

The
Golden Blade
1980

Healing in the Michael Age
Students Under Stress
Poets and Painters
The Firs Australians

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The Golden Blade

THIRTY-SECOND (1980) ISSUE

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Edited by Adam Bittleston and Jonathan Westphal

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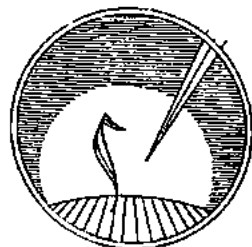
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Anthroposophy springs from the work and teaching of Rudolf Steiner (1861-1925). He spoke of it as "a path of knowledge, to guide the spiritual in the human being to the spiritual in the universe".

The aim of this Annual is to bring the outlook of Anthroposophy to bear on questions and activities which have relevance to 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 Mazdao, 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".

EDITORIAL NOTES

Sixty Years After Spiritual Science and Medicine

REVERENCE for small things"—this was a quality which Rudolf Steiner stressed to the group of workers to whom he described the fundamentals of curative education in the summer of 1924. The earlier years of his work as an occult teacher had been much more concerned with reverence for great things—mighty cosmic processes, exalted beings of the Hierarchies, the ultimate destiny of man. These were still his concern in the last years as well. And of course all through the years, when the first Goetheanum was being built (1913-21), he gave minute attention to the quality of materials and every smallest detail of the structure. But it was in the very last period of his teaching that he was most concerned to direct his pupils' Reverent attention to little things—ranging from chemical substances to detailed peculiarities of human behaviour. A mighty step in this direction was taken in Dornach in March and April 1920 when he gave the basic course to doctors *Spiritual Science and Medicine* sometimes known as the "Twenty Lectures". It was as though the doctors were led through a great garden with countless rare herbs and stones—and through a hospital where countless human needs were seeking help. Rudolf Steiner said at the time that a good judge regarded these as among the most difficult lectures he had given. As we find in many places in life, the detailed particular is difficult, the general may at least seem easy.

During the 60 years since then, the great conceptions of Anthroposophy have been applied in many places in this most responsible, most sensitive, most mysterious realm of the physical body of man. Medicine based on quite different ideas has made tremendous and evident achievements during this time; anthroposophical medicine has in general been very little noticed, but many individuals and families have long come to regard the possibility of being treated in this way as something that makes a profound difference to their lives.

The participants in the 1920 course were, in the main, practising

physicians from Switzerland, Germany and Holland. Among these were women and men who were notable also as representatives of spiritual knowledge, above all Dr. Ita Wegman, who became head of the Medical Section at the Goetheanum at Christmas 1923. She and others of this group were quite strikingly representative of the spiritual power Rudolf Steiner came to speak about increasingly during these years who bore in Christian tradition the name Michael. It is wonderful to see in their lives how reverence for the greatest—the very name Michael means “Who is like God”—is at one with the most attentive reverence for little things. A member of this group, Dr. M. P. van Deventer, who has spent a rich life of activity principally in medical practice, writes for us about the great tasks of human development in this issue of the *Golden Blade*.

Physicists, Poets and Painters

For the physicists of this century, the very smallest things have revealed themselves in terrifying power. They have had to ask themselves whether it is something in their own way of approach, the mood in which they produce hypotheses, which has done much to bring about these results. The course they had taken had seemed completely objective. And some of the greatest among them had brought deep reverence to their task. Einstein, for example, felt that he must be approaching the thoughts of God. And yet, in this issue, John Davy faces the appalling problems involved. Much in the future of mankind will depend on understanding them rightly. Man has to achieve a searching knowledge of *his own thinking*.

Not many journals would include quite naturally, side by side, John Davy's article on the significance of technology, and his father's searching enquiry into the nature of poetry. In all ages, poetry has been concerned with raising small material things into the light of eternity.

A beautiful example can be found in the story of Baucis and Philemon from Ovid's *Metamorphoses*. The gods Jupiter and Mercury are wandering on earth and find no hospitality, until they reach the cottage, “small even for two”, where the elderly peasant couple Philemon and Baucis live. Here the dignified travellers are received with friendly hospitality and a meal prepared for them, to the limit of their hosts' resources. There are many wonderful details:

“Then the gods took their places for the meal. Old Baucis tucked up her dress and, with shaky hands, set the table down in front of them. One of its three legs was shorter than the others, but she pushed a tile in below, to make it the same height. When she had inserted this, and so levelled the sloping surface, she wiped over the table with some stalks of fresh mint. Then she placed upon the board the mottled berry which honest Minerva loves, wild cherries picked in the autumn and preserved in lees of wine, endives and radishes and a piece of cheese, and eggs lightly roasted in ashes not too hot”. (Translation by Mary M. Innes, Penguin Classics).

Poetry is of endless diversity; the mood of Ovid in this passage and that of Mallarmé in the poems printed in this issue are worlds apart, and yet there is something in common; and one way in which we can find it is by seeking the spiritual source of poetry in the way described by Rudolf Steiner in the lecture “The Being of the Arts” printed in last year's *Golden Blade*. The spirit of poetry is a real being, just as particular and actual as a human being. He shares some of the qualities of a particular Hierarchy, the Thrones, the Spirits of Will—just as the spirit from whom music comes is akin to the Cherubim and the spirit from whom painting comes is akin to the greatest spirits of all, the Seraphim.

It is a very significant element in the teaching of Rudolf Steiner about the Hierarchies that he describes the highest beings as working most deeply into the physical. Were only the third Hierarchy,—Angels, Archangels and Archai—active, there would only be events of soul and spirit. Through the activity of the second Hierarchy—Exusiai, Dynomis, Kyriotetes—there are also events of an etheric kind. It is only because of the activity of the greatest beings,—Thrones, Cherubim and Seraphim—that we experience a physical world.

When this, which is very remote for most people, at any rate in the West, really enters human feeling, it will mean the most far-reaching change in our attitudes to things. In much that we do today in technology, and above all in nuclear physics, we are blundering in the realm of the Thrones. When Baucis steadied the table in the presence of the gods, she did not blunder. In all reverence for small things, there is within us a sense of the majesty of the beings which are their ultimate ground. (A beautiful example from painting is Vermeer's

"Woman Pouring From a Jug".) Since the 15th century, man in the West, and gradually in the whole world, has developed an intense interest in the physical world in all its detail. Usually he was looking for the use he could make of things; sometimes he was concerned simply with their mysterious beauty. The painter became his teacher in minute observation of the forms and textures of things. But just as the poet, if he is really a poet, can never mention the most everyday thing without far depths of meaning beginning to sound, so a swallow in the distance, a ring on a finger, have their essential place in a picture which helps them to speak of their eternal meaning. Gradually, in recent centuries, the painter has felt himself driven to break through more and more drastically into the hidden realms underlying substance. Everywhere van Gogh feels the cosmic Will that is working in things; cosmic Will in the stars, cosmic Will in the trees, cosmic Will in the stones on the road, cosmic Will in the surfaces of a man's face. But the spirit behind painting, though like the spirit of poetry its concerns are boundless, is essentially akin not to the Thrones but to the Seraphim. And these are spirits of purifying cosmic Love.

More and more, the starting point of the painter becomes colour itself. In looking at such paintings as those of Gerard Wagner and Beppe Assenza, it is really best to take the relationships of colours, or even a single colour in itself and feel how we enter a boundless realm—rather than considering what the painting is about. The colours indeed have to have boundaries; and the endless problem of the painter is to bring the form out of the nature of the colour itself. Still, as in the past, every smallest part of the whole matters; and through growing in understanding for such a whole our reverence for the composition, the divine order, in everything round us is deepened.

Prices and the holiness of substance

All over the world, the leaders of almost every kind of group are haunted by the question of prices—whether they meet it in the form of inflation, of wage claims, or the cost of land. Human relationships are bedevilled by questions of this kind. And people really do not know, very often, what the right decision would be; or even what general principles they might apply. They find themselves under inescapable pressures—violent emotions in the groups they lead, their own desire to preserve their power, sometimes the very preservation of their

country. In this realm we have another example of the need for a different kind of thinking, which John Davy describes in the realm of physics. Analytical thinking, the approach that takes everything apart and examines the smallest pieces, has ruled in economics for the last 300 years. Only seldom has anyone succeeded in thinking in terms of wholes, as of living organisms. Above all, there has been a very widespread inability to see the consequences of a decision for the economic life of the earth as a whole.

But this is changing; and it must change, if the earth is not to tear itself apart. If we take a great leap into the future—the time will come when ordinary people fixing the price of this or that will feel their conscience involved, because there is no limit to the consequences of their decision. There was a time when people did not think that the ownership of slaves involved any question of conscience; one day they will know that every price ticket has, as it were, a shining or dark aura, according to the truth or falsity of the price. In every particular price very complicated forces are at work; but eventually we come back to the earth, man's transformation of the earth, and all that has to be done to bring what has been transformed to those who need it. We have lost reverence for the earth, in which everything begins. Men feel it quite normal to fix a price for a natural product according to their own desires and "what the market will bear". When the sense of the presence of God in the substances of earth is renewed, this will change. In all the great faiths taken in full seriousness this sense is present; and on the consumer side, mankind has to recognise itself as one in a much more genuine way than at present. Then a too high price for a commodity will seem like refusing one's own body what it needs.

We need *pictures* of the inter-relatedness of humanity—pictures like those of the poet or the painter. Not, of course, moralising or didactic pictures; but pictures born from life.

In the lecture "The Peoples of the Earth in the light of Anthroposophy" printed in this issue (given by Rudolf Steiner in Stuttgart a few days before he gave the twenty lectures on medicine in Dornach) Rudolf Steiner gives indications of how such pictures can come about. Reading this lecture, it is important to remember at every point that it was given in 1920. I think there can be little doubt that Rudolf Steiner would have spoken quite differently today, and yet

what he said then can be of great value to us if we never let it become rigid in our minds but work with it actively. We are all tending to become more imaginative about ourselves and about our neighbours. But there are many dangers in this process. Destructive emotions can easily slip into the imaginative pictures. We need a healthy rationality which is always on guard, that constructive rationality which Mr. Fraser Watts describes in his article so helpfully and effectively. Only in combination with healthy human thinking will the awakening spiritual capacities of our time truly serve the Michael Age.

THE PEOPLES OF THE EARTH IN THE LIGHT OF ANTHROPOSOPHY*

RUDOLF STEINER

THE last few years have shown what intense feelings of hatred and antipathy are capable of flowing through the souls of the peoples of the Earth. In his life of feeling, at any rate, no one can blind himself to the truth that earthly life can never progress fruitfully along such paths. And so it may be useful to-day to speak of elements which, in the light of spiritual-scientific knowledge, can unite at all events the whole of civilised mankind.

Knowledge and feeling, of course, are two very different matters, but spiritual-scientific knowledge is much more intimately bound up with the *whole* being of man, with his innermost nature, than are the abstract truths current in the world of materialism. The truths of Spiritual Science are able to kindle ideas, feelings and impulses of will in human beings. Inner strength develops from a spiritual-scientific knowledge of the elements uniting the different peoples of the Earth and this also intensifies feelings of sympathy and mutual love.

Just as it is true that in the course of evolution man has progressed from an instinctive and unconscious to a conscious life, to a full and free understanding of his mission, so, as regards the future it must be said that vague sentimentality alone will not suffice to unite the peoples of the Earth. A conscious and mutual understanding of what the one may expect of the other—that is what is needed.

In another sphere of life it is comparatively easy to-day to see the necessity for this unification of men all over the Earth, for we have but to look at the disastrous things that are happening in the world of economics. When we seek for the root-cause of these disasters and destructive tendencies, we realise that a striving to make the whole Earth into one economic sphere is an unconscious urge in the whole of mankind to-day. On the other hand, the peoples of the Earth have not yet reached the point of ennobling their national egoisms sufficiently to enable a collective economy of the whole Earth to arise out of the

* A lecture given in Stuttgart, 10th March, 1920. Translation revised by C.D.

economic values they individually create. One nation tries to outdo the other in matters of economic advantage. Unreal points of view thus arise among the peoples, whereas the new instincts of mankind call out for a common economic life of the whole Earth—in effect an *Earth economy*. The leading minds of the times are forever laying stress upon this. There is indeed a striving for a uniform Earth economy in contrast to the separate national economies which have existed right up to the twentieth century, and it is this opposition of the national economies to an Earth economy that has caused the present havoc in economic life.

When it is a question of one nation understanding another or assimilating its spiritual riches, it is not enough simply to travel among other peoples or to be led there by destiny. Mere knowledge of everyday dealings between man and man will never bring about mutual understanding between the peoples. To travel and live among other peoples is not enough, any more than cursory observation of a man's gestures and movements enables us to understand his whole being. It is true that if one has a feeling for such things, a great deal may be conjectured about the inner being of another man from his gestures and movements, but if circumstances are such that his *speech* is understood, the knowledge is much more fundamental, for one can then receive from him what his own inner being wants to communicate. Is it then possible for something akin to this transmission of inner force, of inner being, to arise between peoples and nations? It cannot inhere merely in speech or language or in those things we observe in the daily life of the peoples, for this is but the intercourse between man and man. Something which transcends the individual human element must be revealed by knowing and understanding another man. We are really faced with a difficulty when we want to speak intelligibly of a nation or people as an entity. Is there anything as real as an external object, as real as external life, which justifies us in speaking of a nation or a people as an entity? We can speak of an individual human being merely from sense-perception of him; but for sense-perception a nation or a people is only a totality of so many individuals. Before we can recognise a nation as a *reality* we must rise to the supersensible—it is the only way.

Now a man who undergoes spiritual training, who develops those forces of supersensible knowledge which otherwise lie slumbering in

his daily life, will gradually begin to see a nation or a people as a real being—of a supersensible order, of course. When he perceives the spiritual, a foreign people is revealed to him as a spiritual being, a supersensible reality, which—if I may use a somewhat crude expression—pervades and envelops the sense-nature of the individuals belonging to it, like a cloud. Supersensible knowledge alone enables us to penetrate into the real being of a nation or a people, and supersensible knowledge cannot be acquired merely from the observation of daily life. I want to speak in outline to-day of how Spiritual Science strives to gain a really profound knowledge of the relationships among the peoples of the Earth. And here it is above all necessary to understand the being of man in the light of Spiritual Science. In a previous lecture here, as well as in my book *Riddles of the Soul*, published a few years ago, I said that man, as he stands before us in daily life, is not a unitary being, but that three divisions or members, clearly distinct from each other, are revealed in his bodily structure.

In the human organism we have, in the first place, all that is related to and centralised in the head system—the so-called system of nerves and senses. By means of this system man has his sense-perceptions, his thoughts and ideas. To-day, as the result of an unenlightened science, it is thought that the whole being of Spirit and soul in man is based upon the system of nerves and senses—is, in fact, a kind of parasite upon the rest of the organism. This is not so. If a brief personal reference is permissible, I may say that more than thirty years' study of the nature and being of man—a study which has always tried to reconcile Spiritual Science with the results of natural science—has led me to confirm this threefold nature of the human organism. It is a general assumption of modern natural science that the life of Spirit and soul runs parallel with the life of nerves and senses. In reality it is only the thought-life of man that is bound to the system of nerves and senses. Sentient life (feeling) is bound up with the *rhythmic* processes in the human organism. The feeling-life of man is connected directly with the rhythms of breathing and blood circulation, just as the life of thought and perception is connected with the system of nerves and senses. Similarly, the life of will is connected with the *metabolic* system (digestion and assimilation) in man. The seemingly lowest division of the human organism—the metabolic

system (in the sense of a process, of course, and not of substance)—is the bearer of man's life of will.

In his nature of soul and Spirit, man is also a threefold being. The spiritual will, the feeling-life of the soul, the thinking, ideation and perception directed to external material phenomena—these are the three members or divisions of man's nature of soul and Spirit. These three members correspond to the three members of the physical organism—to the system of nerves and senses, to the rhythmic life of blood circulation and breathing, and to the metabolic life.

Now if we observe human beings in any given regions of the earth, we find that in terms of this threefold organisation they are by no means absolutely the same the whole Earth over. Another great error in modern thought is to imagine that one common social programme could be issued for the whole of the Earth and that men could adjust themselves to it. Human beings are individualised, specialised, in the different regions of the Earth. And those who would learn to know the true being of man as he lives on the Earth must be able to develop love not only for an abstract, universal humanity—for that would be merely an 'idea' of humanity, a dead, empty idea. Those who would really understand their fellow-beings must develop love for the individual forms and expressions of human nature in the different regions of the Earth.

In the short time at our disposal it is impossible to characterise all the individual peoples. All that can be done is to consider the main types of earthly humanity. We are led, in the first place, to a very characteristic type and also one of the very oldest—to the oriental, as expressed in many different ways in the ancient Indian peoples and in other Eastern races. This oriental type reveals one common element, especially in the Indian people. The man of the East has grown together, as it were, with the Earth which is his own soil. However clearly it may appear that the oriental has received the Spirit with intense devotion into his heart and soul, however deeply oriental mysticism may impress us, if we study the racial characteristics of the oriental, we shall find that the lofty spirituality we so justly admire is dependent, in his case, upon the experiences of the *will* flowing in the human being, the will that is, in turn, bound up with the metabolic processes. However paradoxical it may appear at first sight, this very spirituality of the oriental peoples, and especially of the ancient Indian,

is something that—to use a crude expression—wells up from the metabolic processes. These processes are, in turn, connected with the processes of Nature in the environment of the oriental. Think of the Indian in very ancient times. Around him are the trees and fruits, everything that Nature in her beauty and wonder gives to man. The oriental unites this with the metabolic processes within him in such a way that the metabolism becomes a kind of continuation of all that is ripening to fruit on the trees and living under the soil in the roots. In his metabolic nature, the oriental has grown together with the fertility and well-being of the Earth. The metabolic process is the bearer of the *will*—hence the will develops in the inner being of man. But that which develops in the innermost being, in which man is firmly rooted and by means of which he relates himself to his environment—this does not enter very vividly into consciousness. A different element streams into the conscious life of the oriental. Into the feeling and thinking life of the oriental—especially of the most characteristic type, the Indian—there streams something that to all appearance is experienced in the metabolic processes in a material sense. In its spiritual 'mirror-image,' however, it appears as spiritual life.

Thus when we enter into all that has come forth from the soul and the thought of the really creative peoples of the East, it appears as a spiritual product of the Earth itself. When we steep ourselves in the Vedas that are pervaded by the light of the Spirit and speak with such intensity to our souls, if we respond to the instinctive subtlety of Vedanta and Yoga philosophy or go deeply into such works as those of Laotze and Confucius, or are drawn to devote ourselves to oriental poetry, oriental wisdom, we never feel that it flows in an individual form from a human personality. Through his metabolic processes the oriental grows together with Nature around him. Nature lives and works on, seethes and surges within him, and when we allow his poetic wisdom to work upon us, it is as though the Earth herself were speaking. The mysteries of the Earth's growth seem to speak to mankind through the lips of the man of the East. We feel that no Western or Central European people could ever interpret the inner spiritual mysteries of the Earth herself in this way.)

The highest types of oriental peoples seem to move over the face of the Earth, expressing in their inner life something that really lives under the surface of the Earth. This grows up from below the Earth

and bursts forth in blossoms and fruits, just as it does in the Spirit and soul of the man of the East. The inner essence of the Earth becomes articulate, as it were, in the oriental peoples. We can therefore understand that in accordance with their whole being, they have less feeling for the physical phenomena on the surface of the Earth and the external facts of the material world. Their innermost nature is one with the sub-earthly forces of which the external sense-phenomena are the outcome. They are therefore less concerned with what is taking place on the surface of the Earth. They are 'metabolic-men.' But the metabolic processes are expressed, in their case, in the life of soul and *Spirit*.

Now when an ideal arises before the peoples of the East, what form does it take? The injunction given to pupils by oriental sages was somewhat as follows: 'You must *breathe* in a certain way; you must enter into the rhythm of life'. These teachers instructed their pupils in certain rhythms of breathing and blood circulation. The way in which they taught their pupils of the higher life of soul is highly characteristic. The whole organisation of man as we see him in the ordinary life of the East, belonging to an Asiatic people, and especially to a Southern Asiatic people, is based upon metabolism. When he forms a concrete *ideal* of how he can become higher man, he develops his rhythmic system; by an act of free-will he strives for something that is higher, that is not given him by Nature.

Now the strange thing is that the further we pass from the Asiatic to the European peoples, and especially to those of Middle Europe, we find an outstanding development of the rhythmic system in the ordinary daily life of man. The peoples, not of Eastern or of Western Europe, but of Middle Europe, possess as a natural characteristic that for which the Indian strives as his ideal of a superman. But it is one thing to have to acquire a quality by dint of self-discipline and free spiritual activity, and another to possess it naturally and instinctively. The man of Middle Europe possesses by nature what the oriental has to develop from out of his metabolic life which is inwardly connected with the Earth. Thus, what is for the oriental an *ideal*, is for the European a *natural possession* of daily life; his ideal, therefore, must necessarily be different. The ideal of the European lies one stage higher; it is the life of thought bound up with the life of nerves and senses.

There is a quality of unbridled phantasy in the artistic creations of the oriental. It seems to rise from inner Earth activity, just as vapour rises from water into the clouds. The inner, rhythmic 'wholeness', which is the essence of the life of Middle Europe, enabled the ancient Greek people—who accomplished so much for the whole of modern civilisation—to create what we call European Art. The Greek strove for all that makes manifest the inner harmony of earthly man. The material elements and the etheric-spiritual elements are balanced—and the 'middle' man is expressed. The creations of oriental phantasy always run to excess in some direction or other. It is in the artistic conceptions of Greece that the human form was first imbued with harmonious roundness and inner wholeness. This was because man realised his true being in the rhythmic system. When the man of Greece set himself an ideal, it was one he strove to reach by dint of inner discipline of soul, by dint of education. He used the organ of thinking just as the oriental uses the organs connected with rhythm in the human being. The Yogi of India endeavours to regulate his breathing according to the laws of Spirit and soul so that it may bear him above the level of ordinary humanity. The man of Middle Europe trains himself to rise above the instinctive processes of the rhythmic system, of the blood circulation, of the breathing, to what makes him truly man. Out of this the life of thought is developed. But these thoughts, especially in the highest type of Middle European, become merely an 'interpreter' of the being of man. This is what strikes us when we turn to the productions of European culture after having steeped ourselves in those of oriental humanity. In the highly spiritual creations of oriental culture we see, as it were, the very blossoming of earthly evolution. Human lips give expression to the speech of the Earth herself. It is not so in the man of Middle Europe, nor was it so in the ancient Greek.

When the man of Middle Europe follows the promptings of his own true nature, when he is not false to himself, when he realises that self-knowledge is the noblest crown of human endeavour, that the representation of the human in Nature and in history is a supreme achievement of man—then he will express as his ideal everything that he himself is as a *human being*. The very essence of the man of Middle Europe is expressed when he gives free play to his own inherent being. Hence we can understand that the wonderful thought expressed in

Goethe's book on Winckelmann could arise only in Middle Europe. I refer to the passage where Goethe summarises the lofty perceptions, profound thought and strong will-impulses of this wonderful man into a description of his own conception of the world, for it is like the very sun of modern culture: "In that man is placed on Nature's pinnacle, he regards himself as another entire Nature, whose task is to bring forth inwardly yet another pinnacle. For this purpose he heightens his powers, imbues himself with perfections and virtues—summons discrimination, order and harmony and rises finally to the production of a work of art." Man's own spiritual nature gives birth to a new being.

This application of all the forces to the understanding of man himself is specially manifest in the man of Middle Europe—when he is true to his own being. It is only in more modern times that this has fallen into the background. The man of Middle Europe has every motive to consider how he should develop this veneration, understanding and penetration of what is truly human.

If we now look at the East and its peoples from a more purely spiritual point of view, we shall find that the oriental peoples, just because they are 'metabolic men,' develop the spirituality which constitutes the connection between the human soul and the Divine. If man's nature is to be complete, he must bring forth, in his inner being, those qualities with which he is *not* endowed by the elemental world; in his own consciousness he must awaken the antithesis of all that he possesses by nature. Thus the oriental develops a spirituality which makes him conscious of the connection between the human soul and the Divine. The oriental can speak of man's connection with the Divine as a matter of course, in a way that is possible to no other race, in words that touch the very heart. Other peoples of the Earth may subjugate and conquer oriental races and try to instil into them their own idiosyncracies, laws and regulations, but they do, nevertheless, assimilate what the East has to say about the connection of man with the Divine as something which applies to themselves also.

In modern times we have seen how Western peoples, steeped in materialism though they may be, turn to oriental philosophers such as ancient Laotze to Chinese and Indian conceptions of the world, not so much in search of ideas but in order to find the inner fervour which will enable them to experience man's connection with the Divine. Men

steep themselves in oriental literature much more in order that their feelings may be warmed by the way in which the oriental speaks of his connection with the Divine than for the sake of any philosophical content. The abstract nature of the European makes it difficult for him really to understand oriental philosophy. Again and again people who have studied the sayings of Buddha, with all their endless repetitions, have expressed the opinion to me that these sayings ought to be abridged and the repetitions eliminated. My only answer could be: 'You have no real understanding of the true greatness of oriental philosophy, for it is expressed in the very repetitions which you want to cut out'. When the oriental steep himself in the sayings of Buddha, with the repetitions which only irritate people of the West, he is on the way to his ideal—the rhythmic recurrence of the motif. The same phrase is repeated over and over again. Now, as we have seen, the oriental lives naturally in the processes of the metabolic system. When he gives himself up to the recurring phrases of Buddha, there arises within him a spiritual counterpart of the system of breathing and blood circulation; he has brought this about by dint of his own free endeavours.

If a European really tries to understand all that is great and holy in the oriental nature, he gains a knowledge which will elude him unless he consciously develops it. It is quite natural that the European should want to eliminate the repetitions in the sayings of Buddha, for he lives in the breathing rhythm and his ideal is to raise himself to the element of *thought*. When the thought is once grasped he wants no repetitions—he strives to get beyond them. If we are to study these oriental repetitions, we must, in effect, develop another kind of quality—not an intellectual understanding but an inner love for what is expressed in individual forms by the different peoples. Our whole attitude should make us realise that the particular qualities which make one people great are not possessed by the others, and we can understand these qualities only when we are able to love the other peoples and appreciate the full value of their particular gifts.

It is just when we penetrate into the inner nature and essence of the peoples of the Earth that we find the differences of their individual natures. And then we realise that the all-embracing sphere of the 'human' is not expressed in its entirety through any individual man, or through the members of any one race, but only through the *whole* of

mankind. If anyone would understand what he is in his whole being, let him study the characteristics of the different peoples of the Earth. Let him assimilate the qualities which he himself cannot possess by nature, for only then will he become fully man. Full and complete manhood is a possibility for everyone. Everyone should pay heed to what lives in his own inner being. The revelation vouchsafed to other peoples is not his and he must find it in them. In his heart he feels and knows that this is necessary. If he discovers what is great and characteristic in the other peoples and allows this to penetrate deeply into his own being, he will realise that the purpose of his existence cannot be fulfilled without these other qualities, because they are also part of his own inner striving. The possibility of full manhood lies in every individual, but it must be brought to fulfilment by understanding the special characteristics of the different peoples spread over the Earth. It is in the East, then, that man is able to express with a kind of natural spirituality his connection with the Divine.]

When we turn to the peoples of Middle Europe, we find that what is truly characteristic of them is hidden under layers of misconception—and these must be cleared away. Think of all the great philosophers who, having thought about Nature and God in a human sense, have with almost no exception raised another question as well. Nearly every great German Philosopher has been occupied with the question of equity, of rights as between man and man. *The search for equity*, misunderstood and hindered though it be, is a characteristic of the Middle European peoples. Those who do not recognise this have no understanding of the peoples of Middle Europe, and nothing will divert them from the prevailing materialism (which has quite another source) back to what is fundamentally characteristic of true Teutonic stock.

