.

Later at Trinity College, Cambridge, I took as my Tripos subjects zoology, botany and geology, and through them in some degree returned to the enthusiasms of my childhood, though these now became transformed. At the same time as this comparatively orthodox development was in process, I discovered Nietzsche's exalted and poetic philosophy of atheism. This I wholeheartedly accepted. I also read much of the poets, and in particular George Meredith's nature poems. My intellectual life fell into two parts.

The zoology I was taught at Cambridge was altogether materialistic in approach. In the science labs. we students made ourselves familiar with the anatomical structure of worms, newts, dog-fish,

rabbits, etc. We handled dead specimens, and very little was told us in the lectures, far less than I already knew, about the objects of our study as living creatures. A newt was an amphibian, living part of its life in water, part on land; it copulated and laid eggs; these were the accidents of its existence; what was important was that it had an interesting meso-nephros, and that this organ, which we dissected and viewed under a microscope, offered a link between the nephridia, that were found paired in the segments of a worm, and the entangled and much compacted nephridia which constituted the meta-nephros of the higher animals.

Such knowledge I found interesting enough in itself, and with great appreciation I read Weidersheim's *Comparative Anatomy of the Vertebrates*. I did not observe at that time that we were never told to look at the newt itself, as a living creature in a living environment that might stimulate the imagination.

We were taught to know about the morphology of dead specimens. The homologies of forms were our study, and the larger questions of the significance and origin of forms were all too superficially answered by the magic formula: Natural Selection.

By my third year I was already sceptical of this answer. Professor Adam Sedgwick, whom I looked upon as the most dynamic of my teachers, had scolded me for my too easy acceptance of Darwinian Evolution as taught by the other lecturers. "I believe in the Precipitation of animal forms," he told me. "It is unfashionable to speak at this time of Creation!" This remark had at first shocked me, but I pondered on his pronouncement. I had learned to doubt what I considered the accepted religious teaching; now he sowed in me new seeds of doubt.

These seeds in the following years germinated and sprouted; yet it was a long time before I dared to write or speak against the accepted ideas which had so deeply sunk into my conscience, and when I at length grew bold enough to do so, I had a strong feeling of presumption and of guilt.

So much for the intellectual set-up, but in my feeling-life, and this certainly influenced the other, there was something else: I could not let the pattern, as made by science, altogether exclude the pattern as presented by poetry. I had read considerably of Walt Whitman, and although well-aware of the contradiction between his animistic apprehensions and the Principles of Classification as taught at Cambridge, I appreciated both, and accepted both, and even if they contradicted each other, I found consolation in Whitman's breezy declaration: "Do I contradict myself? Very well, I contradict myself. I am large, I contain multitudes."

I accepted the contradiction, believing, on the one hand, firmly in the life of the intellect—what Dr. Lehrs has called "the colour-blind, one-eyed spectator view"—and also clinging, in the life of feeling, to poetry and the validity of inspired utterances. This might be considered a vague and woolly jumble, a kind of semi-consciousness, an unclear stream. Such a state is not uncommon; I have lived in it most of my life.

Some ten years after leaving college I came by chance on one of Rudolf Steiner's books. My wife found a translation into French of "Christianity as Mystical Fact." Soon after we bought an English translation. This book presented Christianity as related, in origin and development, to all other religions; and not as a contradiction of these, but as a goal and consummation towards which they all were pointing. This seemed, at that time when agnosticism was the only possible attitude, to open up new vistas. Might it be possible that there was *something* in religion after all, in spite of the dry and unsatisfying doctrines of the Churches? This seemed at first but a vague possibility, not to be taken very seriously; yet a new light had been kindled.

Ordinary life continued, and the book was put on the shelf; and then, after several more years, a second chance-encounter. I was taken by a doctor friend to the rooms of a member of the Anthroposophical Society. Towards this man I at once felt strongly attracted. I had the strange feeling that we had met before, and surmises of reincarnation floated in thought and feeling. This new friend was rather silent at first, listening to all I had to say. He came to see me in my home. We walked and talked together, and he spoke a good deal about Rudolf Steiner and his *strange* ideas.

At first how strange they sounded! The teaching of cosmic evolution, so much at variance with what was accepted, the odd ideas about the planets and the stars, about life after death, of reincarnation, and of elementals, elves and fairies and fire-spirits, of hierarchies of angels, all these things together seemed to me a gigantic assumption.... A wonderful picture, I had to admit, but how very, very far from the "Grammar of Science" as I had learnt to know it! It was a kind of beautiful madness. How was it possible that he should believe such things? How was it that I could be so sceptical? Was it a matter of consciousness? Was he less conscious than I was? Or was I less conscious than he?

I enjoyed listening, because it was pleasant to learn what odd ideas people could hold, and also—so I now perceive—because there was something unsatisfied and hungry waiting for his words; but I could not take that great, fantastic picture seriously. Politely I rejected Rudolf Steiner and his philosophy, and yet—the something unsatisfied in me returned ever more frequently to consider those formulations. I called them vague and extravagant and I assured myself that in their very all-comprehensiveness lay their weakness. How could any humble seeker after truth do more than pick up a few pebbles on the verge of the ocean of the unknown? Pretensions to so much unusual knowledge must needs awaken antagonism.

Through all this I was aware that Steiner's ideas were received with considerable hostility by most people who had received the education common to our time, and in part I shared this feeling.

Yet in spite of this prejudice I began to read Steiner's books and lectures. I also read Poppelbaum's *Man and Animal*, portions of which I could understand, and portions of which left me completely muddled. I found it difficult, and still find it difficult, to discover an adequate common ground—and there must be common ground—between Steiner's cosmology and the great structure that has been raised with such meticulous care by modern science.

As against this anthroposophical influence, I was reading Kohler's *Gestalt Psychology*, Eddington's *Space, Time and Gravitation*, Wood Jones' *Life and Living*, and Sherrington's *Man on his Nature*. The great problem of man's place in the universe was treated by all of these writers, and although the approach of Steiner and his followers was vastly different, I found in all of the above-mentioned books ideas which were *not* in themselves antagonistic to Steiner's ground-principle of spiritual activity.