Just as the man of the East is the interpreter of the Earth because his spiritual life is a blossom or fruit of the Earth herself, so is the Teuton an interpreter of himself, of his own being. He faces himself questioningly, and because of this he faces every other man as his equal. The burning question for him, therefore, is that of equity, of right. Wherever Teutonic thought has striven to fathom the depths of the universe, in men such as Fichte, Hegel or Schelling, it has never been a question of adopting the old Roman tradition of equity but of investigating its very nature and essence. The abstract results of these investigations, to be found in Fichte, Hegel, Schelling and Humboldt,

are fundamentally the same thing as we find in Goethe when he seeks along multifarious paths for the expression of the truth, harmony and fulness of man's nature. In this sense Goethe is the representative of the Teutonic, Middle European nature. Just as the oriental faces the Earth, so does the Middle European face man, with self-knowledge.

If we pass to Western Europe and thence to America, we find the nature of the true Westerner expressed in abstract thinking. To use a figure of speech employed, I believe, by that deeply spiritual writer, Rabindranath Tagore, the Westerner is pre-eminently a 'head-man'. The oriental is a 'heart-man', for he experiences the process of metabolism in his heart; the Middle European is the 'breath-man'. He stands in a rhythmic relationship to the outer world through the rhythmic processes within him. The Westerner is a head-man and Tagore compares him to a 'spiritual giraffe'. Tagore loves the Westerner, for when it is a question of describing characteristics, sympathy and antipathy do not necessarily come into play. Tagore compares the Westerner to a spiritual giraffe because he raises everything into abstractions—into abstractions such as gave rise, for instance, to the 'Fourteen Points' of President Wilson. Speaking in the sense of spiritual reality, one feels that the Westerner's head is separated from the rest of his body by a long neck and the head can only express in abstract concepts what it offers to the world. A long path has to be trodden before these abstract concepts, these husks of words and ideas, finds their way to the heart, the lungs and the breathing system, and so to the region where they can become feelings and pass over into will.

The characteristic quality of the Western man inheres, then, in what I will call the *thinking system*. The ideal for which the Middle European strives—which he endeavours to attain as a result of freedom, of free spiritual activity—does not have to be striven for by the Westerner and especially not by the American through this free spiritual activity, for the Westerner possesses it instinctively. Instinctively he is a man of abstractions. As I have said, it is not the same to possess a quality instinctively as to strive for it by dint of effort. When it has once been acquired it is bound up with man's nature in quite another way. To acquire a quality by dint of free spiritual activity is not the same thing as to possess it instinctively, as a gift of Nature.

Now here lies a great danger. Whereas the Indian in his Yoga philosophy strives upwards to the rhythmic system, and the Middle European to the thinking system, the Westerner, the 'spiritual giraffe', must *transcend* the merely intellectual processes if he is not to lose his true humanity. As I recently said quite frankly to a gathering attended by a number of Westerners, this is the great responsibility facing the West at the present time. In the case of the Middle Europeans it will be a healthy, free striving that leads them to spirituality, to Spiritual Science. The whole nature of Western man will be lost in an abyss, if, as he strives to rise beyond the thinking-system, he falls into an empty 'spiritualism', seeking for the qualities of soul in a region where the soul does not dwell. Here lies the danger, but also the great responsibility. The danger is that the Westerner may fall into soul-emptiness as he strives to transcend the qualities bestowed on him by Nature; his responsibility is to allow himself to be led to true Spiritual Science, lest by virtue of his dominant position in the world he should lend himself to the downfall of humanity.

It is a solemn duty of the peoples of Middle Europe—for it is part of their nature—to ascend the ladder to spiritual knowledge. But on their path of ascent from the rhythmic, breathing-system to the thinking-system, they gain something else in the sphere of the human. The danger confronting Western peoples is that they may *leave* the sphere of the human when they set up an ideal for themselves. This really lies at the root of the existence of the many sectarian movements in the West—movements which run counter to the principle of the 'universal human' at the present time.

In the oriental, whose metabolic system is so closely related to the Earth, a spiritual activity along the paths of Nature herself arises. The man of the West, with his predominantly developed thinking-system, turns his gaze primarily to the world of sense. It is as though something under the surface of the Earth were working in the oriental; the man of the West seems to pay heed only to what is above the Earth's surface, the phenomena which arise as a result of sun, moon, stars, air, water and the like. The thought-processes themselves, however, have not been derived from what is happening at the periphery. I said in a previous lecture that the spiritual in man cannot be explained by the study of the earthly world around him. The spiritual fruits of the Earth arise in the very being of the true oriental

and he knows himself, as man, with the living Spirit within him, to be a citizen of the whole Cosmos—a member not only of the Earth but of the whole Cosmos. The Westerner, with his more highly developed thinking-system, has been deprived of this Cosmos by modern science, and is left with nothing but the possibility to calculate it in mathematical and mechanical formulae. The Westerner must realise that the origin of his soul is cosmic, that indeed he could not exist as a thinking being if this were not so, and he must also realise that cold, barren mathematics is the only science which remains to him for the purpose of explaining the Cosmos. The outpourings of the Earth herself have become part of the very being of the oriental—his poetic wisdom is like a blossom of the Earth. The Middle European has to recognise that his essential human quality is revealed *in* man and *through* man. In effect the human being confronts *himself*.

The qualities of most value in the man of the West are those bestowed not by the Earth, but by the Cosmos. But the only means he has of approaching these cosmic, supersensible gifts is by mathematical calculation, by equally dry spectro-analysis or by similar hypotheses. What the Middle European seeks as an expression of equity between man and man is sought by the Westerner through his dedication to economic affairs, for the human rights he values as an expression of the spirit seem to him to emerge only as the fruit of economic life. Hence it is not surprising that Karl Marx left Germany, where he might have learnt to recognise the nature of man in a Goethan, humanistic sense, and went to the West, to England, where his gaze was diverted from the truly human element and he was misled into the belief that what man can know is nothing but an ideology, a product of economic life. This is not a truth in the absolute sense, but it is fundamental to the nature of the man of the West, just as it is fundamental to the oriental peoples to behold Nature side by side with the being of man and then to speak of the connection of the human soul with the Divine as a self-evident fact. That is why many men of the West who feel the necessity for looking up to the Divine—for, as I have already said, all men feel the need at least to become complete man—are aware of a longing, even when they try to conquer oriental peoples, to receive from them what they have to say about man's connection with the Divine. Whether we apply this to smaller races and individual peoples, or confine ourselves to what is typical

—everywhere we see that man in his *whole nature* is not expressed in the members of any one people or race. Full manhood is as yet only an urge within us, but this urge must grow into a love for all humanity, for those qualities we do not ourselves possess by nature but can acquire if we sincerely seek for knowledge of the nature of other peoples of the Earth.

The internationalism prevailing in the age of Goethe assumed this form. It is this kind of internationalism that permeates such thoughts as are found, for instance, in *The Boundaries of the State* by William von Humboldt. It is the striving of a true cosmopolitanism which, by assimilating all that can be acquired from a love extended to other races, ennobles and uplifts the individual people; knowledge of one's own race is sought by assimilating all that is idealistic, great and beautiful in other peoples of the Earth. It is because of this that in Germany's days of spiritual prime there arose from out of the rhythmic life of her people a lofty cosmopolitanism which had been sought from among all other peoples. Just think how Herder's search took him among other peoples, how he tried to unravel the deepest being of all peoples of the Earth! How penetrated he was by the thought that permeating the individual 'man of flesh' there is another man, greater and more powerful, who can be discovered only when we are able to pour ourselves out over all peoples.

We cannot help contrasting this spirit, which at the turn of the eighteenth and nineteenth centuries was the germ of greatness in Middle Europe, with the internationalism of to-day. In its present form, internationalism is not a living pulse in the world; it is preached throughout the world in the form of Marxism—and Marxism believes only in human thinking. Internationalism nowadays is a more or less weakened form of Marxism. There is no longer any inkling of the differentiation of full and complete humanity over the Earth. An abstraction is set up and is supposed to represent humanity, to represent man. Such internationalism is not the first stage of an ascent but the last stage of a decline, because it is devoid of all endeavour to reach after true internationality, which always ennobles the individual stock. The kind of internationalism which appears in Marxism and all that has developed from it is the result of remaining stationary within a one-sided and wholly unpractical system of thought that is applied merely to the world of sense and has not penetrated to the real

national qualities. True internationalism, by contrast, springs from a love which goes out to all peoples and races in order that the light received from them may be kindled in the deeds, concepts and creations of one's own people. Each individual race must so find its place in the great chorus of the peoples on the Earth that it contributes to the full understanding which can alone unite them all in real and mutual knowledge.

In this lecture it has not been my object to speak of matters which might seem to indicate a 'programme'. I wanted to speak of the spiritual-scientific knowledge that is kindled in the spiritual investigator as a result of his higher knowledge of the communal life of man on the Earth, for this true communal life is indeed possible.

One can, of course, speak from many different points of view of what is necessary for the immediate future of humanity; one can speak of this impulse or that. But it must be realised that a spiritual comfort flowing from the knowledge I have tried to indicate, more in fleeting outline than in detail, may be added to all that can be said in regard to social, political or educational affairs. It is a comfort that may flow from knowledge of the rhythm, I say expressly the *possible* rhythm, of the historical life of humanity:

This lecture should show you that the hatred and antipathy in the world to-day can indeed be followed by international love with healing in its wings. This is indeed possible. But we are living in an age when all that is *possible* must be consciously, deliberately and freely striven for by men. There must be knowledge of the conditions requisite for uniting the peoples of the Earth, in order that, as a result of this knowledge, each individual people may help to make the waves of love follow those of hatred. Human love alone has power to heal the wounds of hatred. If mankind has no wish for this love, chaos will remain. That is the terrible alternative now facing men who have knowledge. Those who realise its terrors know that the souls of men dare not sleep, for otherwise, as a result of the powerlessness caused by the sleep into which the souls of the peoples have fallen, the healing waves of love will not be able to flow over the waves of hatred.

Men who realise this will acquire the kind of knowledge that flows from a spiritual conception of the relationships between the peoples. They will take this knowledge into their feeling—*love* for humanity will be born. They will take into their will—*deeds* for humanity will be accomplished. The evolution of the age, with all the terrible paralysis

that is appearing at the present time, places a solemn duty before the soul: to gather together all that can unite mankind in love and array it in opposition to the destructive elements that have made their appearance in recent times. This quest for loving unification, for unifying love, is not merely a vague feeling. To those who understand the conditions of life to-day, it is the very highest duty of man.

THE WORK OF MICHAEL, PAST AND PRESENT

M. P. VAN DEVENTER

IN one of his guiding principles for Anthroposophy, Rudolf Steiner wrote: "The present-day investigator of the spiritual world must draw the attention of mankind to the spiritual fact that Michael has taken over the spiritual leadership of the affairs of man."

The name Michael, handed down from ancient times and retained by Rudolf Steiner, denotes the power from which flow the thoughts embodied in world-phenomena. Spiritual Science reveals further that there have been other times in history when Michael assumed the direct leadership of mankind, as for example during the epoch between the 6th and the 3rd century B.C.

In his lectures on "World History in the light of Anthroposophy", Rudolf Steiner characterises in manifold ways the working of Michael in that epoch. He tells us, among other things, that Aristotle was aware of Michael working in him and giving him thoughts. Alexander, too, felt that his thoughts came to him by way of Michael. He regarded himself as an instrument in the service of Michael. In those times this name was not used: people spoke instead of Helios, for example, but it was the same Being.

Let us try to visualise the spiritual situation in the world at that time. Rudolf Steiner uses the image of dark clouds brooding over Hellas, Macedonia, the Middle East, North Africa and Southern Europe. These clouds originated from Luciferic-Ahrimanic beings who were jealous of the inner relationship between men and the gods in the Mysteries. This jealousy was manifest in the burning of the Temple of Diana at Ephesus, which occurred on the day of Alexander's birth in 356 B.C. The flaming torch wielded by Herostratus was the tool of demonic powers, who did not want anything spiritual to pass over into European civilisation. Opposed to this purpose were Aristotle and Alexander. Aristotle had shaped the old knowledge of the Mysteries into new, comprehensible forms which

could be handed down to posterity. Alexander took all this on to his shoulders. He resolved to take the new forms of knowledge back to Asia—while fully conscious that the jealousy of the gods held sway all over the Earth. "It was done courageously and boldly, despite the misunderstandings of gods and men". Michael gave power of will to his deeds.

A grand cosmopolitan enterprise was set on foot. For during his campaigns Alexander succeeded in carrying the whole of Greek culture, and especially the natural science of Aristotle, far into Asia and North Africa. The crown of his success was the founding of the Academy in Alexandria, where all the knowledge of the time was given a centre and a place of nurture. Alexander's courageous undertakings led also to a reconciliation between peoples and to a levelling among men.

I would like to add another example of the intervention of Michael in the development of mankind: the impulse of Joan of Arc. This occurred outside the epochs of Michael's leadership. Rudolf Steiner mentions in his lecture of 17th January, 1915 that the Christ was working in Joan of Arc through his servant, Michael.

Although she lived at the beginning of the new age, from 1412 to 1431, Joan still had the soul-constitution of the previous age and could clearly perceive the revelations of the spiritual world, even if she attached to her sources of inspiration names drawn from her own imaginative world.

It was the time of the Hundred Years War between England and France. France was on the verge of total collapse. A reversal was made possible through the courageous intervention of the Maid. She rallied the soldiers, often led the battles herself and was able to raise the siege of Orleans and escort the French Dauphin, Charles VII, to Rheims for his coronation. According to tradition that has come down to us, the English saw a vision of St. Michael over the French lines during the decisive sortie by the French from besieged Orleans, a sortie in which thousands of unarmed citizens of the town took part. St. Michael had long been familiar to the English as a powerful protector. When they saw him on the opposing side, their courage sank and they took flight. The decisive turning-point of the war had come.

A moving detail is related about the Maid of Orleans: that she turned to her inspiring powers in prayer several times a day and took directions. For this purpose she would withdraw from the midst of the fray to a quiet place. Her sympathy with vanquished opponents is also often mentioned: how she could weep over the dead bodies of young Englishmen. Here we can clearly discern the strong working of the Christ-impulse.

Through the deeds of Joan of Arc the later history of Europe took on a different complexion. France, which until then had consisted of loosely allied duchies and counties, bound in a feudal relationship either to the French or to the English king, became a nation. A folk-soul was later able to unite itself with France. It is to this fact that Europe owes the rich cultural contributions which the French people were able to make in the course of the next few centuries.

For the English the results were even more decisive. Through being driven out of the Continent they were thrown back on themselves and devoted their energies to cosmopolitan tasks overseas. Here, again, we can see how the destiny of mankind, and even the map of Europe, have been decisively influenced by the working of Michael.

Which opposing powers were then at work? Ahriman still had almost no direct influence on man, but Lucifer dominated human souls on the widest scale. Through the Christ impulse within her, the Maid was able to overcome the inner Luciferic forces. But Lucifer was able to work externally through her enemies. Events led to the arrest of the Maid and a scandalous trial, and when she avowed herself true to her heavenly inspiration and would not deny it, she was sentenced to death. The bearer of the Christ impulse at that time went to death in the flames.

The main enemy in our times is Ahriman. We are surrounded by a world of man-made machines, a dwelling-place for Ahrimanic beings. But these beings find access also to the inner life of mankind, where they bring about errors of judgement and reason—and to an increasing degree since the development of our modern consciousness. This can go so far that an obscuring of consciousness occurs and men are wide open to the influence of Ahriman—as described by Rudolf Steiner in connection with the onset of the World War in 1914. Our immediate task is to recognise our bondage to Ahriman. The only weapon against it is the spiritualising of our powers of understanding.

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In the very last of the Leading Thoughts, given to members of the Anthroposophical Society by Rudolf Steiner during the last year of his life, he wrote: "In the age of Natural Science, since about the middle of the nineteenth century, the civilised activities of mankind are gradually sliding downwards, not only into the lowest regions of Nature, but even *beneath* Nature. Technical science and industry become Sub-Nature. This makes it urgent for man to find in conscious experience a knowledge of the spirit, wherein he will rise as high above nature as in his sub-natural technical activities he sinks beneath her. He will thus create within him the inner strength *not to go under*".

Herein lies the greatest significance of the work of Michael in our time: it is his will to bring to mankind the power of spiritual sight.

The year 1879 saw the dawn of the new Michael age. The impulse of Michael is not now towards the conquest of a world empire, as in the era of Alexander, who wished to permeate the world of that period with Greek culture and the Aristotelian realm of thought. Neither should the map of Europe be altered in our time. The present work of Michael is more intimate, in the innermost being of each individual.

Let us try to bring an image of this tremendous being before our souls. We all know the traditional picture of Michael, or of his earthly representative St. George, who is shown killing the dragon or holding him subdued underfoot. Rudolf Steiner gives us also a new imagination of the cosmic stature of Michael, emerging as though from a spiritual cloud-formation: "We imagine Michael in the right way, quite in accordance with reality, if we think of his countenance as woven from the golden light of summer, with a positive gaze which radiates from within, like a ray of light. We imagine Michael in the right way when we picture his outstretched arm surrounded by flames of sparkling meteor-iron, fusing into the sword with which he shows mankind the way from the animal to the higher human nature."

In this way Michael works mainly through his example. He *shows* his own working. That is the great difference from all the earlier periods of Michael leadership, when he *worked* in man. That is why we are faced with the necessity of gaining spiritual sight of Michael, so that we can tread the paths of the future under his leadership. Our usual thoughts, turned as they are to the world of the senses, are too weak. The first steps we can take are the following: instead of imaginations from the sense-perceptible world, we can from time to

time take a purely spiritual content into our thoughts and permeate them with inner warmth. Such a spiritual content is to be found today in Rudolf Steiner's Anthroposophy. When we have taken these first steps, the real help from Michael can begin.

At this point, we will draw on the Letters to the Members—which Rudolf Steiner wrote to accompany the Leading Thoughts—for a few quotations that bear on Michael's activity in relation to human thinking.*

"It is Michael's mission to bring into human etheric bodies the forces through which the thought-shadows may regain *life*; then the souls and spirits in the supersensible worlds will incline towards the enlivened thoughts."

Elsewhere we find: "Immeasurably much depends on this fact, that the ideas of man do not remain merely 'thinking', but in thought develop *sight*".

Michael "liberates thinking from the sphere of the head; he clears the way for it to the heart; he enkindles enthusiasm in the feelings".

"When man feels himself as a free being in proximity to Michael, he is on the way to carrying his intellectual power into his whole being. He thinks indeed with his head, but his heart feels the brightness of the thought or its shade; the will radiates forth the essential being of man by allowing thoughts to stream into it as intentions and aims".

One last quotation may be added here. "We shall let the Michael revelation shine like a light into the thoughts we receive from Nature; we shall carry it as warmth in our hearts when we have to live in accordance with a world which is the accomplished work of the Divine".

These words by Rudolf Steiner illustrate the relationship that should come about between Michael and human thinking in our epoch. In earlier times thoughts were a direct gift from Michael; they flowed into man at the same time as sense-perceptions. The guardianship of thinking is increasingly renounced by Michael as man begins to develop his own thinking. This change has been going on since the 15th century. Michael is now seeking to re-establish a connection with the thinking that has become human, so as to make it

* The Letters and Leading Thoughts, translated by George and Mary Adams, are collected in the volume entitled *Anthroposophical Leading Thoughts* (R.S. Press, 1973).

an organ for spiritual perception. He helps mankind, but he can do so only when men are willing to take into their thoughts a spiritual content, such as is offered today by Anthroposophy.

When "our ideals become seeing", when we develop Michaelic thinking, then we shall also become aware that everything visible in man is simply the material carried by the human spirit-form. The real man is just as invisible as are purely spiritual beings. The Christ-impulse, too, which has been drawn into human development since the Mystery of Golgotha, remains invisible as long as we deceive ourselves about the real spirit-form of man. If we see the supersensible in man, we can train our capacity to perceive the Christ-impulse everywhere among us.

In the third volume of his lectures on karma, Rudolf Steiner spoke of another aspect of Michael: his involvement in the course of human destinies. His powers are strong; they can work right into the physical, even as far as health and illness. Illnesses in this Michael-time have a meaning different from their meaning in earlier times. They are indeed always conditioned by karma, but today they can bring a man to a turning-point in his destiny and lead him to his real Michaelic tasks. The fulfilment of these tasks, nevertheless, requires courage. "Michael can make full use only of thoroughly brave men, men who are full of inner courage."

Here, too, for the right living out of destiny the Michael age introduces into earthly life a power through which we can bring order into karma. If a man in the course of his life comes into contact with things which are not in keeping with his inner impulses, the Michael power can help him to find his way out, but only if the man himself has the urge to make progress in Anthroposophy.

Cosmopolitan impulses are a feature of every Michael age. They spread spiritual impulses over the Earth and bring about new destiny. In our epoch, alongside these "horizontally" functioning powers, "vertical" impulses are also present. They can help a man to break out from cramped earthly conditions and to rise to a certain spiritual height, where he will feel earthly connections less strongly than most other men do.

Michael's intervention in destiny, however, occurs only with souls who have followed the Michaelic impulse in earlier earth-lives, or in the life before birth, and have become followers of Michael. But where

human thinking power is concerned, the way to Michael is open to every man who is willing to take up spirituality into his thoughts.

* * *

If we now ask—what of Rudolf Steiner's relationship to Michael?—one is inclined to say that this relationship was congenial. A few examples will illustrate this.

In the last third of the last century, Rudolf Steiner finished his *Philosophy of Freedom*. His aim in writing this book is outlined in the 17th chapter of his autobiography, *The Course of my Life*: "In indicating that the sense-perceptible world is in reality of a spiritual nature, and that man as a soul-being weaves and lives in the spiritual through a true perception of the sense-perceptible—therein lies the aim of my *Philosophy of Freedom*".

Rudolf Steiner was the only philosopher who brought forward ideas which permit nature to be experienced once again as spirit. In his *Riddles of Philosophy* he expands the ideas which make it possible to experience the spiritual world itself. This latter book he calls a "biography of a living being"—that is, of the thinking-being, Philosophy.

At that time the spiritual history of mankind passed through a needle's eye. Only Rudolf Steiner was in a position so to strengthen his thinking that he could comprehend spiritual beings.

At this same time Michael was faced at the beginning of his present period of leadership with the great question whether it would be possible to establish a connection with individual human thinking. Rudolf Steiner opened up this possibility for him.

The following may be cited as a second example. In the previous section reference was made to the power which Michael brings into earthly life whereby man can restore order to his karma. Here it is Rudolf Steiner who brings to us the necessary understanding of karma; who as it were brings to light in us a memory of the goals we set ourselves in our life before birth.

In this second example, Rudolf Steiner works, so to speak, from above, while Michael works as a force within the soul. In the first example Rudolf Steiner's work is in intensive thinking, in formulating ideas which can grasp the spiritual, in order that man may once again

direct his thought upwards toward the spiritual. There Michael comes to meet him. Indeed, a congenial inter-weaving of the work of Rudolf Steiner and of Michael!

* * *

An important question now comes up: have there been on earth any clearly recognisable bearers of Michael's work during his present time of leadership, as there were during his previous period, when Aristotle and Alexander could feel themselves to be his earthly representatives? Or as it was at the time of the Hundred Years' War, when Joan of Arc was directly inspired by Michael and won her victories in his name?

Michael representatives today cannot be persons who play a prominent part in world affairs. Michael's working is now—as already stated—intimate. It is carried on in the souls of men, and men must themselves create the conditions for it. There have been such men. Since it is hardly permissible to speak about contemporaries, I will draw my examples from the past.

I should like first to mention one of Rudolf Steiner's pupils—Dr. Eugen Kolisko, who worked in Britain during the later years of his life, where among other things he founded a centre for the study of spiritual science.

Anyone who heard Kolisko lecture at that time on various branches of natural science will have been deeply impressed by the liveliness of his thinking. He could lead his listeners directly into the spirit of nature. His warm humanity kindled enthusiasm in his listeners.

Even those who did not know him personally can get some idea of his personality from the volume entitled *Der Lehrerkreis um Rudolf Steiner*, published in Stuttgart by the Verlag Freies Geistesleben in 1977. Deeply impressive, for example, is the inner courage whereby Kolisko severed his connections with the University of Vienna. All the pre-conditions were there for a so-called great scientific career. But this would not have been in accord with his inward anthroposophical striving. So he left Vienna to work as an ordinary teacher and school doctor directly under Rudolf Steiner in the first Waldorf school, then just founded in Stuttgart.



Ita Wegman

He did not, however, regard this as a merely personal decision, but put it courageously before 500 former colleagues and lecturers of the medical faculty of the University in a lecture called "New ways in pathology and therapy in the light of Anthroposophy". Not unexpectedly, the occasion turned into a great uproar. "It was the greatest scandal that could have occurred in the medical world of Vienna within living memory"—so he wrote to Lili Kolisko. It was indeed a sign of great courage to have finished the lecture in the midst of such chaos.

One of his fellow-teachers, Karl Schubert, said of him: "He was a warrior for the light, one of the souls who honour Michael and pledge themselves to him for the progress of mankind".

* * *

At this point I would like to speak in greater detail of another person, a person who was most emphatically a pupil of Michael—the physician, Ita Wegman. She often visited in England and some readers may have met her there. She was most closely connected with Rudolf Steiner and was a colleague of his, especially in the field of medicine.

Something should first be said about her life. She was born in 1876 in Java (Indonesia), at that time a Dutch colony. Her father was responsible for several sugar factories. Through this she became acquainted with social problems at an early age, especially during a great sugar crisis, when her father's social views finally brought about a positive outcome.

We are further told that she never played with dolls and the like, as did other children, but instead would organise the games of the others, whereupon she would withdraw with a book. The journey to school by horse-drawn carriage took an hour each day. She liked to take the reins and get the two horses going at top speed. On the other hand, her favourite occupation was cultivating roses. Beautiful avenues of roses were created under her hands.

Between the ages of 15 and 18 she was in Holland for further education. On the long voyage back to Java she became engaged to a young naval lieutenant. On arrival the young man fell seriously ill with tuberculosis and died soon afterwards. A weighty first blow of fate indeed!

A second blow was soon to follow. At the turn of the century the family was obliged to return to Holland on account of the father's illness. Through this she was given the chance she had been longing for, the chance of a professional training. In 1902 she completed a two-year training in gymnastics and was awarded a diploma. Soon afterwards she moved to Berlin for further training in Swedish massage and physiotherapy, for which Berlin then offered good opportunities.

In that same year Rudolf Steiner had become General Secretary of the German section of the Theosophical Society. Since Ita Wegman had already come to know Theosophy in Java, she naturally went to see Rudolf Steiner to enquire about the programme of the German section. She then attended his lectures and soon became his personal pupil.

One can see how destiny led her in this first half of her life. The great interventions happened through illness in her immediate circle. From then on, however, she took her destiny into her own hands. In 1905 she decided to study medicine. She wanted to be able to work independently in her physiotherapy practice. She studied in Zürich from 1905 until 1911 and became a doctor of medicine.

After some years of further medical training she founded her own practice in Zürich, from where she could re-establish full contact with Rudolf Steiner, for by this time he had moved the centre of his work to Dornach, near Basle, where the first Goetheanum was built as a free college of spiritual science. There she took part in a lecture-course given by Rudolf Steiner in 1920 for forty or so doctors. After that she decided to found a small private clinic near the Goetheanum, so as to be able to apply at the sick-bed the suggestions for therapy which flowed from spiritual science. And so in 1921 came the opening of the Clinical Therapeutic Institute in Arlesheim. An increasingly intensive co-operation with Rudolf Steiner began.

My own first meeting with Ita Wegman was in December, 1919. I got a strong impression of her personality, best summed up in the words, "a radiant cordiality streamed from her". She had taken spiritual science into her heart and this radiated from her like a warming light. She perceived other people, too, with her heart. This was strongly reflected in her medical work.

We know from ancient times the staff of Mercury as the emblem of

the god of healing, Mercury-Raphael. Rudolf Steiner once said that one could regard the serpent which winds itself around the staff as "that which from the heart winds itself around the thoughts". The task of the doctor is to learn to handle the staff in its emblematic sense. This Ita Wegman understood in outstanding measure. Her thinking was always accompanied by powers of the heart. It was never cold or theoretical. She had a healthy understanding and a good knowledge of humanity. On the other hand, her thinking was so lively that she could easily assimilate spiritual content. This enabled Rudolf Steiner to collaborate with her in writing the medical book *Erweiterung der Heilkunst nach geisteswissenschaftlichen Erkenntnissen*.^{*} He passed on to her the results of his researches, so that she could formulate them in her own thoughts and words. She united them with the powers of her own soul.