How, I kept asking myself, did these writings by recognised and fairly orthodox authorities fit in with the great and strange cosmology as recognised by Anthroposophy? In method of approach hardly at all; yet on the borderland of their explorations the orthodox authorities were approaching by the method of science the same conclusions that Steiner was revealing by the method of exact intuitive fantasy. The difference lay, as all differences must lie, in the varying degrees of consciousness. My difficulty was, that for a long while I was unable to place these two seemingly-conflicting natural philosophies in a common framework. For a long while I was destined to grope in semi-darkness, looking for a light that would reveal the two in true relationship.

For a period of over twenty-five years the slowly increasing influence of Rudolf Steiner's conception of the cosmic scene has seemed opposed to the earlier pattern, so firmly stamped by my training in biology. Two separate influences have been at work, and I have not been willing to forgo either. A partial bridge between these two, a certainly incomplete bridge, was post-Freudian psychology. I read considerably of Freud, Adler, Suttie, Jung and many others, a wide and most scattered reading; a turbulent intellectual ocean of emergent thoughts, which seemed to rise in great waves, whose tide swept them, so it has seemed, towards a philosophy of spiritual activity—not, at a first meeting, the same philosophy as Steiner's; but can there be *two* philosophies of spiritual activity? Must they not, to growing consciousness, reveal the same regions? Jung and Steiner—are they so very far apart? Certainly they come near to meeting in their interpretations of Goethe's *Faust*.

Steiner's lectures on Goethe's *Faust* and his lectures on *The Gospels* have seemed to me the most readily acceptable of his teachings. I have been held up by, and still remain doubtful about, his doctrines

of human and cosmic evolution, when applied to rocks or birds or butterflies, but I found no difficulty at all in reading with great appreciation his commentaries on The Bible. Instead of a mummified Christianity in doubtful state of preservation, taken from the tomb of the past, he offered a new heaven and a new earth. The imaginative and poetic approach, though in many ways differing from the religious poetry of the English tradition, presented no disharmonies. His intuitive readings have seemed to go further, deeper, than those of any other modern philosopher.

To behold this vision is a privilege, though there may be, and I believe there is, danger in appropriating as *one's own* anything which still remains outside the range of personal experience. And here I feel I come near to the crux of the matter as regards Steiner and those who welcome his influence. His teaching is so exalted and so transcendental that there is danger that the disciple, blinded by the vision, should erroneously believe that he can aspire beyond the limits of his own capacity for experience. Here is dire temptation. Unless *all* of our human nature is accepted and sifted, as it finds itself in our own peculiar individualities, unless with humility we accept ourselves and our conditions, these high doctrines may grow to be a danger and temptation.

It has been well for Steiner to give his vision to the world, but the average run of men are not as he; we have to deal with ourselves as we are, and not be too much uplifted by a vision not our own, and so, inflated beyond our capacity. This is the temptation of the aspiring soul, that a man seeks to live beyond his individual capacity. For this reason I draw back and continue to resist Steiner and his teachings, and I will continue to resist until my own experience allows me to accept. His doctrine of "the path" I believe to be, for those who are not ready for it, misleading. And who can say, without pride, that he is ready? Few men, if any, can live so positively. Our life on this earth is a tension between the positive and negative poles. How can we assume that the negative is inoperative, or can become inoperative, while we yet remain human beings on the earth?

This question is answered by Dr. Steiner in what seems a perplexing and confusing manner, for it would appear that he gives two answers. In his most fascinating lectures on the Second Part of *Faust*, when writing on the *Helena Theme*, he clearly indicates a duality in existence, a balance of positive and negative in unstable equilibrium; the dark side is accepted and even stressed as part of the human pattern. In most of the lectures criticising literature and philosophy, he takes this view-point. In certain of his books, however, notably *Theosophy* and *Knowledge of the Higher Worlds*, and wherever he indicates the "way" of initiation, he writes as though

the aspirant could and should cultivate the good, the beautiful, the true, etc., in such a way as to seem regardless of the compensating influence of the negative counter-pull.

His teaching about the opposites in his lectures of criticism is close to that of Dr. Jung or Lao Tzu, or any other dualistic philosopher. The other doctrine of aspiration seems to contradict this, and is perplexing in so far as it suggests that a man can live in the Light of Eternity while he is on earth. To recognise this Light is, of course, possible, but while on earth we live, as Steiner so clearly indicates in the lectures of criticism, within the "many-coloured dome" whose colours are made by the blending of light and dark that stains the "white radiance."

It may be that for a more developed consciousness both teachings may harmonise, but for me, here and now, I find a stumbling-block and perplexity. I suspect anything that seems to me a little too good; I sense a danger in goodness that is not objectively detached from that goodness; and I find significance in the writing of the Gnostic sage, Basilides:

"When we strive after the good and the beautiful, we thereby forget our own nature, which is distinctiveness, and we are delivered over to the qualities of the pleroma, which are pairs of opposites. We labour to obtain the good and the beautiful, yet at the same time we lay hold of the evil and the ugly, since in the pleroma these are one with the good and the beautiful. When however we remain true to our own nature, which is distinctiveness, we distinguish ourselves from the good and the beautiful, and therefore at the same time, from the evil and the ugly. And thus we fall not into the plerome, namely into nothingness and dissolution."

Only by consciously distinguishing the good as a part, which stands inevitably opposed to the evil, and conditioned by it, can we avoid becoming lop-sided, and miss the chance of accepting life as the "Half-enlightened, often chequered trust" that it is. And here I am aware that the tremendous enigma of "The Election of Grace" comes into view. This *may be* a living power derived from the Light itself, but how easily can such a thought become the most dangerous of all temptations.

These are some of the difficulties and perplexities that Anthroposophy presents; but, important as they are, they are, I believe, of secondary importance to the clear and comparatively simple teaching that Steiner gives about the evolution of the human personality. This is a teaching not only to be accepted, but to be lived into, and as such will keep me occupied for the rest of my life.

I have tried to give, probably quite inadequately, an idea of the enrichment that my approach to Anthroposophy has brought, and I have tried to state my difficulties; it remains to be said how great a man I recognise Steiner to have been. Judged from his learning alone he is pre-eminent; his reading in the literature of all periods and countries is enormous, and in addition to all this his particular genius lies in his power of what Goethe has called *exact intuitive fantasy*. First an exact perception of the fact (and this is no easy task); then, by intuition, an illuminating of fact as observed by the senses. This intuition reveals the spiritual activity of which the fact—plant, stone, or whatever it may be—is an expression. Blake has said: "I can look at a knot in a piece of wood till I am frightened by it." Steiner might have said: "By looking at a knot in a piece of wood, I persuade it to give me an understanding of the creative forces that fashioned it." The two statements come near to each other.

What about ourselves? Can we do anything of this sort? In our different ways, according to our temperaments, we probably can. For myself, I have found my early training in the orthodox pattern of science of the greatest value. Comparative anatomy taught me to look and compare. My earliest teacher told me to cultivate "the loving eye," and by that I think she meant: the more you perceive, the less you will reject. Steiner is distinguished by the number of conflicting things that he accepts. He has great appreciation for other men's talents, and has made himself rich in their riches. His greatest disability lies in the uniqueness of his intuitive capacity. Few others share his experience, and his disciples have to accept his doctrines as a reflected light. Must his teachings end with himself?

Explorers along other lines are discovering in quite other ways enlargements of human consciousness, which have altered, and are altering, many of the ideas held by earlier scientists. As such changes take place in the realm of orthodox science, so are changes of emphasis, and even of view, likely within the Anthroposophical Society itself. Already new and creative work has sprung from individuals whose writings, though founded on the teaching of Dr. Steiner, have in themselves a new life. We are all within the process of growth; and in so far as we grow, we grow from out of our own experience, from our own roots. There must inevitably come phases in any true teaching when the followers must find their own distinctiveness. The value of a teacher is that he teaches, not that he confines.

EXPLORING ANTHROPOLOGY: A FOOTNOTE

Evelyn Francis

IN his account of how he came to be a student of Rudolf Steiner's work, Mr. Grant Watson is very frank about his difficulties with some of the ideas he finds there. Everyone who takes Anthroposophy seriously feels like an explorer discovering a new country, who finds some parts easier to traverse than others and who is aware that, even after long travel, the unknown tracts are wider than the known. Difficulties belong to the pains of exploration, but it may well be of value to describe one's own, as Mr. Grant Watson has done, with the thought that others may be sharing the same.

The experience of studying Anthroposophy usually leads one to find that answers, by which difficulties of all kinds may be overcome, are already contained in its fundamental ideas. The puzzle is, how to discover for a particular difficulty the idea that can be rightly connected with it. For example, Mr. Grant Watson's article raises the problem of "the path," as it is described by Rudolf Steiner. Not only in Anthroposophy but in all spiritual teachings, the idea of "the path" is contained in one form or another. What is the particular form in which Rudolf Steiner presents it?

The picture of Man in the sense of Anthroposophy is that of a being whose evolution is as yet very far from completion. If one looks backwards down the ages of time, a long vista of Man's past evolution opens out before the mind's eye. At each stage humanity has been different, because it has always been involved in change and development. This is not yet finished. A long vista of evolution also lies before us, stretching away into the future. Man's fulfilment has still to be striven for and attained, now and in times to come.

This is "the path" in the widest sense, in terms of the whole of mankind. It is the way of development leading towards fulfilment in the future. Each human soul treads the path of mankind. Many do not realize this. They are borne along unconsciously in the stream of evolution, taking it as it comes. There are others, however, who realize quite consciously that their nature is unfinished. They feel the longing to change themselves from within by their own efforts. They are eager for fulfilment, though the way be hard and long. Their hearts are illumined by the ideal of what is to come. These are they, who seek an individual "path," which can lead to initiation and which is at the same time the road into the future for all mankind.

There is a difference between those who seek the path consciously and those who are carried along with humanity. The first go in front and know what they are doing. The others come behind, in unconsciousness. There is always a risk that the path may never be finished, that mankind may fail on the way, that the ideal may never be attained. The activity of those who go in front is the safeguard for the others that evolution shall not stagnate, but continue.

Rudolf Steiner described from many aspects how the individual soul may tread the path. He showed what kind of effort is required, what experiences are made and what form of ideal is before us. He used a particular method in guiding and helping others to follow the path. The great ideas of world-history are set forth in his lectures and books. The explorer in Anthroposophy discovers, one after another, ideas and pictures in which the highest events and realities of the world are expressed. He finds within them the idea of Man. In manifold forms and aspects Rudolf Steiner has put before us the mystery of the human being and the high order of his destiny. Here we touch on another of the difficulties put forward by Mr. Grant Watson. Should people live with ideas so much beyond their ordinary capacity of imagination and thought? Is this not dangerous?

Rudolf Steiner put the great world-ideas into words and pictures for us all, as we are now. He did so with a particular purpose, of which he made no secret. How can human souls be helped to go further along the path towards fulfilment? This was his starting-point. His answer is, that human beings become like that which they contemplate. What they think, they will in due course be. That is the difference between an ideal and law. Ideals can build up; laws can only prevent.

The laws of Moses, for instance, are in the negative, and helped to keep the people of Israel from straying into error. When Christ came, He fulfilled the Law with the new, positive aim of love. He brought the power of love to earth in Himself; He showed it in His nature and in His life. His radiance shone upon those around Him. His power streamed into them, that they might begin to feel love quickening in themselves. Christ showed His followers what love is, gave them the power of bringing it forth themselves, before He said: Love one another.

When great ideas far beyond them are shown to people, and are taken up into the heart as ideals, they begin to work a change within those who receive. No one can say: "Such ideas are too great for me," because if he ponders them rightly he is growing to meet them and is expanding his own nature by his very pondering.

This power of the ideal to change human souls was known to Rudolf Steiner, and was used by him as the means of helping the development of those who wish to follow his way. For this reason the negative and critical aspect of life is given much less attention in his books and lectures than are the aims and purposes of living.

In no sense does this mean that Rudolf Steiner taught his followers to cherish the good and reject the bad, as Mr. Grant Watson seems to imply in stating another of his difficulties. The idea of evil is clearly worked out by Rudolf Steiner, not as an opposite to the good, but as a duality in itself. In his sense, there are two opposing tendencies to evil in existence, the one experienced in the human soul as the pull away from the human towards fantastic heights of feeling, the other as the pull towards the sub-human into the depths of materialism. The one tendency in its extreme form would influence the human soul to become a sham angel; the other would transform him into a cold, mechanical creature. Two spiritual beings of a high order are the source of these two tendencies, the one called by Rudolf Steiner, Lucifer; the other, Ahriman.