This taking up of anthroposophical thoughts with one's whole being is a strong Michaelic trait. And since she also let the thoughts flow into her will, she was in a position, as was hardly anyone else, to transpose spirit-impulses into earthly reality, right into economic life. This is witnessed by the founding of many clinics, institutes of curative education and medical centres. Where she was not able to act as founder, she gave her support as sponsor to what her friends were trying to realise.

Her views on economic matters reflected clearly the fundamentally healthy impulse she had acquired in her youthful days. I had direct experience of this at the end of my first year as an assistant doctor at the Arlesheim clinic. The clinic, then a very small concern, had accumulated a deficit of 7,000 Swiss francs. This was to be made good in accordance with Ita Wegman's point of view. She called together the six most senior co-workers and divided up the deficit. She herself and the others had to raise 1,000 francs each. This by way of a small example.

Later I experienced a larger one. Ita Wegman was often asked for help and advice by the directors of a medium-sized commercial enterprise, founded by anthroposophists. This was in the twenties. The usual situation had arisen: a too rapid expansion of the business, insufficient investment, and so—no money for the workers' wages.

^{*} Published in English as *Fundamentals of Therapy*, now out of print.

Whereupon Ita Wegman exclaimed to the disconcerted gentlemen: "First of all, tell me what part of your own salaries you have given up!"

A strong power of initiative was hers. I had experience of this early in the morning after the fire to which the first Goetheanum fell victim. She came up the hill together with Rudolf Steiner. At the sight of the smoking ruins Rudolf Steiner said to us young people who were guarding the other buildings, "The work goes on, we will rebuild the Goetheanum." On the same day Ita Wegman took the initiative and got together a committee to raise the money for making a start.

Her work was cosmopolitan, a characteristic of every Michael age. She wanted to spread the anthroposophical-medical movement to every country in Europe, and for this reason founded medical centres in Paris, London and Berlin. Everything was at first started on a small but sound basis, supported by the practice of one doctor or of several. These centres became places from which she could work. Large public conferences were held on curative education, or on nutrition in conjunction with the new agriculture. A world conference was held in London, at which the effects of the new impulses in many sectors of practical life were shown. Countless people met Anthroposophy there for the first time. She herself did not give any great lectures, but was the soul of such events.

Two special examples of her cosmopolitan activity call for mention here. When in 1933 Hitler seized power in Germany, Ita Wegman invited a number of young doctors and medical students from Germany to go with her to the summer conference of the Anthroposophical Society in Great Britain at Bangor in Wales, where she could count on the support of the General Secretary, Mr. D. N. Dunlop. She saw that Germany would not in the immediate future permit any free anthroposophical work, and hoped that the young German doctors would call to life a strong medical movement in England. The doctors went willingly to Bangor, but could not make the decision to settle in England. They could not see the future as clearly as she could.

A second example occurred in 1938, when Austria was occupied by Hitler. Dr. König, who was just able to leave Vienna in time, went to Arlesheim to discuss the future with Ita Wegman. He was willing to go to England or Scotland, but wanted to take thirty young people

from Vienna with him. Ita Wegman succeeded in arousing enthusiasm for the idea among friends in Scotland, with whose help it was possible not only to obtain a residence permit for the whole group but also to start some curative education work. This was the origin of the later Camphill movement.

Before I say anything more about Ita Wegman's actual work as a doctor, I would like to put in something about her external appearance and her character.

She was tall and slim and had a supple walk, but trod firmly on the earth. Her eyes looked out into the world. Her hands were finely formed, created to heal and to care. She possessed, despite her decisive nature, a great deal of feminine charm. Many difficulties arose from her anger and her frequent fighting spirit. She stormed forward towards goals she considered right, without paying regard to the opinions of others. Such mistakes are the shadow of the light. They belong to personal destiny and are transmuted after death. In her life, however, she made enemies who caused her great suffering. Never could she hate such opponents personally. At the least sign of reconciliation she was ready to forget the past and to work together in unity. Towards the end of her life she even felt gratitude that so much resistance had been put in her way. She experienced it as a correction for a certain one-sidedness. There was always greatness in the way she looked at life.

On the other hand, she could feel great love and devotion. In her work as a physician the positive sides of her character were brought out fully: her love and helpfulness, her selflessness. She was a successful and well-liked doctor.

I have already spoken of her "Raphaelic" working. I was often able to be present when she handled difficult cases. Her gaze, otherwise so radiantly directed outwards, seemed then to turn inwards, and she grasped intuitively what was to be done.

Her medical work embraced also the Michaelic aspect of healing. The meaning of sickness for individual destiny had to be investigated. She was then often able to give advice, for example a change of occupation or a more artistic activity. She was also able to rouse people to free themselves from constricting circumstances and turn their gaze to greater tasks, and she could help to restore the flow of a destiny which had become blocked and is then often a cause of illness.

To Michaelic working belongs courage. Rudolf Steiner often mentioned her "healer's courage" and advised other doctors to take it as an example, especially if they wanted to open their own clinics. This courage goes beyond fighting up to the last for the life of anyone who is sorely ill, even when sober reason would regard the situation as hopeless. Hopeless—the very word did not exist for her. Sometimes she was right and managed to bring a fatally ill patient back to health. And in cases where this did not succeed, her positive attitude towards living could be a help to the patient.

Courage is necessary also for the recognition and overcoming of evil. The struggle which in earlier times was known as "fighting with demons" continues today, both in certain cases of illness and in daily life. Ita Wegman knew how to put down the "dragon".

She had a strong soul, whose deepest power was the power of belief. "Belief" not in the sense of believing what one cannot prove, but "belief" as an active soul-power, such as Christ imparted to his disciples. It can enable the seemingly impossible to be achieved.

Connected with this power of belief was her capacity to ask questions, often concerned with the highest aims of human evolution. Once she asked Rudolf Steiner: "Is it not possible to recreate the old healing Mysteries in a new way, a Christian way?". Rudolf Steiner replied that it was possible, and very soon afterwards he took the first steps towards it. He was able to do this only after someone had put the question to him.

During the last part of her life, approximately from about 1934 onwards, Ita Wegman's external activity was severely restricted by the state of the world and by other circumstances. She used the time to gain a deeper grasp of Anthroposophy, and especially of a new Christianity such as the Michael age should bring: a Christianity not based on tradition and inherited piety. Michaelic thinking leads to a direct sight of the actively living Christ-impulse.

On the 4th of March, 1943, Ita Wegman went in full consciousness through the gate of death, her gaze fixed only on the future.

At the end of this study on "The work of Michael, past and present" I felt a need to describe the life of a true pupil of Michael, as an example of how the work of Michael can become visible in this century through the work of man.

MUST MAN REMAIN UNKNOWN? From Specialised Sciences to Spiritual Science

EUGEN KOLISKO

This essay completed a series of six articles which first appeared in the *Modern Mystic* and subsequently in the journal *Tomorrow* between December 1939 and February 1940. They formed the central section of five chapters under the general heading "Must Man Remain Unknown?" in *Reincarnation and Other Essays* (London, 1940), a book of essays published as a tribute to Kolisko after his death at the age of forty-six on November 29, 1939. For some reason the concluding sixth chapter, which we publish here, was left out of *Reincarnation and Other Essays* and of the *Modern Mystic* series. It will also not be included in the new edition of Kolisko's book which Kolisko Archive Publications is republishing this year. (See Booknotes, p. 150)

SPECIALISATION is the key-note of our time. The sciences have made progress through it, *science* has not. Man himself, being universal, cannot be understood by means of any specialisations. His universal being has remained unknown. Our universities should really be called "schools of specialisms." The university where Man could really be *studied* does not yet exist.

Alexis Carrel concludes his book, *Man the Unknown*, with a demand for the foundation of research institutions "entrusted with the study of man in health and disease." They should "be led by scientists possessing a broad knowledge of physiology, chemistry, medicine and psychology." But I am afraid that the main problem does not consist in having the specialists gathered together—or even scientists who might possess all the available knowledge of these four domains—but rather in being aware of the *connections* between these and many more sciences.

The brain has become so accustomed to being divided into compartments, due to present-day specialisation, that the capacity of correlating the sciences, in order to understand the human being, has to be acquired completely anew.

The weak point in Carrel's book is that he does not explain in what the new science of man really consists. He shows that we have to gather together all the *materials* concerning man; but that is not enough. We need to create new links between all the existing sciences and especially between every science *and Man*.

Concrete examples will illustrate more clearly what I mean.

In an English journal articles have appeared by Mrs. L. Kolisko dealing with her researches into the connection between planetary influences and certain metals. This is a new field of investigation. It brings together two sciences which have not hitherto been brought together: astronomy and chemistry. Let us take it as proved that the moon affects silver in its diluted state; and similarly with other planets—Saturn affects lead, and so on. If this *is* the case, then astronomy and chemistry cannot be studied apart from one another any more. This correlative research, which now is only in its beginnings, will lead to a *new* science wherein all substantial phenomena, which until now have been dealt with chemically, will be linked up with definite astronomical phenomena, which up to now have only been studied in the field of astronomy itself. Then one will not be surprised that the structure of the atom is similar to the constitution of a planetary system, as our present chemistry asserts, albeit from a more theoretical basis.

Every metal, or any other substance, has also a definite relation to the human organism. These connections are not sufficiently studied. Lead, for instance, if introduced into the human body, acts as a poison. But this poisoning, if it is of a chronic nature, produces symptoms which cannot be distinguished from arterio-sclerosis, or old age. So lead seems to have a specific influence which is similar to the process of growing old.

In the Middle Ages lead was always called "Saturn". And a certain complex of symptoms that occurs in lead-poisoning is even now called the "lead-disease"—(*colica-saturnina*).

Saturn, or Cronos (Time) was always represented mythologically as an old man, or as a skeleton with a scythe. Acute lead-poisoning really has the effect of causing entire emaciation, reducing the patient literally to a skeleton. But we need not go back to mythology. Today we are in a position to *prove* these connections by experiments. We now know that any constellation of Saturn affects lead. We know that



Dr. Eugen Kolisko
(1893-1939)

*Water colour by
Max Wolffhügel*

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and Kolisko Archive Publications, Bournemouth

lead corresponds to old age, and all the processes connected with it in the human body.

Can we show that the planet Saturn itself acts directly upon the human being? For this we must turn to the consideration of the mind. A melancholic condition always accompanies the sclerotic; and it is very interesting to study the influence of the constellations of Saturn upon the human mind. *This is not astrology*, although one finds it mentioned in astrological tradition, but a new kind of experimental science, linking up two other fields hitherto unconnected: astronomy and psychology.

In the case of the moon, the connection with the human mind, and with the body, is very well known. Moonlight encourages fantasy, poetic imagination, and so on. But also, physiologically, the influence of the moon is immense; well known in many illnesses that vary with the phases of the moon. An obvious instance is sleep-walking. In this illness sensitivity to moonlight is exaggerated.

The moon, as has also been shown by the above-mentioned experimental researches, has an immense influence upon plant-growth, animal life, and various biological occurrences. There is no fertility without the moon.

From my own experience and experiments, I have been able to prove in many cases that the best remedy for sleep-walking is silver, administered in certain homeopathic doses. I first made this discovery when treating a child, who suffered from sleep-walking. He was always accustomed to wearing a silver cross, and clung to this cross while in the act of sleep-walking. When I took the cross away from him, and even when it was locked up in a cupboard and the key hidden, he found the key while sleep-walking, and took the cross from its hiding-place. This gave me the idea that silver might be the remedy. Besides this, silver has a remarkable and very well-known influence on all bacterial infections. It is used in minute quantities for sterilising water. (Of course this is introducing yet another poison!) And it also has a specific influence on the reproductive organs.

Now we have closed the circle: the moon is connected with silver; silver is connected with the reproductive processes physiologically; on the other hand the moon affects the human being in increasing all the reproductive processes in nature, and also in increasing human fantasy, which is the reproductive faculty of the human soul.

The moon is birth; Saturn is death.

So we have established a threefold connection thus:



It is a most striking fact that all the chemical properties of silver and lead are polar opposites. I never could understand why chemists have passed this fact by.

Lead has to do with weight, and transforms itself very easily into salts (which is unusual for such a heavy metal). Silver, on the contrary, is very easily reduced from the salt to the metallic state by the influence of light. We make use of this fact in photography. Is it not strange that we actually use silver in photography, which is the *reproducing* of a picture, while the moon is the cosmic photographer reflecting light to our earth? There are innumerable similar coincidences which are quite incomprehensible for our present specialised sciences, but which can be immediately understood if the right correlations are established.

I am completely convinced that a future science will work far less with theories, and far more by comparing facts which we already know but which no one has brought together, because of the hindrances created by specialisation.

Carrel says: "The human body is placed, on the scale of magnitudes, half-way between the atom and the star." This is not a merely approximate statement, but an exact one. It proves that man is placed—even in his dimensions—between the constitutive forces of earthly matter which we call atoms, and the constitution of the stellar universe. This is a merely quantitative statement; but to work out in every detail how earthly substance, heavenly forces, and human being—or Earth, Cosmos, and Man—are connected, that would be the task of such research institutions where the new science of man must be elaborated.

The key to every science is Man. If we ask, for instance, what is a certain animal? the real answer will be: it is one exaggerated part of the human being. Let us take the following examples. The bird, for

instance, develops mainly the respiratory organs, the arms, and the head. The lower parts (legs and digestive organs) are much less developed. In the case of the bigger terrestrial animals—the cow, the horse, and so on—the digestive organs and the legs are incomparably more developed, and at the cost of the other parts. The predacious animals, the feline species, develop more the middle part of the body. All this is not a vague statement, but could be elaborated scientifically in every detail.

The lower animals only correspond to one special part of the sum total of the human organs. For instance, the polyp (sea-anemone) consists almost entirely of a stomach. Certain jelly-fishes closely resemble the human heart, and even exhibit the same expansion and contraction. The worms are only bowels free and movable; and so on. Carrel, on the other hand, shows by his experiments how certain human organs can be kept alive for years in a liquid preparation, just as though they were separate organisms. So the lower animals, as we have seen, are like separate human organs, while the human organs can be compared to animals living in the total sphere of the human body. A future zoology will not only describe the various species, but will explain them by showing to what part of the human organism they correspond.

The same applies to plants and minerals. If we could know the correct system of correspondence between the plants and the human being, we should also know how to use them as remedies. The reason why our present medicine is so far advanced in diagnosing illnesses, and in knowing the chemical properties of the mineral and plant substances, *without having reached the same development in therapy*, is due to the lack of a real systematic knowledge of these correspondences.

With regard to minerals we have already indicated some of these connections: lead is connected with all the processes of sclerosis; silver with all those of generation. These are already the two corner stones of a system which includes all possible connections between the mineral world and man. For instance, gold, which astronomically corresponds to the sun, has physiologically a specific influence on the circulation of the blood and diseases of the heart. The heart is the centre of life, is also approximately in the middle of the trunk and balances all polarities.

Among other substances are the combustible ones, as for example, sulphur. These show a direct connection with the digestive processes, whereas salts, especially common salt, have a stimulating effect on the nervous system. Combustible substances supply the energy of warmth for our movements and our nutrition; while salts, which are really burnt up or oxydated substances, are deposited in the skeleton and contribute to the solidifying tendencies in the body.

We have already pointed out in one of the previous articles how the brain and the skull are lacking in vitality, and that thereby the mental activity has a basis for operation.

So sulphur, and similar substances, are connected with the realm of vitality, with the organs of nutrition, digestion, and movement, where *silver* and the *moon* have also their sphere of activity; and the salts provide the foundation for those tendencies that produce ossification and decay and which are governed by *Saturn* and *lead*.

Such considerations as these show us that the real link between the specialised sciences—mineralogy, botany, zoology, astronomy, physiology, psychology—(and the same could be demonstrated for history and any other of the usual “compartments” in which our minds have become imprisoned)—is provided by a true understanding of Man.

We need an Institute of man—a new University. The first phases of the modern scientific development of the last century, was the phase of specialisation. It was necessary, in order to collect the materials, that are representative of every field—except the human.

Carrel shows us that we need to gather together these materials not only for this purpose, but also for establishing a new science of Man. But we cannot stop at the *materials*. We must proceed to found a new science of the correlations between Man and the Universe.

This is the task of the second phase of scientific knowledge which has just begun. Man certainly need not remain “unknown” if the university for this Spiritual Science comes into being. There is no way out of the present impasse into which science has come; there is only the necessity of going forward into a new and universal extension of empirical science into Spiritual Science.

MAN AND THE UNDERWORLD

JOHN DAVY

QUITE large numbers of people in the West now have the sense that we are living in a ‘new age’, an age in which some form of spiritual awakening is taking place. In the U.S.A., there is even a ‘New Age Journal’.

At the beginning of this century, Rudolf Steiner also spoke frequently of the end of a dark age, the Kali Yuga, and the twentieth century as the beginning of a new age which can receive strong new spiritual impulses.

Some of the most powerful new impulses in this century have come from science. Physics, in particular, has penetrated into quite new realms. What kind of journey is here being undertaken? This is the question I want to explore in this essay.

In 1975, a young Vienna-born physicist, Fritjof Capra, now working in California, published a book which became a best-seller*, in which he describes the journey of physics as essentially a spiritual journey. And he argues that it is now penetrating into the *same* realities as were known and described in many ancient mystical traditions. His conviction springs not only from the study of these traditions, but from a personal experience which he describes in a Preface. He had previously experimented with peyote, and become interested in meditation. Then one day he had a spontaneous vision:

“I was sitting by the ocean one late summer afternoon”, he writes, “watching the waves rolling in and feeling the rhythm of my breathing, when I suddenly became aware of my whole environment as being engaged in a gigantic cosmic dance”. He had been steeped for some years in the ideas of modern physics: “As I sat on that beach, my former experiences came to life; I ‘saw’ the atoms of the elements and those of my body participating in this cosmic dance of energy; I felt its rhythm and I ‘heard’ its sound, and at that moment I *knew* that

* *The Tao of Physics* by Fritjof Capra (Fontana).

this was the Dance of Shiva, the Lord of Dancers worshipped by the Hindus".

He goes on to describe and discuss the thought-world of twentieth century physics, and its resemblance to the worlds described in several ancient spiritual traditions. His fundamental assumption is that both paths, the mystical and the scientific, are leading to the same spiritual realms. It is a thesis which has enormous appeal to seekers of the 'new age'.

But there is a problem which Capra does not face: As thought, as 'pure' science, as theory, modern physics may reach into realms of great mathematical beauty, harmony and elegance. But as technology, as applied science, these thought forms are releasing into our lives new forces which we experience not as light but as darkness: Our 'new age' is having to face the possibility of its own extinction when it has barely begun, through its inability to manage the forces it has released. We cannot ignore this experience. The birth of new light is evidently being accompanied by the emergence of new darkness. This was clearly foreseen by Rudolf Steiner, but is rarely to be found at all clearly in the many current 'new age' voices.

So I want to look more carefully at the paths of science and technology in recent times, and then consider how they can be illuminated with the help of Steiner's work.

* * *

Our current assumptions about the world, which in the West are fundamentally materialist, have been shaped by the experience of the first phase of science, from the fifteenth to the nineteenth century, during which 'classical' physics developed. This was the physics of matter, of solid inanimate bodies moving in a fixed three-dimensional space and a uniform flow of time, which has given us such enormous confidence and skill in the manipulation of the physical world, in the making of physical structures and machines.

This purely physical world was conceived as activated, as brought into movement, by energy, work, force, heat. We less often realise that these concepts were all clearly abstracted from our own experience of physical activity, of the work of moving and manipulating physical things. Because this is so, the world of classical physics is one in which we can feel at home, secure and confident. I shall return to this phase

of physics later. But towards the end of the nineteenth century, a 'new age' began to dawn for science.

The doors into new worlds were really opened by electricity. An electric shock is like meeting a mysterious foreign will which tries to seize our muscles and limbs, and shakes and contorts our bodies to make inhuman movements. It is not a force with which we feel 'at home'. It has an occult quality, emerging from hidden depths of nature, full of tension and buried violence.

Very rapidly, it prompted both new technologies and new forms of theory. In technology, it made alliances with other curious and uncomfortable phenomena—with magnetism, and with the vacuum. Electric motors and dynamos, which are the basis of the exploitation of electricity for power, derived from Faraday's discoveries of the links between electricity and magnetism. Electric light became practical just a hundred years ago, when Edison arranged a delicate carbon filament in an evacuated glass bulb. The play of electricity in vacuum tubes led on to the discovery of radio waves and X-rays, and eventually into the realm of atomic physics.

The twentieth century has seen an extraordinary journey into the interior of matter. With the discovery of radioactivity in 1898, the secure world of classical physics, already made uneasy by electromagnetism, began to dissolve and change, both in its concepts and in the phenomena with which it began to work.

Electricity can still be directly experienced as a force, even if it cannot be adequately understood with concepts taken from familiar experience. (Words like 'potential', 'tension', 'current' and 'field' already point to a world of mobile active forces, very different from the world of classical physics with its solid objects moving in a secure three-dimensional space). But the radiations of the atomic world are more hidden. As with Edison's light bulb, they emerged into direct physical appearance as a new light—but a light of terrifying intensity and power that spread across the desert of New Mexico in July 1945 when the first experimental atomic weapon was detonated. For those present, the light indeed signified the dawn of a 'new age', the birth of a death-bringing light. One of the most remarkable stories of this moment is the experience of Robert Oppenheimer, the scientific director of the project*. He was in a bunker observing the fireball

* Described by Robert Jungk in *Brighter than a Thousand Suns* (Gollancz).

spread across the desert. A phrase from the Bhagavad Gita came into his mind: "I am become Death, the shatterer of worlds". I shall return to this story later.

A direct and tragic experience of the death-bringing qualities of nuclear radiations had occurred earlier in the development programme. Louis Slotin, one of the physicists at work in Los Alamos, made a mistake with two hemispheres of uranium. A brilliant blue light shone out before he tore them apart. He felt nothing, but died of 'radiation sickness' in great agony nine days later. The new age of physics has led us into an encounter with forces which we cannot perceive directly, but which can work into the life processes of our bodies like a kind of poison.

These events have been accompanied by profound changes in scientific theory, and in the idea of science itself. The first pictures of the hidden atomic world were modelled from classical physics: particles in orbit round a nucleus, like planets round a sun. But in the first part of the century, Einstein began to conceive matter as a manifestation of energy, its solidity transmuted into force. And the 'models' of atomic structure, and more recently of the structure of 'fundamental particles' themselves, have gradually ceased to bear any resemblance to phenomena of the familiar physical world. Capra describes some of these concepts in his book. We are led into a world of elaborately interwoven patterns and fields of energies.

But equally far-reaching is the realisation that the relation of the scientist to his work can no longer be conceived as it was. The classical physicist believed himself to be a 'detached observer', an 'onlooker' at events taking place quite independently of his own thoughts, feelings and intentions. His aim was 'objectivity' and he produced a science of 'objects', of bodies moving independently in otherwise empty space. Then the 1920s brought what is often called the 'revolution in physics'. This was much more than a matter of making some new discoveries or propounding some new theories. One of the most significant aspects of this revolution is the 'indeterminacy principle' propounded by Werner Heisenberg (and independently, and in a slightly different form, by Erwin Schroedinger). I will only paraphrase it, rather loosely, here: It can be seen as a consequence of a science which was no longer an 'onlooker' at perceptible phenomena, but which was learning to manipulate 'occult' forces and

energies. So physical science was becoming dominated by experiment, using increasingly elaborate machines and instruments; and the *theories* of science were becoming mathematical tools which allow the machines to be built and the experiments to be performed. The detached observer was being replaced by the manipulator of hidden forces. The results are a consequence of these manipulations.

Thus the sub-atomic world cannot be described separately from the experiments through which it becomes manifest, nor from the theories which shape the experiments. In the 1920s, some experiments were suggesting that the world within matter should be imagined as wave-like; others were suggesting it should be pictured as corpuscular. Heisenberg made it clear that we must cease to ask what this world is like *independent of how we imagine it*, since we can only know the experimental consequences of how we conceive it. The famous dichotomy between mind and matter, observer and observed, subject and object, propounded philosophically by Descartes in 1637, and forming the habitual basis for scientific thought ever since, was thrown into question. In some way, the physicist is no longer a detached observer, but a *participant* in the unfolding drama of sub-atomic physics.

* * *

It is an extraordinary journey, which is still far from concluded. What is its appeal for the spiritual new age movements? What resemblances does Capra find between the new physics and ancient spiritual traditions? Principally the fact that solid matter has been replaced by interweaving patterns of energies, and that the human being is no longer a detached observer, but *participates* in these patterns. Yet the comparisons remain rather superficial. As a conceptual world, pure physics may seem to be describing harmonies and patterns similar to those of certain forms of spiritual experience. But as phenomena, the forces released by the new physics are cold and terrifying. In no way do they speak to us of the spiritual home from which we have come, and into which we shall pass at death.

To explore further, we must look more deeply into the inner experiences out of which science has emerged. As a basis for this exploration, I want to include here several passages from the very last letter written by Rudolf Steiner to the members of the

Anthroposophical Society, which was published after his death, and bears directly on our theme*.

The first part of the letter indicates how the soul lives as will unconsciously connected with the forces at work in the physical body: *'Man connects himself with certain earthly forces, in that he gives his body its right orientation within them. He learns to stand and walk upright; he learns to place himself with arms and hands into the equilibrium of earthly forces.'*

Now these are not forces working inward from the Cosmos. They are forces of a purely earthly nature.

In reality, nothing that man experiences is an abstraction. He only fails to perceive whence it is that an experience comes to him; and thus he turns ideas about realities into abstractions. He speaks of the laws of mechanics. He thinks he has abstracted them from the connections and relationships of nature. But this is not the case. All that man experiences in his soul by way of purely mechanical laws, has been discovered inwardly through his relationship of orientation to the earthly world (in standing, walking etc.) By far the greater part of that which works in modern civilisation through technical science and industry—wherein the life of man is so intensely woven—is not nature at all, but sub-nature. It is a world which emancipates itself from nature—emancipates itself in a downward direction. . . . Man needed this relation to the purely earthly for the unfolding of his Spiritual Soul. Thus in the most recent times there has arisen a strong tendency to realise in all things, and even in the life of action, this element into which man must enter for his evolution. Entering the purely earthly element, he encounters the Ahrimanic realm. With his own being he must now acquire a right relation to the Ahrimanic.

But in the age of technical science, the possibility of finding a true relationship to the Ahrimanic civilisation has escaped man. He must find the strength, the inner force of knowledge, in order not to be overcome by Ahriman in this technical civilisation. He must understand sub-nature for what it really is. This he can only do if he rises, in spiritual knowledge, at least as far into extra-earthly super-nature as he has descended, in technical sciences, into sub-nature. The age requires a knowledge transcending nature, because in its inner life

* Anthroposophical Leading Thoughts. Letter of 12 April 1925. (Rudolf Steiner Press).

it must come to grips with a life-content which has sunk far beneath nature—a life content whose influence is perilous. . . . There are very few as yet who even feel the greatness of the spiritual tasks approaching man in this direction. Electricity, for instance, celebrated since its discovery as the very soul of nature's existence, must be recognised in its true character—in its peculiar power of leading down from nature to sub-nature. Only man himself must beware lest he slide downwards with it. . . ."

I have quoted this letter at length, because it raises several questions we must pursue further: That we meet the purely earthly realm inwardly when we learn to walk; that electricity leads into 'sub-nature'; and that to deal rightly with sub-nature, we must achieve an equivalent knowledge of 'super-nature'.

In the first paragraphs of the letter, Steiner also refers to the 'laws and processes of nature as they work in colour, sound etc.'. These laws, he says, have a cosmic, not a terrestrial origin. The mechanical laws alone are purely terrestrial. These remarks, which are extremely condensed and aphoristic, point back to the origins of classical physics, and particularly to Galileo. He distinguished the 'secondary qualities' perceived by our senses—colour, warmth, sound, taste, smell—from the 'primary' qualities of mass, motion, position, etc. which can be subjected to calculation. Only these, Galileo believed, can be regarded as real properties of 'external bodies'. He thus eliminated a good deal of ordinary human experience from the purview of science. Yet he does not seem to have realised that the primary qualities also derive from sense experiences, notably from those senses that bring us awareness of our own bodies: Touch, movement, balance, and the generalised somatic awareness which makes up the 'body schema'. These senses enable us to know directly the position and movement of our physical organism in three dimensional space. Without these senses, we could not learn to stand and walk, nor develop a science of bodies.

We are also now much more aware than was Galileo that we 'know' a good deal of classical physics intuitively, long before we can grasp it abstractly. We learn it empirically in early childhood. Two boys on a see-saw are exploiting laws of leverage long before they can understand how to calculate how far from the fulcrum the fat boy should be positioned in order to balance the thin one. As we learn to

walk, run, tie shoe-laces, climb trees, manipulate sand and water and dough, we are acquiring an intimate practical experience of the purely physical world.

Such an experience, of course, has been part of human life for thousands of years. We can well understand that in standing upright, as Steiner says, we begin to meet the realm of mechanical forces. But why was physics not born in conceptual form much earlier? The mathematics used by Galileo would have been perfectly comprehensible to the Greeks. So why did they not anticipate him? It is clear that one major obstacle was how to think about moving bodies. The movements of the planets or of falling stones were discussed in terms of our own experience of movement. We move because we will it, or desire to reach some goal. So it seemed that all moving bodies in nature must be moved by beings, or by their own desires. Not until Galileo was the idea conceived of an inanimate body in motion without an immediate mover.

This points clearly to a changed awareness of the body by the soul. The formulation of abstract laws of motion depends on a capacity for a detached relationship to the experience of movement in one's own body, so that the body itself can begin to be conceived as a *thing*. Contemporary with Galileo came the first systematic dissections of the body in medical schools in Padua. Long before this, armies had had surgeons—usually conscripted butchers—who had a detailed practical grasp of human anatomy. But a detached scientific study of the corpse (although anticipated by Leonardo da Vinci) was an achievement of the sixteenth century.

Steiner described these developments as manifestations of a new quality of consciousness—the Consciousness or Spiritual Soul. It awoke when the human soul met inwardly for the first time, as a deep but almost unconscious experience, that aspect of the body which is truly inanimate—the skeleton, constructed as it is from hard, crystalline and mineral substance. In Greek times, the soul had drawn from experiences of the life (or etheric) body. Greek philosophy participates, so to speak, in this life. Abstract science is born only when the soul can draw into consciousness its inner encounter with that realm of nature which is 'abstracted' from life, the mineral realm where 'detachment' is at home. (A living plant cannot be detached from its soil; a stone is indifferent).

This is soon reflected in philosophy. With Descartes, the first truly abstract thought begins. Mind is explicitly detached from matter. This opens the way to seeing the body as a mechanism. The Renaissance was much preoccupied with imaginations of death and the skeleton, and of automata.

We cannot prove that the birth of mechanistic science awoke, historically, through a deeper incarnation of the soul, an inner encounter with the skeleton. But once we recognise that we have direct sense perceptions of our bodies as objects—as masses moving in space—we can begin to realise that the beginnings of modern science must have depended on a new capacity to draw into consciousness the experiences of the senses concerned. It is then not surprising that classical physics should be essentially a science of bodies—inanimate bodies moving in impersonal space. From such a physics, the idea of a universe consisting of 'fundamental particles' emerges inevitably.

The period from the 15th-19th centuries is the time of our deepest inner entanglement in the purely physical realm, especially as regards developing forms of thought. But during the 19th century, a mysterious, though mainly unconscious, process begins, which Steiner calls "crossing the Threshold". It is essentially the same Threshold we cross at death—and the symptoms include the beginnings of a looser connection of the soul with the body. We can see many cultural symptoms of this. In art, the world of solid realism is quite rapidly replaced by attempts to paint forces rather than things: Turner, a master of realism at the start of his career, gradually dissolved his landscapes into pure colour. Soon the Impressionists began to try to paint the pure laws behind the surfaces of the world; the Expressionists delve within, bringing to the surface buried and dynamic levels of inner life into which psychoanalysis is also trying to explore.

This is also the time, as has already been described, when the solid materialism of science begins to dissolve into a world of hidden forces and activities, when even space and time begin to lose their fixed and stable character. Here, too, we must ask whether we are looking at straightforward intellectual and experimental discovery, or at expressions of deeper changes in consciousness, as Steiner maintains.

All around us, in the twentieth century, we can also see

manifestations of a search for a world of more living qualities, for that faculty of Imagination which will reveal the living formative elemental realm of the etheric or life forces, the realm of "super-nature". This realm, as Steiner describes it, is one of constant change and activity. It is also a realm in which there is no separateness, no possibility of detachment. All is interconnected. There is a reflection of this world in our dreams, where we do not usually feel detached, but are swept along by the tide of images and feelings. The current interest in dreams, mythology, in the experiences of schizophrenia, and in older cosmologies, reveal a dawning awareness of a region which is now nearer to the surface of consciousness than it was in the 19th century. Some sense of this realm lives, widespread but just below the surface, in the language and interests of many 'new age' movements.

But we can also recognise how, as the soul is a little freed into the world of life forces lying 'above' the physical, where it is a participant, not an onlooker, it can also reach down, below the physical, into a realm which, in Rudolf Steiner's words, 'emancipates itself in a downward direction'. Steiner did not refer explicitly to this realm very often. But in a reply to questions after his lecture on *The Etherisation of the Blood**, he does describe a realm of 'fallen' ethers, and refers to electricity as "fallen light ether".

We should thus expect the world into which nuclear physics is penetrating to have certain features in common with the 'unfallen' etheric world—notably 'constant activity' and 'interconnectedness'. We should also expect to be related to it not as onlookers but as participants, as Heisenberg showed. The 'resemblances' discovered by Capra to forms of spiritual experience become comprehensible, but acquire a different and more problematic aspect. It may be that Capra has had authentic glimpses of the realm of 'super-nature'—a 'dance' of constant harmonious activity. But the interpretation of such experience as another aspect of sub-atomic physics could prove dangerously misleading. A good deal will come to depend on whether we identify nuclear forces with super-nature, or see them as belonging to a world which is a sub-earthly reflection of the world of cosmic life, a realm in which the forces at work have qualities of anti-life.

We must then ask what determines the nature and degree of our

* Basel October 1st 1911.

participation in sub-nature. If classical physics is a consequence of a new inner power to bring up into consciousness deep inner experiences of mechanical forces at work in the physical world, so the birth of the new physics must point to a capacity to bring to consciousness experiences which lie *below* the Threshold.

In a curious way, science itself has begun to become aware of this, in its descriptions of its own methods. Classical physics is abstracted from familiar experience. But electricity made it necessary to picture forces for which we have no sense organs. Such pictures can be shaped into tools with which we operate in hidden realms of nature. But where do the pictures come from? During the nineteenth century, scientists began to put increasing emphasis on the role of 'hypothesis'. In this century, the most generally accepted formal description of the scientific method starts not with observation, but with what is essentially an act of imagination, the formulation of a hypothesis which is to be tested by experiment.

It is well known that crucial hypotheses often appear unbidden in the mind, emerging from the unconscious like genies out of a bottle. Once out, they can't be put back again. But this means that science can no longer be described as a purely 'rational' activity. It depends on the 'unconscious'—a realm which a writer on psychoanalysis once called *The Savage and Beautiful Country*.*

It is, on the face of it, very curious that we can imagine things which turn out to have some direct relation to hidden realities of nature (or sub-nature). Yet it is not so odd if we follow what is really implied by some of the ideas of psychoanalysis, namely that in our unconscious we participate both in a personal and in a more universal realm of nature forces. If we begin to take this seriously, the implications for science are considerable. Since Descartes conceived the detached observer, a scientist's personal life has seemed to have little relevance to his science. If you imagine yourself outside the universe looking in, what is at work in your personal soul will seem quite irrelevant to what is going on in the world you are observing. To undergo a scientific discipline, it is in no way necessary to follow a moral discipline.

This is not to say that science does not include a certain code of

*See the book thus entitled, by Alan McGlashan (Chatto and Windus).

conduct: It is generally agreed that you must not fake results or steal those of others; you must publish truthful accounts of your work, and be prepared to be proved wrong with a good grace. But as long as these commandments are observed at work, your moral life in other spheres is regarded as irrelevant.

It was not so with the spiritual disciplines which preceded those of science. Pathanjali, in his *Aphorisms of Yoga*, is emphatic that pupils must *begin* with Yama—the overcoming of violence, theft, covetousness, lying, incontinence. This is equivalent to Steiner's equally emphatic advice that any step in spiritual awareness should be accompanied by three steps of moral progress. In the past, a spiritual path was often supported by the discipline of a religious order. Much of Steiner's work in this field consists of advice for an equivalent ordering of personal life which the individual will need to attempt for himself. What is the reason for all this?

Quite simply, it is because, as we cross the Threshold, the distinction between personal soul realities and world realities ceases to be clear-cut. We become participants, not onlookers, and what we are as human beings becomes part of what we behold. This is already obvious in dreams: Intimations of archetypal realities are entangled with dramas generated by our own 'hang-ups' and even by indigestion from last night's supper.

As long as science was working with the purely physical, and concepts were reflections of this realm of detached reality, the scientist's soul could function as a mirror, cool, clear, immobile. But the need to grapple with more 'occult' forces summons an activity of fantasy from below the mirror. Here we have to look more deeply at certain rooted but hardly conscious habits of mind.

If there is one habit universally cultivated in science, it is *reductionism*. An automatic response to any puzzling phenomenon is to take it apart and seek simpler elements. To the living world, this brings death. Nuclear physics, with its expectations of fundamental particles and its atom-smashing machines, entails an intensive practice of the reductionist habit. Habits have their basis not in the physical but in the etheric body. Here we are also participants in a wider 'unconscious' world. Every deeper habit of soul brings a relationship to the beings and forces of this world.

There is a dramatic pointer to this in the story told of Robert

Oppenheimer which I mentioned above. The phrase "I am become Death" is not the language of the detached observer, but of participation. We might imagine this phrase expanded: "In my thinking, I have practiced imagining the sub-physical world in terms of disintegration and death. I have *become* death in unconscious realms of my soul, whence I draw my hypotheses. Can I wonder that I have thereby offered beings, whose activities and nature are to bring death and destruction, an invitation to embody themselves, with the help of my imagination, into the experiments and devices which give them entry into the physical world?"

Does this seem far-fetched? Only as long as we persist with the myth of the detached observer, and the conviction that the inner life of human beings exists quite apart from the life of the universe. Steiner once attributed to science a certain laziness of soul. We allow ourselves to dream our way into the world 'behind' nature. So we hand over to a play of fantasy thrown up from parts of ourselves where we are not properly conscious (and can therefore not be properly responsible). Here, where we are still very much unredeemed beings, we can be open to promptings of Ahrimanic beings in whose world, at these levels, we also participate.

Perhaps this can go some way towards understanding the questions raised by Capra's book, and to offer a different way of seeing the 'resemblances' between the new physics and the spiritual interests of the 'new age' movements. When Steiner wrote of the great tasks unfolding for us in these developments, he emphasised that we would not be able to cope adequately with sub-nature unless we could also ascend in awareness to discover the realities of 'super-nature'—to begin with, the world where the upbuilding, life or 'etheric' forces are at home.

To explore the way into this realm for science would need another essay. I must confine myself to a few general remarks. The issue centres on the development and use of our own faculties, notably the faculty of imagination. If the habit of reductionism leads us into sub-nature, how are we to school our imaginations towards 'super-nature'?

As we have seen, the way we experience nature is at present dominated by thought-forms which are themselves shaped by our perceptions of our own physical bodies as physical objects in space,

mediated by the senses of touch, balance, movement etc. So when we look at the surrounding world, we see separate objects in space—trees, rocks, animals. We feel ourselves to be looking *at* the world, and thinking *about* the 'objects' it contains.

It is not too difficult to notice that these concepts are simply not appropriate for a lot of what we see in nature. The whole plant kingdom cannot be adequately understood as a collection of objects, for much of it appears and disappears with the seasons. This kingdom of nature invites us, not to look *at* it and think *about* it, but to think *with* it (and perhaps also *feel* with it: the colours and scents of a rose are as much revelations of its nature as its form and growth). The plant world asks for a schooling of the imagination not towards 'objectivity' (the grasping of objects), but towards participatory movement (thinking with *processes*). In an elementary way, we can all quite easily follow the development of a plant *in time*, and make one of Goethe's first discoveries, the rhythms of expansion and contraction that run as organic law through plant growth.

We can also notice that these processes are linked with processes in the *whole surroundings*—the changing seasons, the rhythms of light and dark, warmth and cold. Here we can take seriously the use of those senses which reveal what Galileo categorised as secondary qualities having no real existence. Possibilities of conscious participation in nature are immediately at hand, without demanding special states of awareness, or a plunge into our personal sub-conscious. If we attend in the right way, we can see all around us in the manifestations of life, a realm whose reality is to be found in constant activity, in wisely organised harmonious rhythm, in interconnectedness. Nature herself offers us the schooling for those faculties which are available, still mainly undisciplined, as fantasy and imagination, but which are the germs of new, entirely 'scientific' (i.e. knowledge-bringing) faculties for the future.

To attend properly to nature in growth and movement, we have to learn to keep our attentiveness clear of all the images, associations, random thoughts and feelings, which bubble up inwardly out of memory and less conscious personal realms. Anyone who tries to practice a clear and open living with the processes of nature will find himself often thrown back into an inner struggle with prejudice, wishful thinking, a disordered feeling and will. Once any regular

attempt is made to think *with* nature, the need for an inner 'Yama' to accompany this 'Yoga' becomes immediately clear.

But if we can in effect continue what was the original way of science, and ask nature to be our teacher, we shall begin to realise that we are being invited to follow a path which leads in the opposite direction from reductionism. Any vivid and clear following of the emergence of leaves and flowers in spring and summer can only bring a sense of a mystery, of an invisible realm with which we live inwardly, though not yet fully awake, as we follow what is happening. It becomes obvious that we shall not understand the plants by looking into their constituents as objects. They are born out of an invisible reality in which the whole plant world, the life of the whole planet, exists as a living dynamic unity. We can begin to realise that this world of life is itself an invitation to seek further, not for fundamental particles, but for fundamental *Beings* whose living activities we are beginning to recognise.

Such a relationship to nature we actually practice, more or less instinctively, when we meet other *human* beings. If we enter a room in which someone has lived, we look at the arrangement of the objects in it as a consequence of how a person *lives*. We want to meet the living being. We experience another person at first as a living moving picture, dressed in certain colours, with certain features, moving around in a characteristic way. So we want to go further and meet a deeper expression of the being: We want to open a conversation. So we embark on a path of knowledge which calls on new faculties in ourselves at each step: We look *at* the objects in the room; we 'think with' the living appearance, and 'listen into' the living language.

The few centuries in which science has practiced a 'detached' relationship to nature have suppressed any expectation that our journey of knowledge could lead towards meeting a being or beings. Nature has no face for us, no expression of any inner reality other than the impersonal entities and forces imagined along the reductionist road. But thinking *with* nature, with the rhythms of growth and the seasons, brings a different experience. It is a first step towards 'super-nature'. We can begin to look at physical nature as the completed work of a creative spiritual world, and to seek for a realm above the physical, a world of constant living activity, which we can know as the

working of spiritual beings in harmony with the spiritual worlds out of which we ourselves are born.

Thinking *with* nature demands a definite effort, a summoning of more vigorous inner life. In contrast, the way into sub-nature has a curious passivity. First, a looking *at* the world, then withdrawing into mere reflection. Soon, in a kind of dream, 'hypotheses' may surface from unconscious depths. Without an inner activity to awaken a free and directed attentiveness, guided by the real phenomena of nature, we cannot expect to distinguish clearly the world of super-nature from its sub-earthly reflections.

It is evident that there is today a dawning awareness of realms of reality beyond the purely physical, especially among 'new age' spiritual movements, but they are still approached in a kind of dream. It is in the need for an awakening that we can begin to hear the voice of a great Being: Rudolf Steiner spoke often of the urgent need to hear this Being if we are to grasp the essential tasks of the new age. We need to hear the voice of Michael, who since the last part of the nineteenth century has become the guiding spirit of the times. He took office, according to Rudolf Steiner, in the very year that Edison's new but sub-earthly lights began to shine. Michael is the Archangel of the sun. His light can only shine into the soul that makes its own free effort to awaken to the world, to think *with* the world. Such an awakening reveals nature as the veil of a mystery, and the earth as the temple where we can tread a free path of knowledge.

Michael has traditionally been pictured with the dragon beneath his feet. There is today little sense of triumph and excitement about the advances of science and technology, and a growing unease and even fear at the forces we are releasing into our midst. A particular dread surrounds the forces of nuclear energy, which speak much more immediately of the world of the dragon than of a world of heavenly harmony. But it is part of the new age, of the crossing of the Threshold, that we must also begin to look into sub-nature. The great question is whether we can adequately understand what we see, and find the strength to meet it. This insight, and this strength cannot be found within sub-nature itself. But they are offered by Michael, who is also the Archangel of courage, if we will wake up to see the living questions put by nature herself, and seek the living answers in the living thoughts these questions awaken in our souls.

ART FOR WHOSE SAKE?

CHARLES DAVY

POETRY has always been the least useful of the arts, but until quite recent times it never had to justify its existence. In England it not only triumphed on the Elizabethan stage; it was taken for granted as a natural means of personal expression and confession, both in high circles and in its popular form of folksongs and ballads. No-one was impelled to ask—or at least not publicly—what is poetry *for*?

I want to look at some of the answers given to this question since it began to be asked in England, and how it might be answered in the future.

Exactly when it was first asked may be unknown, but we can hear it plainly voiced in the new industrial society that grew up in England during the early part of the 19th century under the joint stimulus of the industrial revolution and Newtonian science. It was a society marked by prodigious practical achievements, a vast increase in the production of wealth, the rise of a prosperous middleclass, and hideous contrasts between rich and poor. Its characteristic social philosophy was Utilitarianism, as expounded by Jeremy Bentham, whose "calculus of happiness" may have owed something to the influence of Newtonian science. I am not concerned here with Utilitarianism itself, but with a pronouncement by Jeremy Bentham in a book published in 1825. "Between poetry and truth," he declared firmly, "there is a natural opposition . . . The poet always stands in need of something false. When he pretends to lay his foundations in truth, the ornaments of his structure are fictions: his business consists in stimulating our passions and exciting our prejudices. Truth, exactitude of every kind, is fatal to poetry".

This is an honest opinion that may be reasonably held by anyone who is not responsive to poetry, and Bentham would probably have found many people ready to agree with him if he had taken an opinion poll. He would have found many more who never thought about poetry and had never read any, unless some had been forced on them at school. If a self-made industrialist at that time had been asked,

"What is poetry for?", he might have replied, if he were given to blunt speech, "Good for nowt, I reckon—who needs it?"

Bentham, however, went further; he condemned poetry for its inherent falsity, rather as an atheist might condemn the Book of Common Prayer. Like many other people in intellectual circles at that time, he had been impressed by the power of Newtonian science, both as a system of thought and as an aid to technical progress. And this way of thinking, in terms of rigid concepts and strict argument, is essential for science, but anyone deeply imbued with it will be inclined to regard poetry as an artificial elaboration of what could be better said, if worth saying at all, in plain prose.

The poets of the so-called Romantic Revival in England were contemporaries of Bentham. They felt out of tune with the new industrial society that was growing up around them, while Keats and Wordsworth—but not Shelley, who was in love with science—feared that the new "analytical philosophy" would discredit romance and take the poetry out of life. Keats feared that science would "unweave the rainbow" and "conquer all mysteries by rod and line". Wordsworth saw the scientist as

One that would peep and botanise
Upon his mother's grave.

Coleridge was the only one of the Romantics who understood scientific thinking and tried to come to grips with it, but his endeavours to establish Imagination as a valid way to truth and knowledge never quite came to fruition. As Owen Barfield wrote a good many years ago, the Romantic poets never asked, "*In what way is Imagination true?*"

The Romantics were, of course, preceded, but not influenced, by the prophetic voice of William Blake, whose indictment of "Newton's sleep" and the "dark satanic mills" went unheeded then, but to us comes through loud and clear.*

* Some scholars have suggested that this famous phrase, "dark satanic mills", may refer to universities and other places of higher education, for they doubt whether in London or Sussex Blake would have seen many marks of industrial development. But the Albion flour mill, with its grinding gear, was set up in London in 1786 and became one of the sights of the town. Various passages in the Prophetic Books show also that Blake was well aware, if not always accurately, of textile mills and other such products of the industrial revolution in its early days. Perhaps Blake had in mind both the grinding-wheels of the mills and their counterpart in soul-crushing forms of education.

By about 1830 the Romantic Revival had faded out. Keats and Shelley had died young; Coleridge died in 1834; Wordsworth retired into a conservative old age, having died as a poet some while before. Not many more protests against industrial society or the anti-poetic influence of Newtonian science came from poets. The outstanding writers who attacked the ethos of the age—Matthew Arnold, Carlyle, Ruskin—did so mostly in prose.

Things went differently in France, and it is to France, the France of the Second Empire, from 1852 onwards, that we must now turn for one answer to the question, What is poetry for?

* * *

The Second Empire was a period of lavish investment and rapidly increasing prosperity; *enrichissez vous*—get rich—was the cry, taken up by the Emperor Louis Napoleon himself. Urban society was dominated by the commercial values of a rising middle class, the bourgeoisie. But it was also a seminal period for a new kind of French poetry, Symbolism, which was to have a far-reaching influence on the poetry of other countries, including our own.*

Baudelaire's *Les Fleurs du Mal*, which established his reputation, was published in 1857, a date that can be taken as marking the birth of the Symbolist movement. It was never an organised movement, but it represented many of the younger poets who wished to assert their rejection of bourgeois society and to demonstrate their rejection both in their work and in their lives. They established the tradition of the bohemian poet (or painter) who would rather starve in a garret than compromise with the tastes and conventions of respectable society. Baudelaire himself, a highly gifted, tormented, mother-fixated man, a kind of Catholic in reverse, set out deliberately to shock the public—*épater le bourgeois*—but that was only the trivial side of his talent. Influenced rather strangely by Edgar Allen Poe, he sought to get away from the literal meaning of words and to use them symbolically, so as to convey suggestions, intimations, of a realm of ideal beauty that could be glimpsed only through the aesthetic

* "Symbolism enters German literature through Stefan George and Rilke, English through Yeats, Russian through Blok; and moves on to Latin America. Without this French movement there would have been no modern poetry as we know it to-day." J. B. Priestley, *Literature and Western Man* (Heinemann, 1960).

experience evoked by works of art. He thought of himself as a sacrificial victim, compelled to reject and to be rejected by society in order to fulfil his task. The celebrated phrase *poète maudit*—accursed or outcast poet—was coined later by Verlaine with reference to himself and Rimbaud, a supreme example of the type, but probably Baudelaire would have accepted it for himself. The symbolist line runs on through Verlaine and Rimbaud to Mallarmé and Paul Valéry, though Valéry, a scientifically minded philosopher as well as a poet, stood somewhat apart from it.

What was there new in Symbolist poetry? Not, of course, its use of symbolic language: there is plenty of that in familiar English poetry. When Blake writes

Ah, Sun-flower! weary of time,
Who countest the steps of the Sun,
Seeking after that sweet golden clime
Where the traveller's journey is done . . .

his sunflower is a symbolic image which has something to do with the passing of time and a desire to pass beyond time; though, like all genuine symbols, it is open to more than one interpretation. What was unusual about the French Symbolists is that they regarded the poetry which depends largely on symbolic images as the only real poetry, or at least as the only poetry they cared to write. And out of their practice they made a doctrine, adumbrated by Baudelaire and developed later by the high priest of the movement, Mallarmé.

Baudelaire declared that poetry has no other end but itself. Taken literally, this is not very enlightening, for a poet will not get far unless he has in mind some theme or subject other than that of simply writing poetry. The same could be said of a similar but more familiar phrase, "Art for art's sake", which in its original French form dates from the same period.* Both phrases are best regarded as assertions of independence. The implication is that poetry can open the door to a certain kind of aesthetic experience, and that, essentially, is what poetry is *for*. And if poetry is to pursue this purpose, it must be free from all other obligations. It must refuse to teach or to bind itself to any social cause; it must not even set out to communicate definite

* The Oxford Dictionary of Quotations gives this phrase as a translation of *Art pour l'Art* and attributes it to a French philosopher, Victor Cousin, eminent in his day, who is said to have used it during a lecture at the Sorbonne. He died in the same year as Baudelaire, 1867.

ideas. The Symbolists aimed at a poetry that would have on its readers an effect somewhat like that of music; probably they would have agreed with Pater's well-known dictum that "all art constantly aspires towards the condition of music", which can be taken to mean that the other arts would like to be able to do what music does—evoke an aesthetic response without having to drag in some scene or subject from the outer world. Thus Valéry dreamt of a "pure poetry" which would do just that, but he knew it could never be, for words, unlike music, denote something and cannot cast off this servitude. It was also Valéry who—probably intending to be provocative—once defined a poem as "a machine for creating the poetic state"—i.e. for evoking in the reader an aesthetic experience.

I think the Symbolist view of poetry can be regarded as a kind of secular mysticism, particularly in the case of Mallarmé, who had no religious belief—except his religious belief in poetry. After spending his working life as a teacher of English in French schools, unable to keep order and persecuted by his pupils, he was allowed to retire on pension at the age of 52, only four years before his early death in 1898. He and his wife had lived for many years in a Paris flat, 87 rue de Rome, and it was here on Tuesday evenings that the younger poets and writers of the time came regularly for conversation at the feet of the Master.

No record of Mallarmé's conversation has come my way, except for a well-known remark to his friend Degas, who had been taking time from painting to write poetry and complained that he found it very difficult, although he had plenty of ideas. "Poetry, my dear Degas", said Mallarmé, "is not made with ideas but with words".

This may have been largely true of Mallarmé's poetry, but obviously it is not generally true: both ideas and the choice of words go into the writing of a lot of good poetry and contribute jointly to its final effect. But a clarifying distinction can be drawn—though it will never be clear-cut—between poems in which ideas predominate and poems more concerned with aesthetic impressions. These are merely convenient labels; a poem of either kind will almost always include some other elements—personal feelings, recollections, descriptions, narrative. The distinction depends on whether the prevailing tone is intellectual or aesthetic, and also on the working methods of poets.

In the first case, the poet will usually start with some fairly definite ideas, thoughts, reflections, which seem to call for expression in verse. If he can make them more vivid, more pointed, more effective as communication than they would be in prose, his use of verse will be justified. His poem may well have some aesthetic qualities, but the ideas will be the main thing.

In the second case, the poet will often start with some kind of aesthetic intimation, a phrase, an image, or even simply a rhythm. Whatever it is, it will rise unbidden, perhaps with a faint stir of emotion, into his consciousness, as though asking to be worked on. At this stage he may not know at all clearly what the poem is going to be about.* Its purport will build up gradually in his mind, one image perhaps leading to another, until he comes to see what he is trying to say. Thoughts, ideas, reflections may all enter into the poem, but its main concern will be to seize and express the primary intimation that set it going.

In the first case, the writing of the poem will be mainly a conscious process, though promptings from the unconscious will certainly come into it. In the second case, the unconscious will be the originating source of the poem, but a great deal of conscious work will often be required to get it into an effective final shape.

Mallarmé's main purpose, obviously, was not to communicate ideas but to evoke an aesthetic response. Here he owed something to Baudelaire, whose poems seem to have come to him as a revelation of what poetry can do. In France he has always had a circle of devoted readers, although most of the poems of his maturity are difficult and a few have continued to baffle his interpreters. One reason for this may have been a wish to discourage his readers from looking to his poetry for immediately intelligible ideas. He wanted them to approach it rather as if they were listening to music, ready to accept its evocative power.

Some indications of what the writing of poetry meant to Mallarmé can be gleaned from his occasional prose writings, though at times they are almost as baffling as his verse. If, he says, a "pure work" could be written, the poet would "cede the initiative to words", which come before his inward sight as dynamic entities, catching fire by

* See, inter alia, Stephen Spender, *The Making of a Poem* (Hamish Hamilton, 1955).