Where then is the good? It lies in the balance between the two opposing forces of evil. The good does not exist as a fixed reality; it has constantly to be created as the narrow way between the two extremes. Christ came into the world to bring to mankind the power to keep the balance and to create the good. He is the Divine Being in whom the human soul finds the helper in the task of bringing the good into the world. Man's path into the future is at the same time the narrow way between the two tendencies to destruction.

One more of Mr. Grant Watson's difficulties should now be mentioned, to round off this footnote. He speaks as if Rudolf Steiner had been a man of different order from all other human beings, having a vision outside the possible range of his fellow men. Certainly he had remarkable spiritual insight. But he claimed himself to belong to the common race of humanity. The powers which he was able to develop are present as latent but sleeping capacities in all human souls.

He knew himself to be a pioneer on the path of all humanity. He recognized his task to go in front and to show others the way. But he insisted that he was part of mankind, as fully as every other person, however outstanding his genius. His spiritual path as an individual was the same as the path of Man. He moved forward on his individual way towards the future of all mankind.

THE EVOLUTION OF MUSIC

John Davy

MUSIC differs from all the other arts in having only an indirect connection with the external world. In poetry, painting and plastic arts the subject-matter is often drawn from nature, from a world existing independently of the artist. Musical sounds, on the other hand, bear very little relation to natural sounds (such as bird song), unless of course they deliberately set out to depict nature in musical terms. Music is thus a peculiarly intimate and faithful mirror of the consciousness of the composer, and changes which have occurred in the consciousness of man through the centuries may be found accurately reflected in the evolution of music. In an attempt to illustrate this thesis I will take a few clearly defined periods of Western European music during the last six hundred years.

History of Consciousness.

Rudolf Steiner's teachings are very largely concerned with the evolution of man, and in particular with the evolution of his consciousness. It will be as well to try to summarise the main evolutionary features of the periods with which we are here concerned, and then to see how they are reflected in the evolution of music.

Steiner distinguishes the three most recent historical epochs as the Ancient Egyptian, the Greco-Roman and the Western European. The consciousness prevailing in Ancient Egyptian times is described as that of the Sentient Soul; that of the Greco-Roman epoch as the Intellectual Soul; and that of our own epoch as the Consciousness Soul. An important feature of biological evolution is *recapitulation*; it has been known for a long time that animals in their embryological development reflect in a condensed and modified form the evolutionary history of their ancestors; in the same way Steiner shows how, at the beginning of each historical epoch, man has to recapitulate in a modified way the stages of consciousness through which he has previously passed. Since the time of the Ancient Egyptians, the centre of civilisation has moved steadily westward through Greece, Italy and Western Europe. In Western Europe itself the centre of power moved from Spain, through France to England, and has now gone even further West to America.

The Sentient Soul consciousness Steiner describes as one where man experienced his surroundings through a surge and ebb of feelings; his consciousness was in a sense spread out over his environment, borne on tides of sympathy and antipathy. When this kind of consciousness had to be recapitulated in Western Europe, the so-called Latin races, and particularly the Spaniards, were best able to live in it; the special temperamental characteristics which we associate with

the present-day Spaniards remain as a sort of memory of the Sentient Soul age. In England, the recapitulation of this type of consciousness is clearly seen in the vivid and emotional Elizabethans.

The Intellectual Soul consciousness Steiner describes as one where the primary experiences are of harmony and disharmony in the surrounding world. It delighted in the harmonical relations to be found in nature, in the human body and in human thought. It expressed itself in Greek architecture, in geometry, and, in the social sphere, in the gradual development of impartial justice, with its concept of Law as a harmonising and balancing force standing above, and separate from, the lawgiver (in strong contrast to the Priest-King-Lawgivers of Ancient Egypt).

With the recapitulation of this consciousness in Western Europe, the French nation rose to a dominant position in European affairs, while today the quick, wide-awake intellect of the French people remains as a memory of the Intellectual Soul epoch. In England, Cromwell and the development of Parliament, and the 'classicism' of the XVIIIth Century, have a clear connection with, and are a condensed and metamorphosed recapitulation of, the Græco-Roman civilisation.

The Consciousness Soul belongs to the present day; it has lain behind and coloured the whole of Western European development, and has an especially important connection with England, where it developed earliest. Steiner characterises it as a condition in which man has become intensely aware of himself as a single pin-point of consciousness, while the outer world is experienced more and more as something cut off and separate from himself. It brings an overpowering experience of isolation and loneliness, and from this experience the various sceptical and agnostic philosophies have sprung; this consciousness tends to make *Hamlets* of us all. It is noteworthy that when the Consciousness Soul was at last fully born after the previous recapitulations, England launched into the Industrial Revolution, and became isolated from the cultural stream of Europe in a way unknown to her before.

We can now turn to the evolution of Western European music, and see if this story is reflected there.

Polyphony.

Nearly all early Western European music was for voices, as is implied by the roots of the word 'polyphony.' This may be attributed to the fact that no musical instruments satisfactory for concerted playing had yet been developed. However, there is an essential feature in which instruments differ from voices, as although they can sound notes, they cannot enunciate words. It is accepted by musical historians that the close connection between music and speech is a primitive one, and their separation into distinct entities a later development. In the music of the West African Ashantis the connection between word, rhythm and melody is so close that the 'talking

drums' can send messages by mimicking the rhythm and pitch of spoken phrases. Ashanti music, similarly, is always an accompaniment or complement to speech in the form of chants and recitations; nobody has to learn the 'tune' of a 'song', for singing goes naturally hand in hand with speech.

In polyphonic music the connection with words and speech is clearly in some way fundamental; the shapes of musical phrases and the rhythms of the parts are not governed by any external logic of bar-lines and time-signatures; the pieces have no form other than what is dictated by the sense and feeling of the words. One has the impression that the composer wrote his music straight out of the words themselves, not by an 'additive' process whereby the words are 'set' to music, as is the modern practice.

This point is, however, easily misunderstood, as words often seem to be singularly ill-treated in polyphonic music. For instance, in Fayrfax's 'Regali Magnificat' the words "Fecit potentiam in brachio" may be spread over a whole series of musical phrases, and a single syllable, such as the 'ti' of 'potentiam,' may be sung to a long musical phrase of sixteen crotchets or more. Thus the sense of the actual spoken word may easily be completely lost on the listener.