Mallarmé by Picasso

reflection from one another, "like a trail of jewel flashes", and out of this coruscation a poem would be born. But a pure work never can be written because of what Mallarmé called *le hasard*—the recalcitrance of words, so that a word required for its meaning may have the wrong sound, and vice versa.

Elsewhere Mallarmé speaks in more practical terms of the poet's task. He should never set out to describe pictorially anything in the outer world—that would be an aesthetic error. If, for example, he is writing about a forest, he will not describe it literally, but will try to suggest its frightening atmosphere, or the "mute thunder" of its rustling leaves. That was an accepted Symbolist doctrine, stemming from Baudelaire.

In another passage Mallarmé goes beyond this consensus and speaks about the power of poetry in a more personal vein. As far as I can follow him—not very far—he is saying that if the poet achieves "an exact ordering of images", his contemplation of them and their dynamic tensions will open his inner eye to something beyond them, a "third aspect" which arises from them and is "revealed to divination". If, for example, he is writing about a flower, its image will give way to the "pure idea" (*la notion pure*) which the flower embodies and represents.

How far does Mallarmé's experience of poetry accord with that of ordinary readers? Here, everyone can speak only for himself.

For me, many short lyrical poems, and certain passages, or even single lines in longer poems, bring about a brief heightening and illumination of consciousness. This effect springs from the word-pattern, the Gestalt, of the poem or passage. The sounds and rhythms of the words, as well as their meaning, come into it, and so may images evoked by the words or drawn up by association from the unconscious. One can call this an aesthetic experience, for it derives from the artistic form and pattern of the poem, but it remains focused on the content of the poem, its subject or the scene it describes, and for a moment this flashes up transfigured before the inward eye. Mallarmé, by contrast, seems to move away from the visible world towards a kind of Platonic idealism, though I don't know that he ever gave it a philosophical name.

Now we must turn back to the time when Mallarmé was living at Tournon as a young man in his early twenties, for the strange

experiences he then underwent seem to have profoundly influenced his whole subsequent attitude towards poetry.

"For the past month", he wrote to Henri Cazalis, "I have been among the purest glaciers of the Aesthetic . . . You cannot imagine into what lucid altitudes I am venturing". Nine months later: "I have made a sufficiently long descent into the Void to be able to speak with certainty. There is nothing but Beauty—and it has only one perfect expression: poetry." A year later, to François Coppée: "And now, having arrived at the horrible vision of a pure work, I have almost lost my reason and the meanings of the most familiar words". He adds that after all this he felt so estranged from himself that he was able to recover a sense of personal identity only by looking at his face in a mirror, or "I would have become the Void".

He recovered from this *crise de Tournon*, as it has been called, and as far as I know it never recurred. Its lasting effect may have been to confirm his single-minded faith in poetry, for he had convinced himself that it offered the only solace for mankind, the only refuge from the engulfing Void.

Throughout his later life Mallarmé pondered a strange project which he likened to the "great work" of the alchemists. It was the production of a Book—whether to be written by himself or by gathering the quintessence of poetry from all periods has never been clear—which would exemplify the regeneration of language and provide, as he wrote to Verlaine, "the orphic explanation of the world". No one can be sure what he meant, but he seems to have thought of the Book as a ritual text that could be read aloud and would illuminate some of its hearers.

At this point anyone who is inclined to regard Mallarmé as a monomaniac or even a megalomaniac should remember that his private life was modest and blameless, and that he gained the lasting respect and affection of many of the younger poets of his time. He was for them a father-figure, devoted to ideals which they at least partly shared, but by all accounts he never sought to impose his authority on them.

But still, why spend so much time on a French writer whose poems and essays are too specialised and difficult for most English readers? Well, the Symbolist movement, which culminated in Mallarmé, came to have a determining influence on the course of English poetry just

before and soon after the first World War: we will come to that. But the first reason I would give for paying attention here to Mallarmé is quite different: it relates to his Tournon crisis.

When Mallarmé was writing to one or two friends about these experiences, he may have romanticised them to some extent—who could resist such a splendid phrase as "the purest glaciers of the Aesthetic"? But he wrote briefly, without elaboration, and I think they were real experiences that left an enduring mark upon him. He may have been drawn into them, and out of himself, by concentrating on the "exact ordering of images" in some poem he had written or was writing, and then on the "third aspect", the *notion pure*, that arose from them and replaced them. I think it is possible (though outside my own experience) for a person to bring before his inner vision a pure idea which normally exists only as a concept, something that can be thought about but not normally *seen*. I can imagine a mathematician having this vision of, say, the essence of the binomial theorem. If such a person is, as Mallarmé was, both a highly gifted poet and an atheist, his vision may be of a pure cold beauty in the midst of a vast nothingness, the Void. And he may fear that if he were to lose control—if he found himself unable to return to the shelter of his physical body—the Void would swallow him up, with loss of his sanity or his life.

However this may be, Mallarmé's account of his Tournon experience, "there is nothing but Beauty and it has only one perfect expression, poetry"—seems to me to illustrate very clearly a particular characteristic of our epoch: the tendency of religion, science and the arts, having once been closely related, to diverge into specialities. Mallarmé took little interest in science and had no religion in the usual sense: he was a specialist in the aesthetics of poetry, and the same kind of inclination to withdraw into an aesthetic enclave affected all the Symbolist poets more or less.*

As we have seen, a similar tendency arose in early 19th century England, where the Romantic poets felt alienated both from Newtonian science and from the mainstream of social life. It took a

* Mallarmé often listened to music, but he never wavered in his conviction that poetry is the supreme form of art. When he heard that Debussy was writing an orchestral work based on his eclogue, *l'Après-midi d'un Faune*, he murmured, "I thought I had made music of it myself".

little longer for poetry and religion to fall apart, but we can see it happening in the sad agnosticism of Matthew Arnold and in the endeavours of Tennyson to extract some consolation from his religious doubts.

Those are observable symptoms of divergence. But underlying and promoting it was something not directly observable—the evolution of human consciousness, and in particular the effects of the new mode of consciousness which began to emerge in Western Europe towards the close of the 15th century, near the beginning of our epoch—the epoch called by Rudolf Steiner the epoch of the Consciousness Soul.

This new mode of consciousness, often known as the onlooker consciousness, came most strongly to expression first in England. It was marked by an enhancement of individual self-consciousness, together with an insistent desire for individual freedom; by a new impulse to explore and investigate the world, far and near; and by a new capacity to stand apart from the world and to observe it objectively. Thus it made possible the rise of modern science, while through its stress on free individual enterprise it helped to establish in England a new kind of industrialised society.

The resulting conflicts between science and religion during the 19th century are familiar; the relation of the new science to the arts may be less obvious and I want to dwell on it for a moment.

The kind of science that existed during the Middle Ages was imbued with semi-mystical ideas, most evident among the alchemists and astrologers, and it was all related to an essentially religious world-picture, with the earth at its centre, surrounded by the music of the spheres. Its pictorial language was not far removed from the language of poetry and poets could make use of its ideas.

In our epoch, and quite early in it, all this was bound to change. Religion, science and the arts were coming down to earth, where the links that had held them together under the shelter of the sacred were no longer valid, and they no longer spoke the same language.

Modern science needs a language that is precise, unemotional, never ambiguous, never suggesting more than it says. By contrast, the language of poetry—or at least of most lyrical poetry—carries overtones; it calls up associations and symbolic images from the unconscious; it can make expressive use of ambiguities, not consciously intended, as Empson showed many years ago. Its essence

is that through its images, sounds and rhythms it communicates more than it says; hence it cannot be translated or paraphrased in prose without losing most of its poetic power.

Of course a poet can get to understand scientific language, but he will seldom find its austerity congenial. And of course there are scientists who like poetry and may even write it, at least while they are young, but generally they prefer music, which speaks a language of its own where no conflict with the language of science can arise.

Again, a scientist whose mind has been conditioned by years of scientific work may find that he is no longer responsive to the arts, though in youth he had taken pleasure in them. A well known example is that of Charles Darwin. Towards the end of his life he deplored his "curious" loss of "the higher aesthetic tastes". He had once delighted in poetry, music, paintings, but now they left him cold. Shakespeare bored him to tears; he had come to regard music as a distraction from his work. "If I had to live my life again", he wrote, "I would have made a rule to read some poetry and listen to some music at least once every week; for perhaps the parts of my brain now atrophied would thus have been kept active through use. The loss of these tastes is a loss of happiness."

On several occasions Rudolf Steiner spoke of this tendency. In a lecture given at Oslo on 18th May, 1923, he said: "During the recent materialistic age it was characteristic of those preoccupied with cognition that they gradually lost artistic sensibility. Acceptance of modern science means yielding to dead thoughts and looking for them in nature . . . The more one surrenders to purely abstract thoughts, dead thoughts, the more one becomes a stranger to art".

In thus diverging from one another, religion, science and the arts all suffered a loss, a deprivation of some kind. Science divorced from religion is easily tempted to assume that it has all the answers. If science and technology are pursued without any artistic feeling, they will have a brutalising effect, evident in some modern architecture, in some town and country planning and sometimes in the practice of medicine.

Religion needs science in the old sense of *scientia*, knowledge, but its fundamental tenets cannot be reconciled with the modern world-picture of a godless, meaningless universe. Christian writers who accept the main features of the scientific world-picture are generally

impelled to present religion as either concerned only with the inner life, the "God within", or mainly with good works and social reform. Religion and science will not come together again until a spiritual science is accepted as an authentic source of the knowledge that religion needs.

The close links between religion and the arts in the Middle Ages were loosened later on, when in our epoch new secular opportunities for the arts were opening up, but in this country most religious people—except for some austere dissenters—have always looked on the arts, especially music, as natural allies, though with a preference for their more conservative aspects.

Religion certainly needs the arts, but do the arts need religion? During the Middle Ages this was not in question, but today there are probably many artists—meaning all sorts of artists, including writers—who find satisfaction in their work and feel no need for religion. Nor is this feeling very surprising: dedication to any art is exacting, sometimes frustrating, fairly often rewarding. In the old language one might say that the Muse requires single-minded service, but she is not remote and inscrutable; there are times when she overshadows the artist and inspires him to produce work beyond his normal powers. But if an artist treats his work as a religion—though nowadays he would seldom put it like that—he may come to feel that its claims justify any demands he makes on other people or any lack of scruple in his behaviour towards them. A well-known portrayal of such an artist is that of the somewhat caricatured young painter, Louis Dubedat, in Shaw's *The Doctor's Dilemma*; actual examples are on record also in the lives of some artists—Wagner, for instance.

On all this one can have various thoughts. It may be that the lasting value of the work an artist gives to mankind outweighs his disregard of ordinary morality in his personal life. It may be that he could not otherwise have produced his work. This point of view was commended by Auden in his *New Year Letter* (1941), though whether he always held to it one cannot tell:

Great masters who have shown mankind
An order it has yet to find,
What if all pedants say of you
As personalities be true?

All the more honour to you then
If, weaker than some other men,
You had the courage that survives
Soiled, shabby, egotistic lives . . .

All I would say here is that there is a *tendency* for a dedicated artist to

treat other people either as material for his work or as acolytes who can be helpful to him personally. In fact, the "glaciers of the Aesthetic" are inhuman.

Mallarmé returned from these cold heights and pursued his modest way of life without making undue demands on anyone. But there was a touch of inhuman fanaticism, I feel, in his doctrine. He seems to have believed that poetry ought to use a hermetic language which would set it decisively apart from ordinary discourse and make its verbal rituals accessible only to devotees. This (his commentators say) was the implication of his phrase, *donner un sens plus pure aux mots de la tribu*, to which Eliot later gave wide currency when in his *Four Quartets* he rendered it as "to purify the language of the tribe" and in that context gave it a slightly different meaning.

The later influence of the Symbolist movement took a curious course. A pale echo of it was heard in England during the nineties—the period of the "aesthetic movement" (satirised by Gilbert and Sullivan in *Patience*), the Yellow Book, and Oscar Wilde echoing Baudelaire with the remark that "art never expresses anything but itself". But the real impact of the Symbolist movement on English poetry had to wait until the years shortly before the first World War, when the first shots were fired in what has been called "a revolution in the literature of the English Language as momentous as the Romantic one of a century before".* Its leading figures were Ezra Pound, Eliot, T. E. Hulme, Wyndham Lewis and Yeats. It was a rebellion first of all against traditional poetic diction and regular stanzaic forms, and especially against the iambic pentameter (the standard blank verse metre), denounced by Ezra Pound in the revolution's early days. Inspiring all this was a conviction that a whole literary age, dating from the Romantic Revival, was over-ripe and ready to fall. Poetry had to be made anew. A similar revolution occurred in music and painting, but they are beyond my scope.

The influence of Symbolism came in chiefly through Yeats and Eliot, who wrote of Arthur Symonds' book, *The Symbolist Movement in Literature*: "I owe to Mr. Symonds a great debt. But for having read his book I should not, in the year 1908, have heard of Laforgue and Rimbaud; and but for reading Verlaine I should not have heard of

* Graham Hough, *Image and Experience* (Duckworth 1960).

Corbière. So this Symons book is one of those which have affected the course of my life".

Another link with Symbolism was through the pre-1914 Imagist movement, itself shortlived and of no great consequence. But the doctrine of the image as a basic element in the language of poetry had great influence on the revolutionary poets, Yeats and Eliot especially.*

The revolution declared itself in various pronouncements between 1910 and 1914. After the war years it came back strongly, and finally established itself in the eyes of a largely hostile public with the publication in 1922 of *The Waste Land*.

The twenties and thirties are well-worn literary ground. I will pass straight on to the period after the second World War, leading up to our time and its approach to the question, What is poetry *for*?

The revolution had not led to any generally accepted new style or form. Rather it had given a general licence for any sort of form, or formlessness, so long as traditional language and regular rhymes and metres were avoided. A few good poets (Graves, Causley, Betjeman) have continued to write in more or less traditional styles, while Larkin holds a distinguished position somewhere between extremes, but most of the poetry that gets into print nowadays is in free verse, usually unrhymed, colloquial in diction, elliptic and (for me) often obscure. Some of it can scarcely be distinguished from prose cut into lines, so why present it as poetry? In some cases, perhaps, because if it looks like poetry it will have more chance of being published in one of the journals which have some room for poems but no place for short bits of prose.

The surprising thing is that poetry, it seems, has never been so popular. Not long ago an international poetry congress filled the Albert Hall. Poetry readings are held in clubs and pubs. But here we must reckon with something of which many older readers of poetry, including myself, know very little: the vogue of a poetry which has affinity with the lyrics of pop music songs and can draw the same large audiences. I must keep to the kind of poetry that is printed in the weekly reviews and literary journals or published in book form. And the characteristic of this poetry with which I am mainly concerned is

* Yeats, who was much influenced in this connection also by Blake, wrote: "A symbol is the only possible expression of some invisible essence, a transparent lamp about a spiritual flame".

that it is confined almost entirely to poems of ideas, as distinct from poems which convey aesthetic impressions. In some of these poems aesthetic effects may occur, but they are incidental.

As was said earlier, the poem of ideas is an entirely legitimate form of poetry. It can *extend* the reader's consciousness by making him aware of ideas and issues and relationships which had not previously occurred to him, and its concentrated impact can often do so more effectively than prose. But it cannot *enhance* the reader's consciousness by acting on it to bring about a flash of illuminated perception. The "magical" power of aesthetic poetry to do this is something that the poetry of ideas cannot and does not wish to emulate.

Brecht disliked dramatic illusion—another "magical" effect—because he thought it threw the audience into a kind of trance—"they stare at the stage as if spellbound"—when he wanted them to remain alertly awake to the play's social lessons. A poet who aims at communicating ideas could quite reasonably feel much the same about magical poetry.

But that is not all. I have seen magical poetry condemned as a bad influence on its own account—as a reversion to pre-scientific mentality or as an indulgence in an agreeable waking dream, not far from the experience evoked by psychedelic drugs.

There is force in this line of attack, for lyrical poetry *can* be approached somewhat in the way described—simply for the pleasure given by its magical effects. But it can do much more: it can take the reader out of himself by illuminating some aspect of the world, and not only while it is being read. Almost any reader of poetry must know occasions when some fragment of poetry comes into his mind and briefly illuminates whatever he is doing or seeing or thinking about. But what does "illuminate" mean here? For me, it means that whatever one is looking at, an outward scene or an image in one's mind, acquires for a moment a kind of new dimension, as though light were shining through it. And this experience alone is enough to convince me that the outer world is not only what the senses say it is. It has a dimension of transcendence, but this is not evident to the normal consciousness of to-day. Works of art in any medium are able to make it briefly evident by their action in heightening the consciousness of anyone who responds to them.

Magic in poetry varies in power over a wide range, from—say—the gentle touch of magic in Cowper's

The poplars are felled, farewell to the shade
And the whispering sound of the cool colonnade.
The winds play no longer and sing in the leaves,
Nor Ouse on his bosom their image receives.

to the strong magic described by Bertrand Russell in his *Autobiography*, where he says that he first heard of Blake when without warning a friend recited to him the whole of

Tyger! Tyger! burning bright
In the forests of the night . . .

while they were standing "in the darkest part of a winding college staircase. . . The poem affected me so much that I became dizzy and had to lean against the wall."

The onlooker consciousness is wary of magical poetry and not very responsive to it, finding the poetry of ideas more sensible and communicative. Does this mean that the future of English poetry rests with the poetry of ideas and that lyrical-aesthetic poetry has had its day?

No, for our epoch is still young, with many centuries yet to run. We cannot judge its future in terms of its early youth, especially if we see it against the background of the ending in 1899 of the Kali Yuga, the Dark Age of Indian chronology. And in our own century, in spite of all its wars, tyrannies and massacres, many signs of an inflow of new light, an awakening, disturbing light, can be discerned. There is a widespread searching, especially among young people, for the direct spiritual experience which they feel they cannot find through the traditional Churches; a searching also for new ways of living outside the nexus of technology and the urban rat-race; a new concern for the environment; a mistrust of orthodox science and its materialistic world-picture; a new interest in occultism and esoteric movements. I am not suggesting that all these trends are healthy or desirable; I would think that some are not. But they are evidence of the impetus of rapid change which will continue for the rest of this century at least. It will affect social, industrial and international affairs in unpredictable but often threatening ways. Meanwhile the arts are equally disturbed; all sorts of experiments are being tried and the only rule seems to be

that anything goes. All I would say about the future of English poetry is that it will depend largely on the further development of the onlooker consciousness, which belongs actively to our epoch and will not stand still.

Rudolf Steiner once said that the faculty of artistic imagination had been bestowed on man by the gods as a compensation for the fading out of the old clairvoyance. Certainly I can see the arts somewhat in this light, particularly in relation to our own epoch. For this epoch of the Consciousness Soul has brought mankind to a certain nadir of estrangement from the Divine, and only now is the evolutionary curve beginning to turn upwards again.

One can imagine a traveller walking downhill through a darkening valley, with hills rising steeply on each side. The heavens are veiled; only the valley seems real. But there are beacons burning in the night; they show him that far ahead the path rises and leads him out of the valley over the hills. They give him hope.

What would leaving the valley of estrangement mean? I think it would mean first of all a release from the imprisoning effect that the onlooker consciousness has had on many modern minds in the course of bringing to birth modern science. For this new outlook, because its necessary limitations were not understood, has led any number of people to believe that they are living in a meaningless universe, with nothing beyond their brief lives, and a final far-off prospect of the earth perishing in a solar catastrophe, with the human race and all its achievements extinguished as though they had never been. But now a change is on the way, partly through science becoming more open-minded towards other ways of seeking truth, and partly through the growing influence of spiritual movements which recognise no prison. In these ways, and perhaps in other ways not yet evident, the onlooker consciousness will enter a new stage and become more responsive to the light flowing in; and this may enable poets to draw on new sources of inspiration.

In early times a poet or other artist would often feel that inspiration came to him from outside himself, from a god or from the Muses. Nowadays, if a poet ventured to speak of inspiration, he would probably say it came from his unconscious, a convenient term for the more or less unknown. I think the unconscious extends beyond the personal and embraces many levels. It may be that future poets will

gain inspiration from levels at present inaccessible, but the writing of a lyrical poem will still be a process of discovering the unknown, of translating inspiration into symbolic language. If a poem (or any work of art) gives expression only to something already known, it may be not much more than a copy of its subject, or it may become didactic or allegorical. In any case it will probably activate only the conscious mind of anyone who reads it. But if a poem conveys intimations of something not already known, its symbolic language will resonate in the reader's unconscious and he may experience something of the intimations that inspired the poem.

The intention of the guiding Powers is that the onlooker consciousness, having gained freedom through estrangement from the Divine, should be the seed-bed for a development of higher faculties that will guide its reascent. These faculties would include forms of clairvoyance, different from the old dreamlike clairvoyance by being under conscious control. Will some poets of the future have this clairvoyance and will they try to express in poetry their direct vision of realms beyond the visible scene? This may happen, but I am not sure how far it could succeed, for a poet needs to use images drawn from ordinary experience if they are to evoke an immediate response in his readers.

* * *

Finally, a few words about my unexplained title: Art for whose sake? Not art for art's sake: this leads towards an inhuman aestheticism, contemptuous of ordinary life. Not for the sake of any cause or party. An artist may of course support or oppose any party or cause he likes, but if he makes his work a direct vehicle for his particular commitment, he will restrict its scope and may cut himself off from unconscious sources of inspiration. Not "for the people", implying that art should always be simple enough for everyone to enjoy. Yet there is another sense in which the arts are, and always have been, for all mankind. Hardly any human society we know of, however early or primitive, has been without artistic activities of some kind, perhaps expressed in dance and song, or in the ornamentation of pottery or weapons or garments or simple utensils. These activities have often been mixed up with religious and social rituals and magical

cults, but they testify to a deep-rooted impulse in the human spirit to set its imprint on the given world, and that is the elementary basis of the arts.

The arts have accompanied fallen man on his long journey through the epochs. They need him to give them utterance in their language of symbolic images; he needs them to sustain and nourish his spirit in dark times and to bring him joy when darkness lifts.

MALLARMÉ: TWO SONNETS

LE TOMBEAU d'EDGAR POE

Tel qu'en Lui-même enfin l'éternité le change,
Le Poète suscite avec un glaive nu
Son siècle épouvanté de n'avoir pas connu
Que la mort triomphait dans cette voix étrange!

Eux, comme un vil sursaut d'hydre oyant jadis l'ange
Donner un sens plus pur aux mots de la tribu
Proclamèrent très haut le sortilège bu
Dans le flot sans honneur de quelque noir mélange.

Du sol et de la nue hostiles, ô grief!
Si notre idée avec ne sculpte un bas-relief
Dont la tombe de Poe éblouissante s'orne

Calmé bloc ici-bas chu d'un désastre obscur
Que ce granit du moins montre à jamais sa borne
Aux noirs vols du Blasphème épars dans le futur.

LE VIERGE, LE VIVACE ET LE BEL AUJOURD'HUI

Le vierge, le vivace et le bel aujourd'hui
Va-t-il nous déchirer avec un coup d'aile ivre
Ce lac dur oublié que hante sous le givre
Le transparent glacier des vols qui n'ont pas fui!

Un cygne d'autrefois se souvient que c'est lui
Magnifique mais qui sans espoir se délivre
Pour n'avoir pas chanté la région où vivre
Quand du stérile hiver a resplendi l'ennui.

Tout son col secouera cette blanche agonie
Par l'espace infligée à l'oiseau qui le nie,
Mais non l'horreur du sol où le plumage est pris.

Fantôme qu'à ce lieu son pur éclat assigne,
Il s'immobilise au songe froid de mépris
Que vêt parmi l'exil inutile le Cygne.

THE TOMB OF POE

To what he was in Himself eternity transforms
The Poet at last who with a naked blade aroused
The age, confounded now not to have recognised
How death in his strange voice sang its triumphal hymns.

They, like the stricken hydra hearing in former times
The angel purifying the tribal speech defiled,
Protested clamorously some trickery distilled
From the common black brew of drink's sordid streams.

Oh lightning enmity of earth and sky's grief,
If with the sense of that we carve no bas-relief
With which to inscribe its flash upon the tomb of Poe,

Calm block flung from heaven by a dark meteorite,
Let at least this granite be the ultimate limit to
All random future swoops of Calumny's black flight.

SONNET

This hard lake forgot, haunted beneath its frost
—Will today in its beauty, vigour, virginity
With one wild wing-beat break the ice, set free
The translucent glacier of flights never released!

A swan of another era recalls how it is he
Who must resign himself, magnificent yet captive,
For never having sung that region where to live
When sterile winter dazzles with its inanity.

His whole neck's length will shudder under that snowy
Torture space inflicts on the bird who would deny
But cannot break the site that grips his feathers fast.

Assigned to this place by his white sheen, a ghost
Grows motionless in the icy dream of disdain
Worn in this useless exile by the swan.

Both translated by David Paul

NOTES ON THE TWO SONNETS

DAVID PAUL

THESE two sonnets are complementary images of the dilemma and the ideal of the poet. In the 'Swan' sonnet, the great central image is a projection of Mallarmé's own lifelong struggle towards a vision of total purity and power. But power for what? The emblem of supreme vigour, wildness and strength cannot release itself with even a single wing-beat from its ice-bound exile—though every day may bring the tantalizing promise that might break, melt the glacier, release an endless potential of flight and freedom. The sonnet always reminds me of a very different work, Dürer's *Melancholia*, an image of incalculable power and resource, locked in an unbreakable dream.

The choice of Poe as another ideal of the poet may need some explaining to English readers. The fact is that Baudelaire, who created the modern city in verse, and who forecast in "The Painter of Modern Life" the world of paintings by Degas, Manet, Lautrec, also created, through his translations and essays, an image of Poe which still persists in the French mind. It is here consummated by Mallarmé. The first line of the sonnet is now one of the most often quoted in the French language, crystallizing as it does what is now a truism. After death, the artist through his work is resolved into his final essence, into what he always was in himself, however much this may have been distorted or disguised by the errors and accidents of a lifetime.

Pious Americans were scandalized by Poe's life, even more by his ignominious death. For them he was a drunkard whose work could be explained only as the product of drugs and delirium, "a trickery distilled . . . from drink's sordid streams."—But the sonnet gives us a second image of the poet, as a being of planetary strangeness, dropped to earth from some meteorite, an angelic alien who can only arouse hostility from the hydra-headed tribe, until his purifying function is fulfilled and understood. The image transcends the subject, of course; but it is true that Poe remains one of the great unaccountables, whose work sprang from an environment with which it seems to have no connection.

To my mind, these two sonnets form a trio with a vital third, that to Baudelaire, seen as the unflinching poet of Now, of a contemporary reality, from which English poets—from Tennyson to Morris to Hopkins—all turned away. And he introduced a revived discipline of form—reordered the temple. But the temple is now immersed in the chaos and mud, rubbish and rubies, of modern life in the industrialized city—where natural dusk has been abolished by the flare of gas-lamps. His poetry distils a "tutelary poison", a guardian evil with which we must fortify ourselves, at whatever risk.—This I take to be the meaning of the final lines.

Translation . . . To my mind, translating a poem is akin to transcribing a piece of music from one instrumental medium to another. The form, shape, rhythm of the poem are a vital part of its meaning, its *raison d'être*, and must be retained as far as possible.—Quite impracticable perhaps in the case of a remote language like Chinese, where every ideogram is a phrase, a word-cluster. But English and French are neighbour languages, whatever their differences, and their poetry follows a kindred tradition. The differences too must be felt. English is full of hard, consonantal rhymes, compared with the predominating rhyme sounds in French; these are best rendered, to my ear, by a sort of half-rhyme or assonance.—Every poem must originate in a complex of inarticulate feelings and impulses. Ideally, a given poem should be known by the translator until he feels he can almost reduce it back to that threshold, before articulating it in a new language. I said "ideally" . . .

And I believe English has a greater assimilative genius than any other language. One has to hope that.

REFLECTIONS ON PAINTING

MARY CLARE

AS one trudges up the hill to the Goetheanum on a spring day, with cherry trees in bloom and the vast structure almost floating above one, there is always a quickening of anticipation. One is going to "the sketches" (unhappily not always available) or "the Group", or to *Faust* or the Mystery Plays, or perhaps a eurythmy performance in the Great Hall, or an art exhibition. One finds it to be the nearest place on this earth to the 'homewards' of Novalis.