I think the reason for this treatment of words may be found by an examination of what words actually are. Nowadays, the sound and the written form of most words bear little or no relation to the *meaning* of the words. But at one time such a connection must have existed, as otherwise it is most unlikely that it would have ever been possible to learn to communicate at all. In the traditions of the old magic, to know the 'real' name of a person or a thing is to have power over it; the fairy stories, in which someone has to find out the name of some being in order to avert disaster, reflect the same knowledge. This suggests that there is a realm, or a level of experience, where it is impossible to separate a being or an object from its name—all things can in certain ways express themselves also as "words." Indeed, a study of the evolving meanings of words indicates that the archetypes lying behind many single words have a much greater range of meaning than can be fixed in one collocation of syllables, or, as it were, 'frozen' into one word. Owen Barfield, in his book, "Poetic Diction," says of the Latin word 'spiritus': "We must.... imagine a time when 'spiritus' or πνεῦμα, or older words from which these had descended, meant neither *breath*, nor *wind*, nor *spirit*, nor yet all three of these things, but when they simply had *their own old peculiar meaning*, which has since, in the course of the evolution of consciousness, crystallized into the three meanings specified."

I would suggest that the polyphonic composers gained from the liturgy a shadowy experience of the living beings behind the words, of which the Latin syllables are a sort of corpse, and were able to some extent to reflect this experience into their music. One is very much impressed by the plant-like nature of this music, with its element

of constant 'becomingness,' of never freezing into a rigid or fixed structure; in this way, perhaps, the polyphonic composers were expressing their awareness that behind the words they were experiencing there is no static meaning, but a dynamic and constantly creative power.

It is now possible to begin to see how this kind of composition is connected with the Sentient Soul consciousness. For the Ancient Egyptian, a phrase, a sentence, and especially combinations of words used in ritual and in the Mysteries, would have acted directly on his consciousness to produce a resounding musical activity, and this could work so far down into him as to have definite physical effects. Nowadays we can still experience the music in words in a dim way, and in this fact lies the reason for a considerable part of the power of lyric poetry. We can imagine how much more powerful this feeling for words was in Elizabethan days, when the whole nation seems to have revelled in speech for its own sake. (No twentieth century gate-keeper would be capable of the baroque line in backchat exhibited by the Porter at Macbeth's castle). Nevertheless, in the Latin which the polyphonic composers used for most of their music, sound and meaning were already greatly divorced. But with the enhanced sympathy, or degree of 'sentientness,' which the composers possessed, it may have been possible for them to respond in some degree to the great archetypes lying behind the formalised syllables. It is perhaps for this reason that so many people feel instinctively that it is the music of this period, above all, which is 'right' for church music of all kinds, as in it the forces behind the words of the Mass come nearest to being expressed as active and creative beings.

Suggestive also in this connection is the use of the modes. Our present harmonic system which gradually became established in the XVIIth and XVIIIth centuries, distinguishes only major and minor scales, but these are, in fact, two particular modes which for our ears have both a satisfactory logic in their succession of intervals, and also a complementary and opposite qualitative or emotional significance (e.g. 'content' / 'discontent'; 'satisfaction' / 'desire'). For most modern ears, the other modes lack the logic which we instinctively look for, and they have no very definite emotional associations; the most we can say is that some are perhaps more minor than others. I suspect, however, that for the polyphonic composer each mode had a very positive and compelling quality; but that this also was but a pale shadow of something earlier.

'Classicism.'

The phrase 'classical music' always seems to be associated especially with the music of the Haydn—Mozart period, and I think this indicates a conscious or unconscious recognition of some affinity with the Greek and Roman civilisations. The most immediate im-

pression one gets from music of this period is of extraordinary 'tidiness,' an inner logic and structure which are quite crystalline in their finished perfection. This is in strong contrast to the plant-like nature of the polyphonic music.

The new elements which gradually appear, via the last English madrigalists, Purcell, Handel, and Bach until the appearance of Haydn, are fairly clearly defined, and may be summarised as follows:— Music became especially instrumental, and the orchestra as such was developed; the technique of composition became largely homophonic (as opposed to polyphonic)—that is to say, it was written 'vertically' in blocks of chords, rather than 'horizontally' in strands of parts; the notion of key and of major and minor developed; the rhythmic element of music was crystallised into a regular series of weak and strong beats and a discipline of bar-lines; and the element of form appeared.

It is in this element of form that I think the clue to the music of this period lies. To appreciate form in music requires a sort of mental standing-back, observing a process in time as though it were a structure in space—in other words, one needs to be able to hold the work in memory, to compare the beginning and the end and see the proportion and logic of the whole. This process is assisted when the human choir is, as it were, externalised in the form of an orchestra of instruments which can be listened-to, where polyphonic music had in a sense to be partaken-in. It is very striking that when instruments are first used by themselves (as for instance in a Gibbons String Fantasia) they are used exactly as if they were voices; but only a hundred and fifty years later Haydn and Mozart are using voices very much as though they were instruments. The feeling for the medium of musical expression has quite radically changed.

The other new elements appearing in the music of this period all contribute in one way or another to the growth of a formal element. Homophonic technique is often compared to the use of musical 'bricks,' in contrast to the horizontal musical 'weaving' of polyphonic composition; and as no house can be built without bricks, so a formal musical structure must have musical bricks; a sonata could not be constructed out of the horizontal elements of the polyphonist, any more than a house could be built out of strands of silk.

The Greeks delighted in finding constant mathematical relationships in the world around them, for in these they saw a revelation of the wisdom that fills the universe. A similar mathematical constancy comes into the music of the classical period through the time-signature, in which the rhythmic element is disciplined into a regular succession of strong and weak beats divided into bars. (The Elizabethans adjusted the beat of their music in a quite different way; they had an experience of a fundamental pulse which more or less corresponded to the beat of the human heart. This is another

remarkable illustration of how deeply and organically music was experienced at this period; it is for this reason that instructions such as 'allegro' or 'andante' were unnecessary, and appeared only some time later).

The use of a definite 'key' for a piece of music gives it a sort of centre of gravity, a point of reference around which the formal elements can be balanced in a just proportion, and with a satisfactory polarity of major and minor. And the whole technique of orchestral writing which developed to such perfection in Mozart's day is based upon a balance and proportion in phraseology ('question and answer'), dynamics (loud and soft), and in quality (woodwind and full orchestra).

These facts are to me a very convincing demonstration that the music of this time is a metamorphosis of the Greek spirit, and springs from a recapitulation in a modified form of the Greek and Roman Intellectual Soul consciousness, as this is described by Steiner. To put it into a picture, one might say that the symphonies and sonatas of Mozart and Haydn are a metamorphosis into time of the Greek statuary and temples which were created in space.

Down to Earth.

During the periods described above the individual composer is not important in the way that becomes familiar later on. There is a remarkable consistency of style within each period; there were in fact real 'schools' of composition, whereas nowadays each composer is to some extent his own 'school.' Rudolf Steiner has described how, with the coming of the Consciousness Soul, the human Ego became more deeply plunged into the body and in a sense isolated from its spiritual origins. It is at this point that Beethoven appears. With him, there enters into music a new element of drama; the experiences and adventures of an individual human Ego seem to be portrayed in music for the first time. Music has ceased to be a medium for, one might say, the incarnation and expression of universal spiritual verities, but has become a stage, a theatre, for the human spirit.

In the history of the musicians' gallery it is perhaps possible to see a picture of this changing relationship. At first music came to the listeners from high among the rafters, as a direct gift from the heavens. In the course of time the gallery became a platform, and the audience shared in the music on equal terms. Nowadays the audience soars in banked tiers of seats above the orchestra, which may even be relegated to a 'pit'; and the conductor, who used to lead the playing from his seat at the harpsichord or piano, now dominates the orchestra from his rostrum and has become something of a virtuoso in his own right.

As a result of this changed relationship, the story of music from the time of Beethoven onwards is greatly complicated by the fact that the music of each composer is as much an expression of himself as of

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his age, and for this reason I do not feel competent to deal with it in a general way, but only to pick out two features, one as a symptom of the present, the other as a pointer towards the future.

The scientific method, strictly defined, has no means of taking into account *qualitative* differences in the things it studies. This approach has penetrated into music, and has resulted in a number of theories and practices which are, just for this reason, fundamentally unmusical. Schoenberg's Twelve Tone system could arise only from a consideration of the ordinary scale from a point of view which ignores its qualitative aspects—for it is quite clear that subjectively speaking the notes of a scale are in no way of equal importance; the tones which are left out of the straight scale may be included in chromatic music, but still have very positive qualitative distinctions. The Twelve Tone system, however, is based on the assumptions that the semi-tone is a fundamental interval, and that there is no objective distinction between one semi-tone and the next—assumptions which could spring only from a consciousness which is trying to develop thoughts about phenomena without in any way getting involved in the phenomena themselves. It is a similar approach, on different levels, which has led both to Atonalism, and to the notion of 'Gebrauchsmusik'—'utility music' designed to meet some practical need. It is an approach which, logically pursued, must eventually see art as a form of biological behaviour, or at most as the gratification of an obscure 'aesthetic' sense.

Rudolf Steiner once pointed to Brückner as the composer of his day in whom the future direction of music could best be discerned. Brückner's music is not widely known or liked in this country, a fact which may be due largely to the length of his works—English audiences have much less stamina in this respect than Brückner's compatriots. However, one feature of his music which is often commented on is the apparent continual repetition with the smallest variations of a theme or motif throughout a whole movement, or even a whole work. I can make very little of Brückner myself, but I suspect that Steiner pointed to him as a composer who was beginning to be able to bring into his work an element of *metamorphosis* in the Goethean sense. It is conceivable that such music, if properly understood, could not be heard without the hearer having to go through an active process of metamorphosis within himself as the music developed (he would have to 'do' the musical metamorphoses internally, by a positive effort of will), and this would require a kind of listening very different from that to which we are accustomed at present.

The art of today is largely amoral (although there may be much which is positively bad in its effects), and to be accounted a good artist it is not necessary to be accounted a good man. It is possible that in the future every composer will have to be to some extent a spiritual teacher, and his music a positive moral force, a sort of meditation for his pupils, who are his audience.

Book Reviews

MAN OR MATTER. By Ernst Lehms, Ph.D. (Faber, 30/-).

THERE is a new conscience stirring in the world of science to-day. It has already produced a library of books which will readily admit what Dr. Lehms calls "the abyss between knowing and doing." The late J. W. N. Sullivan used the phrase, "science has become self-conscious." Observation of a child shows that the awakening to self marks the progressive birth of personality. May it not be that this new self-consciousness of science indicates a similar process of birth in mankind in general? Thus, despite the apparent futility of things, there is a curious expectancy in the air, a waiting for the breaking in of something new—the dawn of a Second Renaissance, it has been called.

Sullivan traced the present impasse in scientific thinking back to Galileo. "We see that the scientific outlook, as presented by Galileo, constitutes a really amazing revolution in thought. The vivid world of the medievalist, a world shot through with beauty and instinct with purpose, a world having an intimate relation to his own destiny and an intelligible reason for existing in the light of that destiny, is dismissed as an illusion. It has no objective existence. The real world, as revealed by science, is a world of material particles moving in accordance with mathematical laws, through space and time." To achieve this, Galileo deliberately rejected from his field of vision all those qualities that make for real living, the so-called "secondary qualities."

Sullivan adds: "This astonishing change of outlook has been brought about by assuming that, of all the elements of our total experience, only those elements which acquaint us with the quantitative aspect of material phenomena are concerned with the real world. They alone refer to an objective world. None of the other elements of our experience, our perception of colour, etc., our response to beauty, our sense of mystic communion with God, have an objective counterpart. All these things, which are ultimately products of the motions of little particles, are illusory in the sense that they do not acquaint us with the nature of reality."

Modern science took its start from this, and of the man of to-day we may say that technically he has never been nearer to gaining the whole world and morally to losing his own soul. He has become Blake's "Little Boy Lost." How is he to become the "Little Boy Found"?

Galileo was neither cleverer nor more foolish than his contemporaries; he perceived differently, thought differently, drew conclusions differently because he was a new order of man. If there is indeed to be a Second Renaissance, there must again be a new

order of man. Dr. Lehrs has written his book not for information, though there is much that is interesting and enlightening, but as an exercise towards a new kind of perceiving, thinking and arriving at conclusions. That which Galileo cast out quite consciously, a rejection which the world learnt to accept as a matter of course, is here restored; the "necessary illusion" needs a new fertility of soul for its correction, so that Man, his thinking imbued with feeling, with will, with morality and conscience, may take his proper place at the centre of existence.