No matter which of Rudolf Steiner's works one looks at, strange though they may seem at first, there is a gigantic equilibrium, a depth of perception expressed in a swift line or a smudge of colour. In him one sees elements of all the best of modern artists and beyond them. Here we find nothing weak or trivial. The methods and subjects turn to the Spirit, from vast past events through the present to the future.

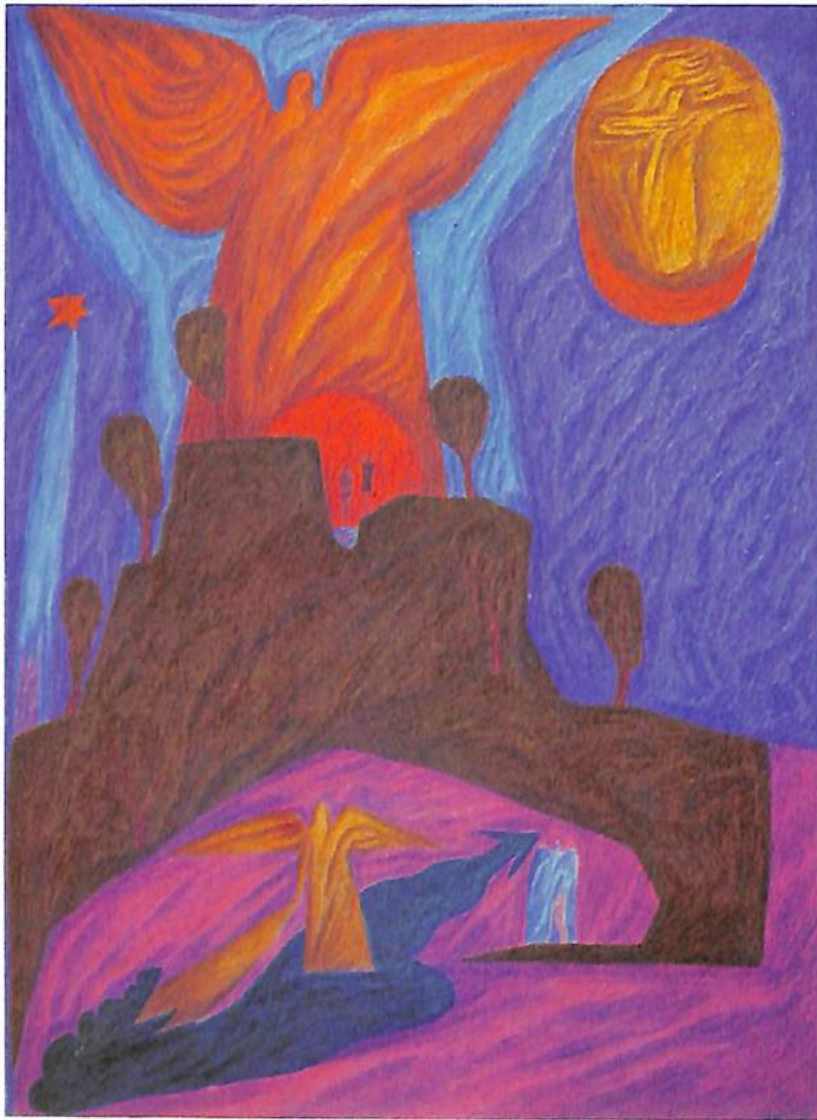
Apart from the works of Dr. Steiner one will perhaps see the paintings of artists such as Gerard Wagner and Beppe Assenza.* Once more as one stands in front of the paintings of these men who have devoted their whole lives to search for new laws in painting, understanding too that they are surrounded by Steiner's work, a kind of composite image forms of these two. To try to understand this image one must first say something about the meaning of painting in our earthly life, and also go back in particular to one or two of the great Northern and Southern painters.

The painter is struggling to understand and express how to pass from the physical to the spiritual. A great inner steadiness is needed to cross the abyss lying between the natural world and the world which infuses life and meaning into the physical forms.

*See *The Individuality of Colour* by Elizabeth Koch and Gerard Wagner, translated by Kurt and Anne Stockton-Falk, and published in 1979 by the Rudolf Steiner Press, who will also publish, in the near future, Beppe Assenza's book of paintings (Verlag Freies Geistesleben, 1978) with an English translation of Herbert Wittenmann's text, Introduction and Aphorisms, including a Visit to the Artist, Biographical Sketch, Basic Questions Concerning the Creative Process with reference to the Work of Beppe Assenza, etc.



Rembrandt, *The Nightwatch*



Gerard Wagner, Baptism

The bridge across is art, which Goethe describes in these words: "I must by my own treatment lift natural creations to a level where they can reflect out of their *own nature* the divine spiritual." This statement Rudolf Steiner calls at once heroic and touching. We may learn more about it from the ancient Mystery Schools. There we find that the sunlight blazing in the sky was said not to be man's guide in forming his ideas, but rather the guide was the moon, reflecting the sunlight. "The sunlight gathered up," in Rudolf Steiner's words, in "the silver chalice of the moon" was the soul's soma drink. With this gentle reflection to guide it, the soul could conceive thoughts which came originally from the starry firmament, from all the constellations by which thoughts are formed—all would be softly reflected by the moonlight. Thus was thinking linked with the heavenly spaces.

The point of view of the artist is like the seekers of old, not from "frog perspective, nor even air perspective, but star perspective." This is Rudolf Steiner's way of describing it. The artist takes an instant, a movement, fixes it on paper and in so doing with his art bestows eternity on that moment.

No wonder we find such great struggles and often failures among artists, these fortunate and tormented beings. What they do is not peripheral or decorative; they do not, as Rousseau put it merely "drape our chains with garlands of flowers."

"For the Gods did not create man in vain, he exists on Earth in order that something which can be achieved only by man may be used by the Gods for further world creation. Man is on earth because the Gods need him. He is on Earth so that he may think and feel and will what lives in the cosmos. If he does it in the *right way*, the Gods can take this changed thing and implant it into the configuration of the world."

"In colour," Dr. Steiner says in the same lecture,

"the soul is within the spiritual, and works of art let the beautiful shine through the everyday image, and so release the soul to wander, despite the shortcomings of the pigments, freely through the cosmos."

So 'the beautiful' must perforce be more objective and more lasting than the fleeting moment or image. The painter allows the image to reflect the streaming light, he forms a web of colour, lightness and darkness. "He paints the sun-coloured light, he catches the sun." On Earth he acts as does the moon in the Cosmos.

From the beginning men saw the sun in gold. The earthly gold is

transcended when the artist takes hold of the shining, the radiance, and produces the manifestation of spirit in matter. Rembrandt's pictures are a wonderful example of it. His nearly miraculous skill is revealed at its height in his huge picture "The Night Watch". In the top right hand corner we see something which looks like a mathematical form, an interlacing of lances, giving somehow a sense of astronomical magnitude and measurement. From this background the composition swings round to the group in the foreground; again one is reminded of a constellation.

The whole picture is held together by the light figure in the foreground. And then beyond and behind the wonderful diagonal of the staff and the gunbutt, the immensely feminine child (silvery gold) totally absorbed in the front figure, reflecting his every nuance. *His* characteristic is certainty, glowing forward looking. His right hand is held in balance. This is reflected by her more tentative gesture. And what does the animal signify, hanging from her waist? Perhaps the qualities given to humanity by the Moon? And the old man, half hidden behind the shoulder of the glorious glow of the front figure—is he Wisdom, or an Ancient of Days? Even today people continue to attempt to destroy this picture, but it always survives. To come upon it today in its superb setting in the Rijksmuseum in Holland is one of the experiences of a lifetime. No reproduction can give the silvery golden texture or the intense gleamings of such stupendous figures, moonlight and sunlight. These are starry dramas and to us, still, very mysterious.

With Rembrandt there is the greatest contrast between the airy luminous darkness and the rhythmic advance from the darkness like the tide coming in, till we reach the final highlights which are reflected by the images in his pictures. These vast vistas in his work lead us right back to the Saturn mysteries, where all we know began in cosmic solitude and cosmic silence.

Rembrandt certainly knew great struggles in his life, and the major part of his work had an unmistakeably Northern, inward texture, a texture of human experience nobly borne.

One feels the same high destiny in Dürer, transformed anguish coming at last to a peaceful and beautiful conclusion. The unspeakable dangers of a hard experience have been faced and

transformed, and held by Art in a powerful pattern of colour and lines, redeemed for all time. The onlooker is reassured beyond doubt.

In Gerard Wagner's paintings we see works meticulous, scientific, full of glowing colour, with forms that must still flow more freely if they are to come to a final equilibrium with the colour. However, one must not underestimate the battle in which this painter is involved. To make a window into the spiritual world purely out of colour and care, detail by detail, arouses admiration for the extraordinarily difficult path this man has chosen; a Northern path. "What does the yellow do now, if the blue is in that and that proportion?" or "See here now the red looks to the left and must have that and that characteristic." When Wagner finally becomes the complete seer, he will not miss a detail of the world he will be looking at, even if he finds that he will have to allow the forms which arise in it more freedom and ease. But the glow of his colours will be adequate to put down the cosmic messages.

As a very gifted artist of eighteen he travelled to Dornach with Miss Mayer for an English week. He saw Rudolf Steiner's paintings and decided not to go back to the conventional art for which he had such talent. Instead, with great struggles and sacrifice, he devoted himself almost monastically to the elucidation of the laws of colour in painting. He is now the head of a large and flourishing school in Dornach, and through his pupils his style of art is spread through the world. However, the relation of pure harmonized colour to physical space and the objects which it contains is problematic, and this is something with which his art will continue to struggle in the future.

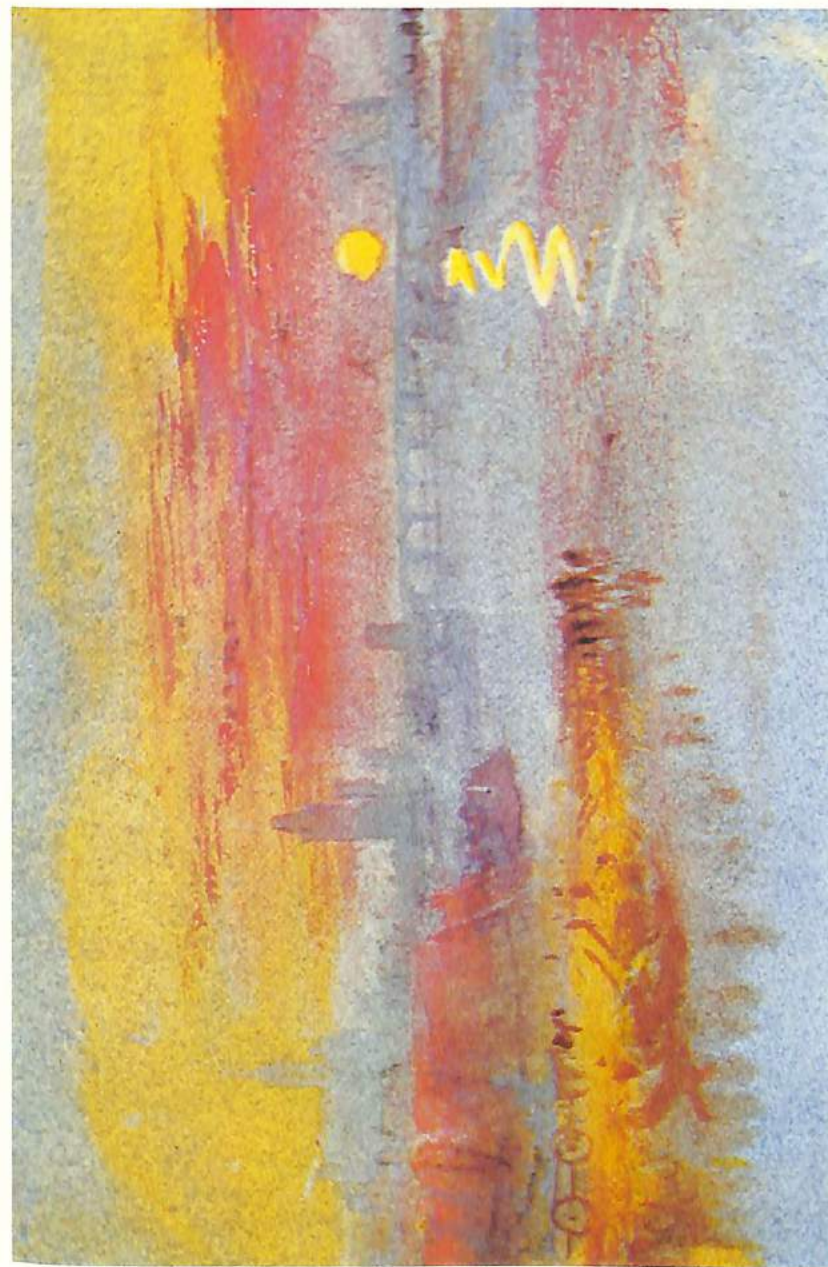
To enter the Fra Beato Angelico Chapel in the Vatican is to understand why this painter was so honoured. The walls are completely covered with delicate colours, as if recently painted. They are as fresh and glowing as spring flowers, translucent as azaleas. One is tempted to touch with a tentative fingertip, and one doesn't believe one's senses—surely the wall is still damp from a recent application of colour? But centuries have passed. The tender colour remains to reassure the pilgrims that all is well with the world when seen through the eye of a great artist. One expects to breathe some elusive perfume from these colours, so much on the border of the etheric world are they. Also, once seen the impression glows in the memory, forever refreshing.

Turner was no Southerner, and yet it is helpful to look at him as a

Southern painter. A card can be obtained from the British Museum (available to all householders with two people to vouch for them) allowing entry to the Print Room. Here one is given the Turner pictures of one's choice, and with a little stand before one, can stand breathlessly, reverently, pick up in one's hands an original, and place it on the stand, staring for five minutes or an hour, looking through a magnifying glass, or, as with the tiny books of the Wilson bequest, follow the lines right into the cracks between the pages, and gaze at a masterpiece 4in. by 4in. One goes on until one is saturated with looking. So on any day one can take the lift to the top floor of the museum, and in a moment be wafted into an enchanted land—our land, but seen by a genius. And here too one wants gently to touch the original with a fingertip, expecting the colours to release their perfume. There are over nineteen thousand of these originals to be seen. They represent, as Martin Butlin says, "only one side of Turner's work in the medium, omitting the more finished watercolours executed on commission or for engravings, but in showing his art at its furthest from the tastes and prejudices of his time they include some of his greatest achievements."

Turner is painting a transformed world. This world begins with a stain of colour which almost breathes, flowing delicately and stopping at just the right moment, in perfect proportion, to balance with the other colours, which are flowing gently into what seem to be inevitable forms. Great storms and surging seas are held in a magic vortex of subtle colour. Turner's tenderness of colour brings tears of joy to the eye. Tender joy and coloured water and atmospheres with all their reflections—this is indeed an angelic earth.

For Turner light was the one reality, and light revealed by colour was the object of his solitary researches. He longed to recreate the world entirely as colour. Everything he painted at Petworth, the great country house of his genial patron the Earl of Egremont, is shining with happiness and inspiration. The very flies at Petworth seem to know, as the critic Haydon says, that there is room for their existence, that the windows are theirs. This sort of environment was the one in which Turner worked best, yet he could be sharp with anyone who did not really understand what he was doing. The best known story concerns a fulsome lady who said to him, "Yes, you know, but I never



Turner, Sunset: Rouen?



Beppe Assenza, *Pastorale*

see sunsets as you paint them." And Turner retorted, "No, but wouldn't you like to?"

Turner's technique allowed him to create an elaborate and intricate sea-cape in an astonishingly short three hours, tearing up the sea with his eagle claw of a thumb nail and working like a madman. Yet the detail is full and delicate, betraying no signs of hurry.

In thinking of Beppe Assenza one always feels warmer and sweeter than before, for there is a tenderness and charm in his pictures which is more southern and immediately appealing. The artistic struggles have been smoothly resolved and the beings which look down from the heights in his pictures are near to man, calling up Rudolf Steiner's words on Goethe: "Thus to him the mystery of nature was at one and the same time a friendship with the Earth." What Assenza offers is "a revelation from within, developed in the external world which permits the human being to divine his kinship with God, a synthesis of world and spirit which offers the most blissful assurance of the eternal harmony of existence." (Goethe, from *Prose Sayings*).

One often smiles at the tenderness of Assenza and bathes in the serenity of his colours. If for a really complete picture of modern times as Rudolf Steiner has suggested there should also be some ugliness in a picture, perhaps Assenza will include it eventually, but I cannot help feeling it will be a friendly inclusion.

Assenza was born on the 19th of March, 1905, in Modica in Southern Italy, where he grew up. He later studied in Rome and Syracuse, and travelled in France and Germany. His success in the world was considerable, and he exhibited at the Venice Biennale of 1936, as well as in other well-known galleries. In 1957, already a mature man and artist, and at a time of considerable struggle in his own life, he met Rudolf Steiner's work. He came to Dornach with his wife as an already acknowledged master, turned away from his skill and success, and started again. He makes a genuinely new and original beginning at the immense task of developing an artistic technique which allows the imagery and form to come from the colour itself—a task which will occupy artists for centuries to come.

One is always struck by the lilacs and violets in this man's painting, and these particular colours seem to sum up for the onlooker both a mood and a memory. Close study of the balancing of this colour with

all the others in his canvases will reward the student with a quite special sensation which it is difficult to describe in words.

One emerges from these painters enriched and uplifted with new courage for the future. If such wonderful things are being achieved, surely everyone can eventually follow with gratitude to all the painters past and present who link the two worlds and hold steadily to their vision.

THE ROLE OF THINKING IN OVERCOMING PSYCHOLOGICAL PROBLEMS

FRASER N. WATTS

WHAT part does thinking play in causing psychological problems? What part *can* it play in overcoming them? It might be thought that the answer would be that thinking had little contribution to make in this context, and this would indeed be true of intellectual thinking which floats above the level at which psychological problems are born and overcome. Freudian psychology has rightly been disparaging about the intellect. It has drawn attention to the way in which people defend themselves against painful conflicts by intellectualising them. It has also emphasised that insight is of no value in overcoming psychological problems if it is merely intellectual and does not also have an emotional basis. This anti-intellectualism would be shared by many others, by practical people who distrust academic theorising and also by many of those following a path of oriental meditation.

But there is more to thinking than intellectualism. Anthroposophy recognises that there is another kind of thinking that stands in sharp contrast to abstract intellectual thinking. This other kind of thinking is both practical and imaginative. It shows its practicality in its detailed, faithful involvement with concrete issues, but approaches these in an imaginative way that discloses their underlying coherence. This is the thinking that one hopes is coming to birth in this present age, a kind of thinking that is certainly much needed.

Many psychological problems are caused by a marked lack of it. The point is not so much that psychological problems are characterised by particular irrational ideas, though this is so, as that they are characterised by a deficiency in a particular kind of thinking. It is perhaps the particular contribution of Anthroposophy here to focus attention on the *kind* of thinking rather than on the *content* of the ideas that are involved. In the same way, as Owen Barfield has pointed out, Anthroposophy would attach more importance to the history of thinking than to the history of ideas.

If it is correct that people with psychological problems often have a very weak capacity for practical and imaginative thinking, it is reasonable to hope that exercises designed to strengthen this thinking will help them to overcome their problems. I shall suggest that many of the exercises Rudolf Steiner suggests for strengthening thinking can have considerable value for people suffering from psychological problems. Here, as elsewhere, Steiner is surprisingly modern. Many of the exercises he gives find parallels in the methods used by contemporary cognitive therapists.¹ Perhaps the therapeutic as opposed to the spiritual value of many of the exercises suggested by Steiner has not been fully appreciated.

I want therefore to consider in detail some common aspects of the "weak" thinking that characterises psychological problems, and to draw attention to exercises that can help to overcome it. It will be apparent that several of the "clinical" exercises I shall describe are very similar to the meditational exercises suggested by Rudolf Steiner.

People who are beset with worries and anxieties typically find that their thinking moves from one topic to another in a disjointed way. It is hard for them to sustain their attention on one thing for any period of time. Sometimes there is one particular worry that regularly intrudes into the stream of consciousness. In other cases there is a more diffuse distractibility in which attention cannot be sustained without being interrupted by some irrelevant thought or other. Exercises designed to increase the ability to resist intrusive ideas can be helpful here.

One of the "accessory" exercises Steiner suggests in *Occult Science* is to take a commonplace object such as a pencil, and to think about it for about five minutes each day, excluding all thoughts that have no connection with it. Modern cognitive therapy has a similar exercise called "thought stopping". The patient begins by choosing some pleasant thought or some neutral object in the room and focuses his mind on that for as long as possible. However, this exercise has an additional element, to help people for whom such sustained concentration is very difficult. When other ideas or worries intrude, the person gives a signal with his hand. The therapist then says "Stop" immediately and firmly to help the patient exclude the intrusive thought and revert to the chosen subject, again keeping his mind on it

for as long as possible. This would be continued for about twenty minutes at a time. Normally the patient learns to go for gradually longer periods of time without any intrusive thoughts, and also becomes able to apply the method for himself without any help from a therapist. An alternative way of doing the exercise, if there is some particular worry that regularly intrudes in the stream of consciousness, is to practise first deliberately thinking this idea and then a few seconds later excluding it from the mind again. In this way people can bring the thought under conscious control. The exercise is best done in a state of physical relaxation.

Sometimes the ideas that intrude are harmful in themselves and need to be counteracted more specifically. Many psychological problems are characterised by negative ideas that recur in the stream of consciousness, undermining confidence and the ability to engage constructively in life. When people get anxious or depressed, they frequently ruminate about their inability to do something that is important to them, or about their general unworthiness, uselessness and unattractiveness.

There are three stages in the way this kind of thinking is tackled in cognitive therapy. The first is to learn to notice as soon as the negative thinking begins. Next one has to practice turning off this gramophone record of negative thinking as soon as it begins. Finally, one has to replace the negative thoughts with some more realistic and constructive ideas.

Steiner gives an example of this in *Knowledge of the Higher Worlds*.

Formerly he may have approached some task with anxiety, saying to himself: 'I lack the power to do this as well as I could wish'. Now this thought no longer comes to him, but a quite different one. Henceforth he says to himself: 'I will master all my strength to do my work as well as I possibly can'. And he suppresses the thought that might make him anxious for he knows that anxiety might well impair his performance, and that in any case it cannot help him to do better. (pp. 36-37).

Almost always these recurrent anxious or depressed thoughts present a quite unrealistically negative view of things. Indeed it is one of the hallmarks of this kind of thinking that it is quite impractical and out of touch with reality. In choosing some alternative thoughts to replace it with, it is not helpful to go to the other extreme and to suggest to oneself that there are no problems or difficulties. The alternative thoughts that one chooses should include a recognition and

realistic but brief assessment of the problems that exist, as well as a statement of determination to cope with these as well as one is able.

The distractibility and negative thinking that characterise many psychological problems prevent people from engaging constructively in the ordinary affairs of life. But a particularly serious aspect of these problems is that they blunt people's sensitivity to things that don't impinge on them in an immediate way. It is the senses that enable people to be aware of thoughts and of another person's ego that seem to be most affected. Steiner² has pointed out that it is these higher senses that are the most subjective in that they are most dependent on people's psychological states. In the long run, being effectively cut off from ideas and from other people is perhaps particularly damaging.

These difficulties are an extension of problems with everyday observation, and this may be a useful place to begin using some correctional exercises. Steiner³ suggests, for example, that we should practice detailed observation, and then test it by going over every detail, trying to remember for example exactly what someone was wearing. It is important to ensure that we are really attending to things when we observe them.

"A comparison between a sense impression during which we merely stare un-seeing and one to which give our attention shows is that in the former case the impression cannot be carried on in the soul life. You must respond from within through the power of attention, and the greater the attention, the more readily the soul retains the memory visualisation in the farther course of life".⁴

This principle of attentive observation applies in a crucial and perhaps unique way to problems in attending to words. It is a common experience for people who are upset that they can look over a page of print and say the words to themselves, but take in none of their meaning. The same can happen when they listen to someone speak. The words are seen or heard, but there is no penetration to the meanings or thoughts behind them. In the jargon of modern psychology the words are not "processed at a semantic level". There are methods that people can use to help themselves to attend to the meanings of words, such as forming visual images, thinking of related words, and so on. These methods may be particularly helpful for people who find that their ability to grasp ideas is impaired during a period of stress.

The other subjective sense that tends to be most critically impaired during periods of personal stress is the sensitivity to the ego of another

person. People find that they have great difficulty in seeing things from other people's points of view, or in seeing the connections between their own life and those of other people. In the spiritual life a useful preliminary to strengthening the faculty of imagination may be first to strengthen the ego sense. It is helpful to learn to adopt the viewpoints of other people as a preliminary to entering into a more universal, spiritual viewpoint. But this has a therapeutic as well as a spiritual value when people have become enmeshed in their own problems and cut off from people around them.

Jean Piaget⁵ has done some interesting psychological work on what he calls autocentric and allocentric thinking (that is thinking from your own point of view and from those of others) that suggests some practical exercises. A common test of allocentric thinking is to listen to a story told from the point of view of one of the characters in it, and then to retell it from the viewpoint of one of the other characters. Another similar exercise would be to take an incident in which you have been involved yourself and to describe it first from your own point of view and then from that of one of the other people present. Further, it can be helpful for two people to "replay" an incident in which they have both been involved, but each taking the role of the other. Such exercises can increase the capacity for allocentric thinking, and should help people to gain a broader view of the social context of their personal problems and increase their ability to live sensitively with others.

These are some of the ways in which the higher, subjective senses can be developed for a therapeutic purpose. We must now consider problems about approaching the future, something that is also particularly hard for people with psychological problems. There is a tendency for anxious people to worry about their problems, but in a repetitive way that lacks the kind of practical, decisive thinking that would enable anything to be solved. Equally, depressed people, though they normally want to be able to face the future, find it too painful to do so in any consistent, practical way. There are others who show little interest at all in the future and tend to move from one impulse to another, without ever taking well-considered actions. This is often found, for example, in people who have developed addictions.

Whatever the basis of this difficulty in thinking about the future and making sound decisions, it is helpful to practice taking decisions in a

clear and well structured way. It is best to break them down into a number of stages and to keep each of these quite distinct. The first is simply to state what objective you wish to achieve in the future. This need not be any grand, ultimate life-goal, but simply one of the various practical changes that you would like to make in how you lead your life. The challenge this presents to people who are depressed is that it requires them to be positive and constructive, to say what they *would* want their life to be like, rather than to complain about how it is. For a lonely person, for example, it involves a change from feeling sorry for themselves in their present loneliness to beginning to think what steps are needed to make more contact with people.

The next stage is to set out, perhaps write down, a number of possible ways of achieving the objective that has been set. The difficulty here is that people assume too readily that no possible course of action would be of any use. However, it is important to list as many courses of action as possible *before* any attempt is made to evaluate them. Unless people who are depressed keep these two stages well apart they dismiss every possible course of action before they have even formulated it properly. Steiner suggests in *Practical Training in Thought* that it may even be helpful to allow a night to elapse between imagining various alternative ways of carrying out a plan and choosing between them.

Suppose, for instance, we desire to carry out some particular plan. There are usually several ways that this might be done. Now we should have the patience first to imagine how things would work out if we were to execute our plan in one way and then we should consider what the results would be of doing it in another. Surely there will always be reasons for preferring one method over another but we should refrain from forming an immediate decision. Instead, an attempt should be made to imagine the two possibilities and then we must say to ourselves, "That will do for the present; I shall now stop thinking about this matter." No doubt there are people who will become fidgety at this point, and although it is difficult to overcome such a condition, it is extremely useful to do so. It then becomes possible to imagine how the matter might be handled in two ways, and to decide to stop thinking about it for a while.

Whenever it is possible, action should be deferred until the next day, and the two possibilities considered again at that time. You will find that in the interim conditions have changed and that the next day you will be able to form a different, or at least a more thorough decision than could have been reached the day before. An inner necessity is hidden in things and if we do not act with arbitrary impatience but allow this inner necessity to work in us—and it will—we shall find the next day that it has enriched our thinking, thus making possible a wiser decision. This is exceedingly valuable.

(*Practical Training in Thought*, pp. 19-20).

Choosing between the alternatives is often not too difficult once the ground has been properly prepared in this way. The exception is with people who feel alienated from life, and generally uninvolved. John Davy⁶ has drawn attention to the contrast between people who live too much in their immediate sense experience, and alienated people who live too little in it. Both lead to difficulties in making practical decisions, but for different reasons. Problems of alienation are often accompanied by an abundance of abstract thinking, and a strongly held view that no possible course of action is worthwhile or authentic. This surface intellectuality can often disguise the underlying poverty of practical, imaginative thinking. It is helpful for such people to recognise that there may be no ideal course of action, but there are a number of satisfactory ones between which a free choice can be made. Each one needs to be envisaged fully and imaginatively, taking pleasure in as many of the details as possible.

For impulsive people, the advantage in taking decisions slowly and deliberately in this way is that the decisions are more likely to be adhered to. For example, alcoholics are more likely to stay off drink if they carefully consider the various consequences of continuing drinking or stopping drinking before making their decision.

Once a broad plan of action has been chosen, it is wise to follow it up by setting out exactly what practical steps need to be taken to implement it, and when they should be taken. Carrying out the plan exactly as intended then becomes an exercise of will. If this is difficult in itself, it can be practised with actions which are not in themselves at all difficult to carry out.

"Dissatisfaction and instability in the life of the will come from setting one's heart on some aim, of the realisation of which one has formed no clear notion . . . A good exercise for the will is, every day for months on end, to give oneself the command: Today you are to do *this*, at this particular hour. One will gradually manage to fix the hour and the nature of the task so as to render the command perfectly possible to carry out. In this way we rise above that deplorable state of mind which finds expression in words such as: I would like to do this, I wish I could do that—when all the time there is no real expectation of fulfilment". (*Occult Science*, p. 247).

Sometimes people are paralysed in taking necessary actions because of unbalanced assumptions about the causes of events. Depressed people can easily come to assume that everything that goes wrong is their own fault. This view readily creates the feeling that it is best not to do anything at all, in case any more harm is done. Other

people assume that all their failures and disappointments are due to their own basic incompetence. With this belief it seems pointless to even attempt anything.

Of course it is nearly always unrealistic to attribute things to oneself in this simplistic way. Events in one's life are nearly always partly brought about by other people as well as oneself. It is also unrealistic to assume that only failures and harmful events are brought about by oneself. People who are depressed seldom make this assumption about things that go well. Further it is unrealistic to assume that such failures and disappointments as occur are brought about by permanent and immutable qualities. A confident person will put his failures down to something like lack of effort that be changed, rather than to basic incompetence that cannot.

There is another kind of unbalanced attribution that often goes along with this. It is a kind of fatalism, the idea that we have no control over events or at least that there is no connection between any actions we might take and the desired results we hope for. After people have come through a series of frustrations they seem to arrive at this kind of view. It has been called a state of "learned helplessness" and clearly tends to paralyse all action. It really is paradoxical that this view that one can do nothing to bring about anything desirable often goes hand-in-hand with the idea that one is personally responsible for whatever goes wrong. This kind of fatalism also appears in some intellectuals who, with Sartre, feel oppressed by the "contingency" of life.

Psychologists have developed what they call "attribution therapy" to help patients to recognise a tendency to see the causes of events in an unbalanced way, and to replace it with a way of attributing events that will be more liberating. Perhaps it is especially helpful to learn to notice the complex pattern of factors that contribute to events. One can take an event that has happened recently and practice noticing as many as possible of the factors that contributed to it, things done by oneself and by others, those that were done deliberately and those that had unintended consequences. To make a regular practice of such an exercise can initially be of some therapeutic help in overcoming unbalanced assumptions. But it can also contribute to spiritual development as one learns to ponder on the significance of one's life, on the events in which one is engaged, and on one's relationship with

other people. What starts as a therapeutic correction of unbalanced attributions can become a kind of Karma exercise.

It can be surprisingly liberating to learn to take a broad and balanced view of the origin of events. To escape the fatalistic view that nothing makes any difference makes it possible to act constructively beyond the narrow sphere of one's own affairs. On the other hand, to escape the egocentric trap of attributing everything to oneself brings liberation from the personal emotions of shame or pride that can so easily divert people from their intended course. By contrast, a balanced view of events develops a sense of co-operation, of "going with the flow of life" but making a significant contribution to it.

I have devoted this article to a concrete examination of the kinds of thinking that characterise some psychological problems, and the kind of exercises that can be used therapeutically to strengthen people's ability to find a way through their problems. I trust that these concrete examples have made it clear what sort of thinking such exercises are concerned to cultivate. A thinking that is free rather than one that responds to events with simplistic ideas that well up automatically and unbidden. A thinking that enables people to take an interest in what is going on around, and to reach out to understand new ideas or to understand other people. A thinking that enables people to feel part of the flow of life, to move decisively towards their future, and to act in co-operation and harmony with those around them. In cultivating *this* kind of thinking, albeit in a rudimentary way, are we not helping to strengthen the living Thinking of this Michael age?

NOTES

¹ Mahoney, M. (1974) *Cognition and behaviour modification*. Ballinger Publishing Company. Beck, A. T. (1976) *Cognitive therapy and the emotional disorders*. International Universities Press.

² Steiner, R. (1958) *Man as a being of sense and perception*. Anthroposophical Publishing Company.

³ Steiner, R. (1949) *Practical training in thought*. Anthroposophic Press.

⁴ Steiner, R. (1971) *The wisdom of man, of the soul, and of the spirit*. Anthroposophic Press, p. 104.

⁵ Piaget, J. (1932) *The moral judgement of the child*. Routledge and Kegan Paul.

⁶ Davy, J. (1975) "On coming to our senses." *The Golden Blade*, 27, pp. 39-52.

FROM TWENTY-ONE TO FORTY-TWO

ADAM BITTLESTON

WE are led by our destiny through the stages of life, each in our own way; but the periods of life have their characteristic problems, some more widely recognised than others. Here an attempt will be made to consider the period from 21 onwards, lived in the present time. A person deeply affected by problems at this time I shall call by the name Opifex, the doer of a work, which can apply to man or woman. Assuming that most people after leaving school grow into their place in society in a fairly steady and harmonious way—Opifex is someone for whom this process is disturbed, perhaps by acute periods of trouble, perhaps over many unsettled years. Where there are acute troubles, Opifex may spend periods in mental hospitals; where the problem is long term, Opifex may alternate between periods of academic training which are not completed, and unsatisfactory jobs; or Opifex may wander over many Continents, seeking but perhaps never quite finding a harmonious place in human society.

The natural reactions of others, particularly considerably older people, are often impatience, irritation, and disapproval; or blank incomprehension. These reactions are not in any way helpful, though it may sometimes be exceedingly difficult to avoid them altogether. Probably anyone reading this article can think of more than one Opifex; and anyone concerned with further education or allied fields of work can think of fifty or sixty who are quite marked examples.

In a more general sense, almost every grown person in our society is an Opifex, with unused or frustrated capacities. But here we are concerned particularly with the years between twenty-one and forty-two—and a little before and after these years—when things may be achieved, or fail to be achieved, with the most far-reaching consequences for the whole subsequent life.

When an Opifex situation arises, relatives and friends naturally look for the help of someone they regard as having a good deal of commonsense, or of some kind of expert. It may indeed be absolutely necessary to have the advice of a physician or psychiatrist. But there is another kind of help which is taking shape in the world quite

naturally, and which will become increasingly important, I believe, as the Michael Age continues. It is the help of the supportive group.

There is a good passage in *Student Casualties* by Anthony Ryle, a book wonderfully free from any trace of impatience or disapproval. He is dealing specifically with schizophrenia, but the passage has a much wider bearing. "The group setting within which the schizophrenic patient is cared for is, however, of great importance. Much of the severe deterioration once considered typical of chronic schizophrenia is now known to be the effect of the insensitive, restrictive and impoverished environments which were offered in many mental hospitals. In a more positive sense, some believe that to allow a schizophrenic some expression of his thoughts and impulses within a supportive group setting may be therapeutic."

There are of course widely differing ideas concerning the character, size and tasks of such supportive groups. What I shall try to describe here is in part the result of observation, where help of this kind has actually been given, but is also an attempt to describe a kind of ideal, taking into account the spiritual background of the problem.

When the difficulties become acute, or at least fairly evident, Opifex may already be a rather lonely figure—for example, in the first year of University, and unable to establish any lasting, reliable contacts. It is very much easier for a supportive group to form if some friends have begun to appreciate and feel affection for Opifex before things get really difficult. But a similar thing can happen later if there is the insight to look beyond appearances. A group of friends may decide to see Opifex right through a troubled time. I have in mind a group which can range in number from two or three to six or seven who have in common a patient concern and trust for Opifex, and who also trust each other. They need not be experts in any way, though certain qualities and skills may come in very useful. One or two of them may be very closely linked personally to Opifex, others more remotely. One exception must I think be made. For reasons which will appear later, parents (or even uncles and aunts) can hardly ever be members of *this* kind of group, though their help for Opifex may be of immeasurable significance at every stage. (I am trying to avoid calling Opifex 'him' or 'her' at any point, though the results may sometimes be a bit odd.) The group may change in composition from time to time; it is quite informal, and is based on the free initiative of its members, seldom on

any kind of professional responsibility. I will call its members *Melissae*—honeybees.

Their basic task is to carry *Opifex* in a warm, attentive and positive consciousness. But they may have the opportunity to fulfil tasks which are extremely concrete and practical. If one of their members is the husband, wife or lover of *Opifex* the burden carried by this person at an acute period may be too great to bear; and the *Melissae* may have to be ready to try to relieve this burden at short notice. They have to help in every way they can to prevent the environment of *Opifex* from being, to quote Ryle's words, "insensitive, restrictive and impoverished."

The *Melissae* should give close attention to any advice from experts that may reach them, without perhaps being too impressed by any diagnosis or prognosis. Indeed, most physicians and psychiatrists today will probably be very careful not to speak too definitely in these fields; particularly in this period of life, the borderline between different psychological conditions is often very fluid. But at this age *everyone* has certain basic needs, which have a particular significance for *Opifex*. *Opifex* needs to eat, to talk, to work and to sleep, and to grow quietly in understanding of his own situation.

II

There are flowers on the table, or nearby. The room is light and orderly. The people who are coming to the meal know and value each other, and they know too those who have prepared the meal and those who will tidy up afterwards, and are grateful. The food has been prepared with thought, not only for its goodness and variety, but also for its appearance. Everyone eats the same, or nearly the same. The conversation is cheerful, without tension; the convictions and feelings of everyone are respected, including those of children and the old. The meal begins and perhaps ends with Grace.

This may seem a very much idealised picture. But in every religion, in every community, in every family, the ideal of meals which reaffirm human dignity and human love lives in some way. The words of the 23rd Psalm have a profound significance: "In the presence of mine enemies Thou preparest a table before me". Every kind of disturbing power threatens to break in; and a happy meal is a victory, a festival. At the present time meals may suffer quite unintentional invasion by the telephone, or from the temptations of radio and television. But of

course the adversaries try to invade even the holiest of meals through the souls of participants, through their doubts and irritations.

One of the most significant concerns of the *Melissae* can be to do all they can to make it possible for *Opifex* to share in meals which can have a healing effect. For *Opifex*, particularly at periods of acute difficulty, the mealtime community should not be too large; among many people, the temptation for *Opifex* to withdraw into solitary concerns can be very great. But for *Opifex* to live alone, preparing things to eat or drink at any time of day or night or not at all, can be calamitous. I believe it is far more significant for the future of *Opifex* than is generally realised to be able to share in regular meals at regular times, though this may be surprisingly difficult to achieve in practice. All the resourcefulness of the *Melissae* may be needed to avoid situations in which *Opifex* feels coerced. It will be important that none of the *Melissae* hold very extreme views about diet—I mean (with all respect) the sort of view that everyone would be perfectly well and perfectly good if they ate nothing but raw leeks. *Opifex* may have great difficulty in eating anything, particularly at acute periods. It may be necessary to go back to some extent to the kinds of food *Opifex* liked in childhood. But all the elements mentioned above as part of a good meal are especially relevant for *Opifex*.

Later on we shall have to consider conversations at which the trials of *Opifex* are the theme. For the *Melissae* it is very important that they provide *Opifex* with an open window into the world, particularly by the conversation at mealtimes. This is exceedingly difficult to achieve. *Opifex* may be bewildered and put under strain by a subject that is too remote; or emotionally disturbed by a subject that is too close. Most people faced with this sort of task will probably feel that they never get through a day without making some mistakes. What is said must be completely truthful, warm and positive. It has to be remembered that *Opifex* probably sees deeply into their hearts, and is extremely sensitive to any note of patronage, any implication that *Opifex* is mentally inferior. What is required of the *Melissae* is exactly the same element as in the Eight-fold Path; right speech, free from any untruthfulness, slanderousness, power to wound, and triviality. For these faults *Opifex* is often extremely sensitive. Conversations in which these do *not* enter is just as nourishing as the best food.

Sometimes in hospital a patient is visited by friends who get in

conversation across his bed on matters of lively interest to them but not to him. He may begin to wonder why they came to visit him at all—whether he and they might not have been happier if they had met on the lawn outside the ward. Children too (though probably much less than in the past) sometimes suffer from conversations which exclude them utterly. Never must a word be spoken in the presence of Opifex which is unaware of the condition of soul into which it is received. Esoteric matters are seldom appropriate at mealtimes anyhow; a discussion, say, of the various incarnations of the individuality of Nero can be like poison for Opifex. Certain spiritual matters may be more real for Opifex than for anyone else present; and it may be very harmful if they are spoken about in a frivolous or superficial way.

The Melissae may also be concerned very much in any work that Opifex is able to do. Except perhaps at the most acute phases Opifex may need work. Hardly ever, of course, academic work. Again and again, gardening proves its wonderful value as a healer. But gardening is not possible always, or for everyone. It is imperative that work should not be in a stuffy atmosphere, or a poorly lit room. What work is possible may vary widely. It has to be guided by somebody trusted by Opifex and without raising any stresses or fears. It may have to be quite limited in time.

Opifex may have to face in some form or other the experience of the Void. But the work should not bring this. To take a simple example: In woodwork, it may be beneficial for a student to be confronted by a piece of wood and asked to make out of it whatever he feels to be suitable. But not Opifex. The task has to be perfectly clear and the instructor within call. Otherwise, boundless, terrifying possibilities and responsibilities may open up. It is one of the wonderful qualities of gardening that tasks are usually so specific, though the loving patience and attentiveness of the instructor are just as necessary here as everywhere else.

III

I will attempt to describe some examples from life.

Juanita was beyond ordinary student age; she was trying to start a new life learning to care for a group of disturbed, maladjusted children. She became ill, but when the external signs of the illness had passed she did not recover, but was too weak to move at all. She lay

still, often weeping for hours, unable even to wipe her eyes. There was only one thing she seemed able to eat, something not very suitable from a dietary point of view. An exceptionally loving and capable group of people formed round her quite freely; they were guided by an anthroposophical doctor, who did not let them compel her in any way. After two or three months, when he visited her, he would play to her very simple melodies on a lyre, and reached the point when she began to play them herself. After about four months, one of the group told *Juanita* that she herself needed to go for small slow walks for the sake of her health. This was true, but came in very conveniently. *Juanita* began to accompany her.

Now an offer was made to *Juanita* that she should *teach* a group of children needing special education for one hour a day. *Juanita* had never taught at all, and this had not been her aim. But the group was able to encourage her to begin this work, on condition that she could call one of them at any moment if she got out of her depth. This teaching work seems to have been a decisive factor in *Juanita's* recovery.

Roderick was in his early thirties, and had taken up a responsible teaching position for which he felt that his training did not really equip him. He collapsed under the double strain of his work and a personal relationship which he found insoluble. He began to despise and distrust himself utterly, and developed obsessions about tidiness which led to grotesque results. He thought he would have to go into a mental hospital, but a physician was found who advised that this could and should be avoided. Unfortunately this physician lived some distance from the place where *Roderick* could find accommodation and a few old friends. Perhaps one could hardly call these friends a group at all. They never met as a whole, but they shared some fundamental attitudes of mind. But *Roderick* was able to obtain varied kinds of help from them; some work in a craft, but above all periods of gardening, under the guidance of someone who spoke fairly little with him, but whose kindness was unmistakable. He also did some very useful kinds of artistic work. Every week he was able to have a conversation lasting an hour with an older man—not necessarily a psychotherapeutic conversation, but in a generally reassuring mood. If this regularity was interrupted, a setback was almost certain.

The improvement in *Roderick* seemed very slow. But his confidence in himself began to come back, though he saw that it would take quite

a long period before he could return to full time teaching. At first he had been inclined to spend a good deal of every day talking about himself to anyone he could find, particularly anyone who seemed wise and experienced. With him, the unsuitability of academic work at such a period showed itself very clearly. He liked attending lectures, particularly about psychological subjects. Somewhere he might pick up the clue that he had missed. But in fact his bewilderment and tension were increased—however good the lectures!

Here we approach a deep general problem. Opifex may well have belonged, before any worrying symptoms showed, to an esoteric group of some kind. He may not have been able to absorb the ideas and practices of this group very deeply or harmoniously. During times of great difficulty, some of these ideas and practices may reappear in bizarre or compulsive forms. Even the sacramental ritual which often conveys boundless reassurance and calm, as does the Act of Consecration in the Christian Community, may be worrying for Opifex at acute periods. (The Melissae on the other hand may be very much helped; they of course know themselves as 'healthy' only in a relative sense, and by the grace of God.)

Returning briefly to Roderick; the break between his normal good judgment and good humour on the one hand and certain child-like forms of despair and confusion which threatened to become characteristic of him began to heal up. He did good work as a gardener, and showed increasing concern for the troubles of others. He continued to need an environment which included people with sympathy and understanding for him; but do not we all?

IV

Rudolf Steiner described the pattern of human life from birth to death again and again in different ways. One such description, which seems particularly relevant here, was given in Dornach in November 1916 in the course of a series of lectures which are called in English 'The Karma of Vocation'. He speaks here of four periods of life—from birth to 7 years, from 7 years to 14 years, from 14 to 21 years, and after 21. These periods should of course not be thought of rigidly, but more as the colours follow one another in the rainbow. In the second period the human etheric body is particularly developed; and what it shows in human stature, in ways of movement, in skill or agility and so on—all this reveals the karmic consequences of the

occupation in the previous incarnation. If thus we observe the manifest qualities of a boy or girl about 12 years old, we might come to quite a wrong conclusion about the appropriate calling for *this* life. A girl for example might seem to show an inclination towards painting or some kindred art which later leaves her entirely. But then from 14 onwards different forces set in. These work mainly from the astral body; and they prepare the capacities for the new vocation in *this* life.

But already in the years between our birth and 7 years old the general situation of our earthly life has come into existence. Our physical bodies are born into a particular family; and this general life situation comes about from the karmic influences of our whole human situation in the previous life on earth. In the first 7 years a life situation is created which bears the impress of the past. From about 21 onwards the forces of the individual ego create a new life situation, in a sense in opposition to the first. Ego battles with physical body, astral body battles with etheric body.

- | | | |
|-------------------|------------------------------------|---|
| 1. Physical body: | creating the life-situation | } |
| 2. Etheric body: | shaping | |
| 3. Astral body: | re-shaping | |
| 4. Ego: | creating the life-situation afresh | |

(Dornach 13th November 1916)

All four sets of forces are in continual inter-play; in fact Rudolf Steiner often uses here the word conflict. But he has also a more consoling picture. Man is like a musical instrument, perhaps a violin, with four strings—and Karma plays with its bow upon these strings.

I believe this description throws a flood of light upon the situation of Opifex. Opifex has received from childhood the family background. Opifex then grew into the full use of limbs—sometimes more, sometimes less harmoniously. And then forces intervene which begin to make everything different. And finally a new family, a new environment, indeed a new order of Opifex's whole being, have to come into existence under the guidance of the Charioteer, the innermost individuality.

It may seem an insuperable hindrance that neither Opifex, nor anyone else, can understand what is going on in its full esoteric depth. Nor do we understand it when a child learns to stand upright, to speak, and to think; but the child succeeds. In the summer of 1924 Rudolf Steiner was speaking of the hard situation of young people in

an age of materialism. Suddenly, without explanation, he began to speak of the ages 21, 22 and 23 years . . . "as the tenderest age of childhood." Did some of those present sit up and listen more attentively when he used this expression? It is the tender childhood of the ego forces. A kind of echoing of the events of physical childhood comes about; indeed, the dim experiences of one's separate being which happens around the second birthday is repeated at different levels at 9, 16, 23, 30, 37—or about these ages—and so on throughout life. Everything that happens to us has a subtle intensification of its presence in our memory and mood of life every seven years. Life will become richer when we notice this. But there is a particularly deep relationship between early childhood and the early 20's, and if someone comes into serious difficulties in the early 20's, we can only look at this with full understanding—or perhaps it should be said, the kind of understanding that is needed—if we know something of the early childhood of the person concerned.

Here we can take one further step in contemplating the beautiful pattern of man's life. When Rudolf Steiner gave a long course on different paths of spiritual development in August 1924 at the little English seaside town of Torquay, he spoke of the ability of the modern initiate to look back at the seven year periods of his life and then to let what he sees vanish utterly from his consciousness. He then finds himself no longer among the external events and environments of this period of his life, but among the spiritual beings who were at work in the background. For at every time of our lives we receive such help. But in doing this, the initiate is dependant upon his own actual physical age. He can only turn those periods into spiritual windows, as it were, which he has completed physically; he must have passed the age of 49, for instance, if he is to use the period from 42 to 49 in this way. So far this might seem to concern only the initiate. But Rudolf Steiner goes on to show that we all benefit, in each of these periods, from specific regions of the spiritual world; and indeed up to 7 years from the Moon's Sphere, from 7 to 14 (which is often a particularly healthy period) from the Sphere of Mercury, from 14 to 21 from the Sphere of Venus. Then the rhythm changes; three periods of 7 years each, from 21 to 42 are under the direct influence of the Sun's Sphere. Then in the three 7 year periods from 42 to 63 we go out through Mars, Jupiter, Saturn.

It is the Sun forces which place us in a harmonious way in the social order of humanity as it should develop in our time. And the crises met by Opifex are difficulties in achieving this. Quite particularly, the forces of the first period, which are related to the Moon, may be working too strongly, hindering the fresh creation of a new situation in life, which we can now call the Sun situation. The Melissae may have difficulty in preventing themselves from being irritated by what seem like reversions to childhood behaviour by Opifex. Most, perhaps all, of what are called neurotic patterns of behaviour may be connected with this. But it must be remembered that in our time the physical body makes an enormously strong impression on everyone; and particularly if it is a rather massive physical body, it can weigh very heavily on the finer members of the human being.

What comes from the first period is, in part, very good. All through life we need to feel a deep gratitude to our parents and others who were near us in early childhood, and even to the place or places where we then lived. "Honour thy father and thy mother, that thy days may be long in the land the Lord thy God giveth thee." There is great wisdom in this. But in our time there is a great deal mixed into the effects of heredity and early environment which is burdensome to the free development of the individuality. And where a human being has been beset by too many unsolved problems, fears may take hold, which may show themselves as connected with this earliest period. Opifex may, for example, remember—or not quite remember—terrible outbursts of anger by the father. But such things may not be at all easy to identify. The essential thing is that they form a point of entry for a spiritual power whose existence we need to understand and accept. John Davy has described his influence in the field of human knowledge—he is the father of all 'reductionist' thinking, all views which represent a thing or being as consisting *only* of what can be counted, measured and weighed. Rudolf Steiner uses for him the old Persian name, Ahriman. His presence in the universe is necessary; there has to be darkness as well as light. But the human being needs light around him, and within him.

V

During acute periods, and the problem may continue even when normal life has been almost entirely resumed, the sleep of Opifex may

be disturbed by terrible fears. And this may present the Melissae with some of their most puzzling tasks. Just as you cannot argue a child who has had a nightmare out of his fear—"Darling, there are no such things as witches"—it is no use at all to treat the fears of Opifex as just silly. It is even worse to let oneself be infected by them. We have to say to ourselves something like this: "What Opifex is seeing is a reality; indeed a necessary reality. Were I to see it, I would probably feel similar fears. Mercifully, I am protected from this, and have the task of reassuring Opifex about all the good in existence, the streaming love, the returning light."

Anything that can be said is less important than the presence of a patient loving person. What is said must have the greatest simplicity; turn towards the happy things of day, or to the goodness of God. If both share a sense of the reality of Christ, then some of His words, for example the Lord's Prayer, may have great effect. But watchfulness is necessary in this. During acute periods the task may become too much for the husband or wife of Opifex and he or she may need nights away, perhaps preferably under a different roof. One or other of the Melissae, or another friend, may be able to take over; of course this has to be explained to, and found acceptable by, Opifex.

If Opifex is in fact married, or has a well-established life with another person, the character of this relationship is, of course, crucial. And it can be very illuminating to see this in terms of Sun and Moon. In many forms we can see the hazards presented to marriages by the memories that the husband or wife may have of his or her parents' own marriage. To take a very simple example: A girl may have admired very much the way her father treated her mother. She may then expect her husband to fulfil this picture in every way. What matters is that a new light, not a reflected light from the past, shines into the new marriage.

It is good if this can be expressed in the ceremony of marriage itself. Marriage should not be too much dominated by family traditions. Not that there need be any rejection of the families concerned; but the mood of the new Sun situation into which bride and bridegroom are going should shine brightly. In the marriage ritual of the Christian community there is everywhere the sense of the light of Christ's resurrection, sustaining the freedom of the spirit and the enduring purposes of the soul. The ritual ends by turning our gaze from the

achievement of this marriage to its effects for the happiness of mankind in general.

Poets and imaginative writers have tried in many ways to express the significance for marriage of this light of the Sun, meeting and completing the instinctive forces that come from the Moon. In fairy stories, of which many were inspired by the Rosicrucian centres in the Middle Ages, the princess or the prince may have to pass through trials, which prove their worthiness. Sometimes the princess has to go on long, lonely journeys. Eventually she finds the prince who has forgotten her and has to re-awaken his memory. The prince may have to overcome or train some animal; teach a bear to play a musical instrument, or gather together by sounding a magic whistle a hundred wandering hares. A wonderful picture of the power to use the forces of the Sun is given in the stories which describe a glass mountain which the prince has to learn to climb. Behind every free action there is an endeavour—though we may not notice it—to master something of the realm of pure thought, where there is nothing of the world of solid opaque things to depend upon. If we take the very concept of freedom itself—there is nothing there to be weighed or measured. Yet in a good marriage of our time this concept is continually playing a part; each is trying attentively to protect in all sorts of ways the freedom of the other.

During acute times of tension, this process may be endangered, or fail. The sun is clouded over. Difficulties that could otherwise be kept in a quite private realm may have to be shared with others. And here the positivity and patience of the Melissae, their willingness to share burdens and to hold back from premature, all too radical advice, can be of great value. Such difficulties often culminate in the search of each to find his or her true vocation. It is the mark of a real twentieth century marriage that each finds, and is supported by the other in, his or her work for humanity in the search for the Sun. When children are small the mother herself plays a Sun-role in the family; as they grow older, she is called back (though sometimes indeed she never leaves it) to the realm where she is creative for humanity in general. Sometimes we even see the picture—and it is no use simply to criticise it—of a family with small children moving from Continent to Continent with no settled occupation at all.

What is the basic problem? In the Age of Michael, many souls carry within them the burning conviction: "Man belongs to the whole

earth, and I must learn to put aside what makes me *only* a Westerner, *only* an Oriental". To use the picture taken by Rudolf Steiner from Rabindranath Tagore given in the lecture "The Peoples of this Earth", printed in this issue, we cannot be content to remain spiritual giraffes. Before birth we belong to the whole realm revealed to us in the globe of the heavens; and travelling to north and south and east and west on the earth, we renew this kinship. The longing for this renewal stirs dimly in Opifex. The homeless soul awakens. But on the other hand—and this is really the crux of the matter—no-one can deny his physical origins utterly; we do belong to our place of birth, and to our ancestry; there must be a reconciliation between the heavenly universal and the earthly particular. In the end, this is what the trials of Opifex are about. If the attempt is made, though of course generally without realising it, to deny inheritance utterly or to live mindless of the eternal, illness sets in. Or to put it in a more complex picture given by Rudolf Steiner in the "Karma of Vocation," all four strings of the human instrument have to be used harmoniously.