Dr. Lehrs regards the condition of the "one-eyed, colour-blind, onlooker-consciousness," a picture borrowed from Eddington, as the end-stage of a natural process which we may follow in each child growing up, and may equally learn to recognize in historical development. We are not born "brainy." Our "brain consciousness" rests on a death-process in the organism. To grow awake to the world and to oneself is at the same time to die to all that is "dynamic" in the world and in man. With a death-derived consciousness we cannot grasp the nature of the forces and the energies underlying existence and making the real world—at most we arrive at a "pointer-reading" method of recording effects, but the world in its reality and our own true nature remain *dark* to us. It is this darkness we must learn to penetrate, taking with us to our task the disciplined observation and the strict mathematical thinking acquired through natural science.

The chapter on "Dynamics versus Kinetics" affords a good example of the new method employed. The parallelogram of velocities is immediately apparent to our thinking. The parallelogram of forces, however, we can discover only by inserting ourselves with our own will, in the first place, into the system of forces. Later we can *measure* the forces with the aid of spring balances, though the forces themselves obviously remain hidden. Galileo assumed that the latter parallelogram was simply inferred from the former, which was the more obvious of the two. The reverse, however, appears to be true if we turn to the real process of living.

The small child cannot "think" the parallelogram of velocities, but a little reflection will show that it can "act" the parallelogram of forces, for it has, by its own unconscious effort, to raise itself into the upright position and create the balance between its own will and the world of forces around it. On the path of dying into consciousness it learns to "think" what it first unconsciously "experienced." In reality, we stand with our will within the dynamic ordering of the world; our type of thinking, however, remains outside reality and can construct only a kinetic view of the universe.

This is by no means an intellectual quibble, for it points to one of the most revolutionary aspects of Dr. Lehrs's book, the attempt to evolve a science controlled by thinking but taking its start from the hidden powers of the will. "The Onlooker's Philosophic Malady" (the title of a chapter) appears as a malady of the will from which the whole world is sorrowing to-day.

With this as introduction we may well understand why the great central part of the book, consisting of no less than fourteen out of a total of twenty-one chapters, carries the general title: "Goetheanism—Whence and Whither." Goethe, in his own day, and with the admittedly limited means at his disposal, refused to cast out the "secondary qualities" and thereby to rid himself of the man of feeling and will, the active, creative, productive human being; it was against his nature to do so. He was not at one moment the poet and at another the scientist, though he did at times work chiefly as one or the other, but he sought to enter into each and every experience with the totality of his manhood. By his method, which to him was natural, he acquired a "participating" rather than an "onlooking" consciousness; he brought his will into play in the sphere of consciousness. Therefore, in his Theory of Colours, he *had* to take "darkness" seriously, whereas Newton, who was the more representative child of his age, referred all his colours to an origin in light alone. The aim of Dr. Lehrs's book is to show how the man of to-day may acquire by training what Goethe possessed by nature.

The moment we apply ourselves to nature in this way, the problems of electricity and matter present a new interest, for despite the magnificent technical achievements of our time and the almost alarming rapidity of the latest developments, both remain completely "dark" for the onlooker-consciousness. It must not be thought that Dr. Lehrs merely recounts what Goethe did; he carries his method into contemporary science and adds many a discovery of his own. The chapters dealing with electricity and the nature of matter bring us to the crux of the modern scientific problem and produce a total reversal of theory.

Electricity, as Dr. Lehrs describes it, presents itself as a "will" and an "intelligence" foreign to man, and running counter to his nature. The "onlooker-consciousness" man is being steadily lured to his destruction. Only the powerful moral thinking of a "participating consciousness," a thinking that can call to its aid the deepest forces in human nature, can enable him to maintain his human estate before the vast, inhuman and compelling powers offering themselves into his hands.

In matter, gravity, electric energy, and now atomic force, something like a world-will challenges the human will; here science and morality must meet in singleness of experience, for to remain at our present stage of thinking has become a fearful menace. Equally, however, in connexion with the beneficent working of the world of light and life and colour, immense realms of discovery and even of healing open up for man if he can waken a more active, enlightened and penetrating thinking with which to contemplate them.

Since the time of Galileo the whole of scientific thinking has been built on the conception of a gravitationally bound universe. We are, however, surrounded in every sphere of nature by manifestations

which are anti-gravitational in nature. For these there are no adequate explanations, but only interpolated and partial theories that leave the scientific picture of the world full of lacunae. With the aid of a remarkable variety of examples Dr. Lehrs builds up a comprehensive picture of a counter-force to gravity, which he calls levity. In one respect the whole book is an exposition of this fundamental theme. We are led, with the help of the most recent geometry, to perceive in every phenomenon the play of gravity working outwards radially from a central point and that of levity working as spherical suctional force towards the earth from an infinite plane.

The four elements of the ancients, Earth, Water, Air, and Fire, and the fifth purely spiritual or dynamic state of matter designated by them as "Chaos," appear in an entirely new light. Out of "primary polarities," such as levity and gravity, light and darkness, there arise many "secondary polarities," and together, through their interplay, they create the manifold rhythms at work in the different kingdoms of nature. Not only is Goethe's morphology of the plant newly confirmed, but his whole colour theory is elaborated and expanded to find its culminating contribution in a remarkable examination of the phenomenon of the rainbow.

Strange as it may sound as mere statement, we proceed from a consideration of gravity and levity (or negative gravity) to a conception of space and negative space: not, however, in the sense of a mere algebraic plus and minus, but so that the sensible perceptible physical world, "positive," for us, is penetrated and interfused by "negative forces," which in the last resort have their play and origin in a moral world-order hidden from the physical eye but open to the awakened "eye of the spirit." In other words, we are brought ever nearer to an appreciation of what Goethe called *sinnlich-sittlich*, or sensible-moral perception.

It follows that "Radiant Matter" (another chapter heading) negative and positive electricity and magnetism, and the whole range of electro-magnetic phenomena, come under revision. Warmth is no longer a waste product of cosmic and earthly energies, but becomes a border world between gravity-bound matter, led upwards by way of the successive Elements into the realm of levity, to be dissolved and renewed there, and the purely dynamic state of substance drawn down from the spiritual realm of "Chaos" into corporeal being in the realm of gravity. Similarly, in the chapters "Seeing as Deed" and "Optics of the Doer," the science of optics finds a totally new expression, and the perception of images and objects is presented as arising from the interplay of "inner light" with the darkening elements in space and of "outer light" with the darkness within the eye.

These are but a few scanty references to a book of unusual scope, daring and originality. Dr. Lehrs describes in his introductory chapter how he was led to a knowledge and understanding of Goethe

the scientist through Rudolf Steiner. In the first part of the book, with the aid of Eddington and others, and especially through his lucid description of the rise of the science of electricity, he brings us to the enigmatic point at which science now stands. In the much longer second part, with Goethe as his companion but also with others whom he calls to his aid, Traherne the poet, Thomas Reid the Scottish philosopher, Luke Howard the first "reader" of the clouds, and Ruskin, he labours to overcome what Sullivan called "the limitations of science" by restoring what has been cast out, and thus reinstating the full man, active and evolving, within the world-picture.

In the third part, in three vivid chapters, he points the way from Goethean *sinnlich-sittlich* perception to actual spirit-perception as taught and practised by Rudolf Steiner, and shows how Goethean thinking can take hold of spiritual knowledge, transforming a world devoid of God into a divinely working universe. In his section on Kepler's third law, in a way that is as startling as it is inspiring, he converts an abstract equation into a form that throws a magical light not only on Kepler himself, but on the mind of man and "the Harmony of the Spheres."

"Man or Matter" is not an easy book. It demands to be studied and practised. It may easily evoke prejudices. It may even irritate by its insistence. It stands the reader on his head not once but many times. In the end, however, having read and re-read the book and pondered and laboured and tried hard to keep calm, we may come to feel as though we had hitherto been living in a strangely cramped condition and had now been curiously straightened out: to return to the old would now seem repellent and impossible.

It is a book that calls not to what is but to what is to be; to the unsullied, the virgin will in man to take life in hand again. It does not preach salvation but offers a step towards it. Like all true books, it will surely have to bide its time for fuller recognition. In times to come, however, it may well be hailed as a classic of its kind, marking a turning-point in the psychology of this bewildering century.

L. F. Edmunds.

THINKING ABOUT CHRISTIANITY. By Evelyn Francis.

(Christian Community Press, 10/6.)

MANY books are being written to-day about Christianity, for it is apparent to most people that the world is in a parlous condition and that mankind must seek some true solution to the problem of living. But this book about Christianity differs from most, for it is not the credal statement of a Church, nor an attempt to reconcile traditional Christianity with modern science, nor does it set out what a Christian ought to believe or how he ought to behave. As its title implies, it is a challenge to the reader to *think about Christianity*. The author begins her preface with the words: "This is a book of ideas."

Moreover, the book demands from the reader an approach quite different from the usual one. He is told that it is of no use to read the book in order to see if it is orthodox or if it agrees with his preconceived opinions, nor in a hostile spirit that rejects at once anything that is new or not immediately comprehensible. It must be read with a willingness to admit unaccustomed ideas into the mind and to try for a while to live by them. In this way the reader will test the ideas by experience: that is, in the spheres of feeling and will, as well as of thought.

The first part of the book, with its title of "Christianity in the Past and in the Future," takes the reader through the main facts of the Christian revelation, Creation, the Fall, the Incarnation, the Resurrection; but the approach is unusual. It is neither that of history, nor of doctrine, nor of intellectual proof, but starts in each case from one of the questions that men are always seeking to answer about themselves and the world they live in. From this point the reader is led along a path of thought to the understanding of the spiritual fact of Christianity that he is considering. But he will find that he can only follow this path, if he will *himself think his way along it*.

The second part of the book, "Christianity in the Present," uses the same method and confronts the reader with vast horizons. He is shown the power and possibilities of Christianity to-day, not only in personal faith and piety, in worship and well-doing, but in the evolution of world-history, in restored unity with Nature, in unimagined reaches of mind and spirit, and in a deeper understanding of Word and Sacrament.

There is, however, one question that the reader will want to ask about the ideas which are presented to him in this book. It is true that they are led up to by reflection upon the reader's own inner experience; but, while this provides ground for testing them, it could never alone lead to their discovery, for they deal with facts far beyond the possibility of normal human experience. By them

the deeds of Christ are related, not only to earthly, but to heavenly, history, both that of man and of the divine world itself. Moreover, the ideas are applied, not only to human needs and destiny, but to the earth and to the changing seasons of the year. The reader therefore may well ask how these ideas about Christianity were discovered.

The full answer to this is not given until almost the end of the book, in the chapter on "Rudolf Steiner and Christianity." There it is revealed that these ideas, first expressed in terms of modern thought by Rudolf Steiner, were not reached by the ordinary process of thinking, but by his inborn and specially trained faculty for perceiving supersensible reality. What he perceived as supersensible facts and events, he then expressed in the form of the ideas which are the basis of this book. If any reader feels repelled by its categorical positiveness, he should at once read this chapter. Then he will understand that the ideas do not represent mere conjectures or even thought-out opinions, but perceived spiritual facts.

This book, however, is not merely a presentation of Christianity in the light of Rudolf Steiner's teaching about it. It is, as the author herself tells us, a book of Christian witness, an attempt to describe what she herself has found Christianity to mean, following, as she has done, Steiner's way of thinking. It bears the stamp of a rich and deep religious experience. Sometimes the thought moves so quickly and confidently that it appears to take for granted some of the stages by which it has arrived at its conclusions; sometimes, too, statements are made about the being and nature of God which seem to be expressed too much in terms of earthly space and time. But such disagreements must not divert us from the aim which the author has in writing this book: namely, that those who read it may take its ideas into their own living experience and be ready to meet the challenge to life and thought which they will find in them.

In a short final chapter, the author refers briefly to "The Christian Community," the Christian Church which owes its being and the form of its liturgy to the content and inspiration of the ideas of Rudolf Steiner. But the ideas, as the author reminds us, do not belong to any one Church or even to Rudolf Steiner himself. They are a challenge to all men, of any or of no particular Church, to find for themselves, in the deed of Golgotha, the key to the problems of human life and the one hope of its true fulfilment. Particularly are they a challenge to all who call themselves Anthroposophists.

A. P. Shepherd.

Michael House School

ILKESTON DERBYSHIRE

- ★ *Michael House*, the Rudolf Steiner School of the North Midlands, situated between Nottingham and Derby, was founded by charitable trust in 1934.

As a result of additional annual subscriptions supporting the fees, the School is enabled to develop its independence and provide a fuller curriculum in science, art, and language. Subscriptions are still needed.

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