The Melissae often have to watch with considerable pain the struggle between physical inheritance and spiritual aspiration, even in quite simple matters. Opifex may inherit a body needing very active physical exercise, and try to do without this in the interest of study; and a compromise may be relatively easy to achieve. But the problem may be grave for decades; a man may for instance remain in a job imposed on him by his close environment until retiring age, and only then be able to let his deeper being blossom. A good deal is won if the elements of the conflict have been raised to consciousness. It may not help Opifex very much to be told what they are; but it can have a strong healing effect if the Melissae have a sense of what forces are participating.

It might be responded "There doesn't seem to be much hope for any of us then, unless we become initiates!" The answer is in a wonderful mystery of our time. Quite generally, human beings are becoming a little clairvoyant. At the beginning of the Sun Age particularly—21, 22, 23 years of age—young people encounter sensations which may be unaccountable and disturbing for them, sensations of the Void for example, a boundless realm without direction or quality—or perhaps it would be better to say, describable quality—the etheric body growing a little loose of the physical body. As we have seen, fear and

desolation may be experienced at such moments. But human beings are finding increasingly that there is a kind of Light which comes to meet them from the Void, with comfort and reassurance. Different names are given to this Light; the test is that through its presence human beings grow humbler and better able to understand one another.

Rudolf Steiner has foretold, as an event for the whole earth, that the Christ as a Being of the etheric world will become the great practical adviser of men, particularly in the years of youth—though not only then—showing them how to reconcile the cosmic and the earthly elements in their nature. What the Initiate has as conscious knowledge about destiny, the Christ is able to translate for us into feelings which leads in the right direction, even into actual words of counsel for the attentive heart. Where human need and deep human affection are, and a serious attempt to penetrate into the spiritual realities of the world, good conditions are prepared for the receiving of such guidance. "Where two or three are gathered together in my name, there I shall be with them." To anyone, anywhere, He can reveal Himself.

He looks on the being in us which is akin to the Sun, and He looks on all that we have put on—much as in some fairy tales a golden being puts on the furs of wild animals. There can be harmony in this strangely composed creature only when the tasks are found consistent with its heavenly origin and yet capable of achievement within all the restrictions of its present form. Through human history, the action which reconciles heavenly purpose and human limitation has been called sacrifice. And what leads up to this reconciliation can be included in this name. So that Opifex has been doing a work of sacrifice from the very beginning of the troubles which he or she suffered. In bringing the right sacrifice by responding to the needs of the world in the way that individual destiny makes possible, Opifex is made whole. The woman in him, and the man in her, gain confidence and the Melissae begin to see the results of their patience.

It is very significant that one of the first human souls to see the Risen Christ believed at first that she was looking at a gardener. For the work of a gardener is in everything to mediate between sun and earth. The right mood and the right understanding for every vocation is to be found when it too can be seen as mediating between earthly needs and the spiritual impulses of the sun.

THE CHILD WHO HAD NO FATHER*

Related by FRED BIGGS

Before the white man came here
with his sheep,
the plains were covered with
all kinds of flowers.

Two sisters would go walking
at evening through
the flowers, looking for any
food they could find.

And when those sisters walked
among the flowers,
there were no mai, no men,
in all the world.

One evening as one sister
walked along,
she saw one flower, and stooped,
and broke it off.

Inside, the flower looked like
a baby's face.
She got two bits of bark
and put the flower,

between them, underneath
a log. She thought
no more about it, and walked
on through the flowers.

Next evening this sister came
again. 'Oh, more
and more this flower has
a baby's face.'

She took some possum fur,
and wrapped it
round the flower, and laid it
beneath the log.

Next evening when this sister
came to find
the flower, she found a baby
sleeping there.

She found her breasts had milk.
And every evening,
she went out through the flowers
and fed the child.

Her sister saw her sister's
breasts had formed.
'Oh, you must have a baby.'
'Yes' 'Oh, where?'

'Out there among the flowers.'
The sisters went
and found the child and brought it
to their cave.

That child became a wise
and clever man.
And, afterwards, he went up
into the sky.

And always, when I hear the
white men preaching,
this story comes into
my mind. That child,

he was like Jesus, he came
into the world
without a father. He was
formed from a flower.

That woman touched that flower.
If she had not
plucked that flower, this could
not have happened.

*From *Altyeringa* ('creation time' in Aranda, a central Australian tongue) a book of narrative poems, ballads and legends from the Aborigines, recorded by Roland Robinson, Sydney, 1970.

THE AUSTRALIAN ABORIGINES

CROSBIE WILSON

TO travel in Central Australia today is to take a journey back into primeval time. Once the town of Alice Springs has been left behind, the countryside reveals itself in a series of ancient geological formations which seem to have emerged from the very womb of the earth. Jagged, red quartzite mountains, once a proud range over thirty thousand feet high, have been worn down after untold centuries of erosion to mere hills; rivers have slowly cut through the hills to form gorges of unbelievably intense colouring—reds, browns, orange, cadmium yellow and purple.

The heat-waves shimmering over the red sands of the surrounding desert would seem to betoken an aridity precluding any plant growth; but almost in defiance of these conditions the desert contains an amazing assortment of plants, some of which are almost as old as the land itself and belong to species identified as the earliest recorded by man. The atmosphere is characterised by a searing, pitiless heat which seems to have a living force of its own, and by an all-pervading stillness which could have been unbroken since the Dawn of Creation.

Amidst this brooding silence, the ever-present, burning heat and restless sandhills of the vast, untameable desert—here dwell the last remnants of one of the most primitive and ancient peoples of the earth, the Australian Aborigines.

Some of them have never seen a white man, or a horse or a cow, or any animal larger than a kangaroo; they have never worn clothes, or slept in a bed; they have never had a bath, or seen a river or the sea; they have never seen a loaf of bread, or sat at a table to eat. They have no money, no permanent home; they have no beasts of burden, nor do they farm any crops; they have no possessions apart from the minimum of articles essential for survival.

These primitive people have lived off the land in a harsh, forbidding environment which has, nevertheless, enabled them to survive for thousands of years; but the land is now drying up, is unable to support them any longer, as if it were rejecting them.

Origins

Whence came these people? How have they managed to exist and to prosper under such extraordinarily difficult conditions? How do they relate to other peoples inhabiting the earth today?

Modern science takes the view that at least 40,000 years ago the first Aborigines set foot on the northern shores of Australia, but admits that their origin, and the manner of their coming, are unknown. It is assumed that they came from mainland South-East Asia, and had been forced out of their homeland by a shortage of food, by overpopulation, or by both. It is believed that they travelled in small boats via numerous now-submerged islands, and that the earliest arrivals were blown off-course, landing in Australia unintentionally.

There is also a theory that at the time of their arrival Australia was fairly extensively fertile, and that those now living in the most arid regions have been caught up in a gradual and natural desiccation of this part of the earth. However, the geological history of Australia does not confirm either of these conjectures, and the full facts regarding the colonisation of the country by the Aborigines are still unexplained.

The only migratory tale coming from these people themselves is in the form of a myth, which describes how a number of men bearing animal names came from some unknown land in the Great Ocean to the east. Shortly after their arrival they turned into the animals whose names they bore, thus giving rise to the indigenous fauna found in Australia today.

It is characteristic of the Aborigines' fundamental attitude to life that they ascribe their origin—and, indeed, their continuing existence—to the labours of spiritual beings.

Their Dawn of Time took place in the Sacred Land of Dream, a primeval state referred to as "The Eternal Dreamtime". *Biami*, the Great Spirit who created all things, had already made the earth and the sky. His creative work was then furthered by other beings, chief among whom were the Spirit Ancestors of the Aboriginal people. These Spirit Ancestors are often described as part-human, and sometimes they assume animal forms; nevertheless they always speak and perform their tasks in the manner of human beings.

One of the Aboriginal creation myths may be described in the following form:

In the Beginning the world was flat and dark and still. No sound broke the eternal silence; no wind moved across the earth's surface. No mountains, or rivers, nor yet any living thing, existed.

Yhi, the Sun Goddess, came out of the darkness at the behest of *Biami*, the Great Spirit, and wherever her light touched the earth there sprang forth life—plants, fish, reptiles, birds, animals.

The Spirit Ancestors then awoke from their Eternal Sleep beneath the sheltering crust of the earth and began wandering over its surface, creating hills and valleys, mountains, deserts, rivers, and the sea.

Biami then created an Image in which his Thought and his Soul and his Intelligence lived; and he called that Image—Man.

Another important myth recounts the deeds of an Ancestral Mother, *Kunapipi*, who emerged from the West in the Dawn of Time and criss-crossed the country in company with many spiritual Heroes and Heroines. From time to time she gave birth to men and women, and also performed ritual acts in order to bring animals and plants into being. In similar stories an Ancestral male parent is credited with bringing forth progeny from himself.

Yet another myth tells of a tribe of men who incurred the wrath of *Biami* through their laziness. In language which is reminiscent of the Parable of the Talents it tells how, prior to his departure for other lands, *Biami* gave the men instructions to prepare themselves for initiation. On his return he discovered that the tribe had ignored his commands and had lived a life of ease and indulgence. In his anger, *Biami* turned the entire tribe into dogs.

One of the places held most sacred by the Aborigines is the enormous Central Australian monolith popularly known as Ayers Rock, which to them represents the physical body of *Uluru*, the Earth Mother. A legend handed down by the Loritdja and Pitjantjatjara people tells that at the close of the Creation Period *Uluru* exerted some tremendous supernatural force and raised herself out of the flat plain, to be seen today as that awe-inspiring mountain of stone which stands in solitary majesty in the desert, enthralling white tourist and native alike.

Around the base of "The Rock" are numerous caves, fissures, curious rock-formations, trees, and even a waterhole—all of which have sacred mythical significance for the tribes in whose former territory it stands. Although *Uluru* has been deconsecrated by the Aborigines, it still retains for them an aura of veneration. Somewhere on its summit, in a mysterious, hidden place unknown to white men,

there is a small waterhole wherein still beats the living heart of the Earth Mother. Perhaps that is why many of the visitors who climb its steeply-sloping flank to the crest take away with them the unmistakable feeling of having walked on hallowed ground.

* * *

Those who are familiar with the works of Rudolf Steiner will recognise in some of these creation myths a tradition of universal spiritual wisdom. In the references to the primeval darkness and the "Dreamtime" may be seen the emergence of the present incarnation of the Earth from its deep spiritual night, or *pralaya*. The "Earth Mother" performs many of the functions of a Folk Spirit, or Archai; and the Spirit Ancestors who produced children out of themselves represent the state of existence of man before the division into separate sexes.

The Land and its People

A vast proportion of the Australian continent—nearly forty-five per cent—is classified as desert, where the average annual rainfall of ten inches or less often falls altogether. Plant life in this region has developed an extraordinary resistance to drought conditions. This fact points to the existence of particularly powerful spiritual forces, which protect and sustain plant life in such harsh circumstances.

He who enters this land, with its searing heat of almost unbearable intensity, can hardly not be aware of the presence of a creative Intelligence. In the shimmering air, in the glowing colours of the flowers, in the moon-like, desolate emptiness of distance, in the stillness as of a primeval dawn, he may—if he is open to such perceptions—feel that here he is in close contact with the formative etheric forces of the Earth.

No less strong is this feeling when he encounters the human dwellers of the desert, the Aborigines. Although in their native state these people go about completely naked, it is possible for them to spend the daylight hours foraging for food in a scorching heat of over 150°F, and to endure a night temperature which falls below freezing point. This indicates that the physical body of the Aborigine is shielded by an extremely powerful etheric body, serving to insulate the physical against otherwise insupportable extremes of temperature.

The physical appearance of the Aborigine differs considerably from one tribe to another. This noticeable variation, and a similarity in features to peoples from other parts of the earth, have prompted some scientists to suppose that the Australian Aborigine was the original type from which sprang all the peoples of the world. That they are different from other dark races is known by the curious fact that when an Aborigine marries a white person, any descendants are always lighter in skin colour than the original dark parent.

The Aborigines live with the earth in their surroundings of animals, trees, rocks, waterholes, etc., and consider themselves to be a part of the natural order, rather than a separate organism existing within it. They have no knowledge of agriculture or animal husbandry—in point of fact, there are no native animals suitable for the purpose. They store no commodities of any kind, but live each day as it comes, obtaining their entire needs from nature. When food or water becomes scarce in the vicinity of their camp they are forced to move to another area.

Birth and Death

The spiritual worlds are very real to the Aborigines. They regard the birth of human beings as of purely spiritual origin, in which physical sexual intercourse has no part.

The rainbow provides the link between the World-on-Top, the Sky, which is the abode of their Spiritual Ancestors, and the world of men below. This outlook follows naturally from their association of the rainbow with water, the bringer of life. The Rainbow Serpent, the Maker-of-Roads, is held to be responsible for the reincarnation of Spirit Ancestors as human beings. By bridging the span between the two worlds the Rainbow Snake enables the spirit-child to be born again as a human being, through a human parent.

Conception is said to take place in the following manner. The husband while about his daily affairs almost catches an animal, or a bird, which escapes at the last moment by some unusual means. Shortly afterwards, in a dream, he recognises the same creature in human shape and realises that it is in fact a Spirit Ancestor wishing to be re-born. The spirit-child speaks to him, asking for its mother. He points to his wife, whereon it enters her body. It is a remarkable fact

that within a few days of this occurrence his wife discovers she is pregnant.

* * *

The approaching death of a member of the tribe is often accompanied by weeping and wailing on the part of the relatives, who work themselves up into a frenzy, slashing their faces and throwing themselves about with dramatic gestures. This "ritual" is intended to assist the departing spirit to leave the earthly sphere and find its new abode in the spiritual realm.

The Aranda tribes of Central Australia are convinced of the complete annihilation of the soul after death, but maintain that the spirit returns to the source from which it originated. However, many others believe that their Shade goes first to the "Waiting Place" and later returns to the Happy Hunting Grounds, to the land "Where the Pelican Builds her Nest". Their soul came from the Sunset Country, the West, and thither it must return after death.

In other areas there are various beliefs which refer to two beings known as Sun Man and Moon Woman, before whom the human spirit must pass certain tests prior to re-entering the Eternal Dreamtime, to which it forever belongs. The resemblance here to Rudolf Steiner's description of the experiences of the soul in its encounter with the Lesser and Greater Guardians, on the threshold of the spiritual world, is unmistakable.

Religion and Ritual

The centre of the Aborigines' religious festival is the *Corroboree*. Corroborees are dance rituals representing the re-enactment of age-old myths imparted to the tribe by its Spirit Ancestor. The participants are required to prepare themselves carefully by bedecking their bodies with coloured ochres, blood, and feathers, in patterns which must conform to a time-honoured formula. The movements of the dance and the accompanying ceremonial chanting must adhere to a strict ritual, and the corroboree must be performed within specified intervals of time, in order that the tribe may not lose its spiritual heritage.

Chief in importance among such ceremonies is that which pays due homage to the Spirit Ancestor who was responsible for bringing the

tribe into being. This Spirit Ancestor already existed in the "Dreamtime" before Time began, and still exists today. He emerged from the ageless "time before Time" to create the tribe, to lay down its laws and customs, to set out its lands and its boundaries, and to link man and his environment to himself in an eternal spiritual bond. Thus the tribe would lose its identity, its very reason for existence, if the link with both the Spirit Ancestor and the tribal territory were to be broken. The corroboree, therefore, keeps the past alive in present activities, in beliefs, in ritual, and ensures the continuance of the tribe both now and into the future.

Another solemn event is the "Increase-ritual", which embodies a request for the Spirit Ancestors—the "Shades"—to take flesh, as it were, and become the object of the ritual: more babies, or food of some specific kind (kangaroos, etc.), or rain.

These rites are performed to the accompaniment of the *didgeridoo*, or drone-pipe, the Aborigines' only musical instrument. Supporting rhythm comes from the slapping of thighs with the open hand, the staccato note of the beating-sticks, and the stamping of feet in time with the dance movements. Over the other sounds can be heard the chanting or singing of religious songs, led by the "songman" of the tribe.

* * *

Every youth in the tribe must, on reaching the age of puberty, undergo a form of initiation. This procedure may take a few days or a few weeks, and usually includes the rite of circumcision, or at least of cicatrizing. Thanks to a rigorous upbringing, the candidate endures the physical ordeal without a murmur. He also is subjected to a rigid discipline. He must remain segregated from the tribe for a period of up to two years; he must observe definite restrictions to his diet, and he is forbidden to speak during the initiation weeks, except when addressed by his hierophants.

Every initiate is given a secret name, never divulged to outsiders and used only during sacred rituals. This name may be similar in significance to the designations such as "Raven", "Lion", "Persian",

etc., given to certain pre-Christian initiates to mark the grade or stage of knowledge they had reached.*

At the end of his probationary period the new initiate is permitted to return to the tribe. This is an important occasion, for he who left camp as a boy has returned a man; he who was "dead" has been re-born.

The Arts

Perhaps the most widely known of the Aborigines' art forms is bark-painting, a specialised technique developed in northern Australia. The designs may depict stylised birds, animals, fish, plants and people, or perhaps a complete legendary story of the tribe's totemic Ancestor. The more sacred designs include dots, straight and waved lines, snakes, and groups of concentric circles, creating pleasing "abstract" patterns.

Exoteric explanations have been given regarding the religious paintings, but their true meaning is unknown. It is believed that they have a deep spiritual significance, the reality of which may never be revealed to white men.

A curious feature of the bark-paintings in western Arnhem Land is that known as "X-ray art", in which animals, birds, reptiles and men are portrayed in outline, showing the bones and internal organs. A similar type of X-ray painting is found in caves in the same area.

A profound mystery envelops groups of paintings said to be of totemic Ancestors and other creative and mythical beings. These have been found in caves only in the far northern parts of the continent. The beings are depicted with long, tenuous bodies of a curious style, and many of the faces are mouthless. The head is often encompassed by some sort of headgear or headdress; many of them bear a startling resemblance to the halo or aura surrounding the head of Christ and the Apostles in famous works of art.

In view of the fact that these strange character designs are found in the most sacred localities, there is the possibility that the unknown artists depicted spiritual beings who were clairvoyantly perceptible to them, and with whom they communicated during special ritualistic ceremonies.

* These designations are described in Rudolf Steiner's lectures on *The Gospel of St. John* (Hamburg, 1908, Ch. 5) and on *Christmas* (Berlin, 1905, Ch. 1).

Rock-carving (more truly engraving) appears to have been a craft indulged in by almost every Aboriginal tribe. Examples of this type of art are to be found in areas where the natural sandstone offers a fairly flat, smooth base for such work. These places were often used as corroboree-grounds, and many of the incisions feature totemic animals such as kangaroos, emus, snakes and fish. It is said that the carvings were laboriously "pecked" into the comparatively soft sandstone by the use of two pieces of quartzite, in the manner of hammer and chisel. Some of these engravings are known to be over 12,000 years old.

Another enigma confronts us in some of the petroglyphs discovered in remote areas. In N'Dala Gorge, east of Alice Springs, there are strange carvings on slabs of rock scattered over a space of about two square miles. Not only are the incisions more finely cut, but the designs are completely alien to those found in the recognised fields of Aboriginal art. The local Aborigines consistently deny all knowledge of the engravings, and aver that the work must have been carried out by some unknown race which preceded their own arrival in Australia.

Far to the west of Alice Springs, in the Cleland Hills, an anthropological team found a veritable "art gallery" of rock-engravings and carvings of equally strange and baffling designs. And in Tasmania, on the slopes of Mt. Cameron West, investigators found among other designs a broad, grooved spiral incised in the vertical rock face, which gives the appearance of having been carved out *when the base material was soft*.

How old are these ancient carvings? What strange, unnamed race left these curious designs for modern man to find? What type of people were they? When did they come here, and why? What finally happened to them?

Out of the Past

In his accounts of the early history of earth and man, Rudolf Steiner spoke of the Atlantean epoch preceding our own, and of its predecessor, the Lemurian epoch, named after the continent of Lemuria, which covered a large part of what is now the Indian Ocean and extended eastward towards the area where Australia now lies.

Most of the Lemurian continent was eventually destroyed by volcanic cataclysms, but not before a selected band of advanced

Lemurians had been guided to migrate towards the West, where they were to be the first colonisers of Atlantis. We are not told what happened to all the other Lemurians, but Steiner said that descendants of the last Lemurians are living on earth today, and he indicated that they have remained fixed at an early stage of development. He says also that at a certain stage of evolution, after the Lemurian epoch, human beings acquired a faculty of memory through the deeds of their ancestors, and this is today an essential element in the life and beliefs of the Aborigines.

Steiner mentions also that during the Lemurian epoch, and for some time afterwards, the stones, rocks and other minerals on the earth were "not as firm" as they became later on. Hence we might surmise that the mysterious designs incised on the slopes of Mt. Cameron West in Tasmania, which appear to have been carved out when the rock-face was still relatively soft, were the work of stragglers from Lemuria who had somehow reached the territory that is now Australia, and that these stragglers may have been the far-distant forefathers of the Australian Aborigines.

Although the Aborigines have remained so backward by our standards, they have retained certain powers that we may have lost. If, for example, a member of a family meets with an accident while far away on a hunting trip, his father will often know of it immediately. The writer has heard also of an aged Aborigine, in northern Queensland, who had a well-attested gift for predicting phenomenally heavy rainfall. Some Aborigines, again, have knowledge of healing herbs which have been found useful in certain cases for which modern medicine has no specific remedy.

Stone-Age Man in the Twentieth Century

The purpose of the present evolutionary period of the human race is to enable each individual to develop his ego, that inner Self which is the source of his spiritual being, his separateness from others, his independence of thought, feeling and action: his self-determination.

In their hereditary environment the Aborigines are deficient this special quality. Their lives are closely tied to rigid beliefs of law, custom and religion, and to community or group living. Their thoughts are largely circumscribed by the daily necessities of physical existence; their feelings are directed to the deeds of their Spirit

Ancestors; their will is subject to fixed tribal laws: they are lacking in personal freedom. In essence, they are far behind modern man in developing as a fully self-conscious human being. In contrast to the whiteman, the Aborigine appears to have been left behind on the path of evolution—held back, as it were, in a “time-vacuum” which has prevented his normal progress.

* * *

In 1788, when Australia was first colonised by white men, the estimated Aboriginal population was 300,000. Today their number is thought to have dwindled to little more than 100,000, including both full-bloods and those who are descendants of one Aboriginal parent.

On Government census forms the terms “half-caste” and “of mixed racial origin” are no longer used, and there is no requirement for any person to state his parentage or the colour of his skin. A part-Aborigine is completely at liberty to identify himself as belonging to either the black or the white race, and official population figures are compiled accordingly. However, it is known that the numbers of full-blood Aborigines are decreasing, while there is an increase among those with dual lineage.

Of the total number of Aborigines, nearly half now live in the coastal cities and rural towns; another third occupy inland reserves and mission settlements. In mixed communities many of the old tribal laws, beliefs and practices have largely died out. Only in remote areas do the remaining ten thousand or more (all of them full-bloods) live as their ancestors did, in accordance with the dictates of their Dream-time traditions.

Early attempts by various Government agencies set up to assist with the integration of Aborigines met with some unexpected difficulties, brought about by the wide gap between such an ancient heritage and modern civilisation.

One of the first problems was that of education. Since the Aborigines have no written language, the first attempts to school them in the three R's met with unexpected difficulties. How can one convey to children the significance of A for apple, B for ball, C for cat, when they have never seen any of these objects? Again, with people whose ability to count is limited to four, how can they gain an intellectual concept of, say, seven times eight? Initially, they had to learn a foreign

language—English—before the first rudiments of teaching could begin.

Government welfare payments are often used primarily for the purchase of alcoholic liquor. The Aborigines have never needed money, and are only gradually gaining some concept of how to manage it. They see the white man at his so-called civilised drinking; they emulate him, and drunkenness is the result.

Housing provided by Government agencies for the Aborigines has brought further problems. If statistics show that the average family consists of husband and wife plus 2.8 children, housing is provided on that basis. However, this does not take into account the custom, still prevalent amongst the Aborigines, of three generations living as one family unit, or the black man's law that a widow and her children must be taken into her brother-in-law's family and be cared for as his own.

In the employ of the white man the Aborigine has shown himself to be extraordinarily adaptable. Despite his inability to count, a black stockman can often tell, by some unfathomable means, if one of a herd of a thousand stock is missing. Although they have never used any mechanical contrivance, Aborigines can quickly, and with almost no prior tuition, learn to handle and service road vehicles and other complicated machinery.

In other fields the dark people have produced air hostesses, models, singers, athletes, schoolteachers, authors. Two outstanding examples are the late Albert Namatjira, the famous watercolour artist, and Pastor Sir Douglas Nicholls, until recently Governor of the State of South Australia.

Within the last few years Government programmes have encouraged the Aborigines to become self-sufficient by setting up a way of life which enables them to preserve their own identity and culture. Many groups of them have been assisted to return to their traditional tribal lands, build their own homes, and commence diverse commercial enterprises of their individual choosing. In managing their own affairs to an increasing extent, they retain their dignity and self-respect.

Since the proclamation of the Land Rights Act, in January, 1977, some thousands of Aborigines in the Northern Territory (to which area the Act specifically applies) have begun to operate several

pastoral holdings, aided by Land Councils formed of their own people. Lands occupied and administered by Aborigines now total over 155,600 square miles, a vast area larger than Great Britain and Eire combined.

The Aborigines also hold legal title over a region shortly to be developed for uranium mining. With Government assistance, an agreement has been drawn up whereby the Aboriginal people are to receive royalties amounting to eight million dollars per year during the currency of the mining operations. These funds will be controlled by the Aboriginal Land Councils, and will be used by them to assist their own communities to achieve self-reliance and self-management of their affairs.

Within a comparatively short space of time the Aborigines have emerged from the obscurity of a Stone-Age culture, have mingled briefly with modern civilisation, and are now initiating a return to the tribal lands allotted to them in the far-off Dreamtime. With the gifts, both material and spiritual, acquired from present-day white man, they now have the ability to pursue their own evolutionary path into the future.

ABORIGINAL POPULATION STATISTICS

	Australian Aborigines	Torres Strait Islanders	Total
*Census, 30 June, 1971	106,290	9,663	115,953
*Census, 30 June, 1976	Separate figures not shown		160,915
†Projected change, 2001			285,415

*Australian Bureau of Statistics

† First Report of National Population Enquiry



Cecil Harwood

BOOK REVIEWS

SERENE WISDOM

The Voice of Cecil Harwood: a Miscellany. Edited by Owen Barfield. (Rudolf Steiner Press, £6.50).

It is one thing to review a book written by someone you have never met and about whom you only know by hearsay and by the content and style of the book in question: quite another to be faced by a vivid reminder of a person you knew well as a colleague and a friend for more than fifty years. This collection of Cecil Harwood's writings in poetry and prose is a gift for anyone who can rejoice in the magic of words or marvel at a mind never running dry of new invention. Owen Barfield has justly called his opening piece "Introduction". It is just that—introducing us to the author and then to the contents of the book.

The early poems are delightful reflections, each one carrying a line like a shooting star lighting up the mind. If image is the stuff of poetry and language its vesture, then Harwood is master of both. It is difficult to conceive of a briefer yet more all-embracing picture of *Sleeping Beauty* than in these eight couplets. *Star Mood*, too, in twelve short lines in a trice transports us from picture to picture, rich and colourful, and we ask: Did we ever open our eyes like that or if we did, were our responses as vivid? *The Song of King Arthur's Castle* brings back strong memories of the Streatham days. A colleague, 'cello teacher and former pupil of the first Waldorf School, had written the music to these verses and how thrilled we were to sing or hear words that rang so true.

I am reminded of a saying by Caspar David Friedrich, a German Romantic painter of the last century examples of whose works were exhibited at the Tate some years ago: "The painter should not only paint what he sees in front of him but also what he sees within. But if he does not see anything within, he should refrain from painting what is in front of him." Reading Harwood's poems we are in no doubt that he also saw within. What we do not know and cannot know is how much did he see; for imagination is without boundary. An appropriate image for something in Nature, a mood or quality, is an act of birth and all-renewing life, redemptive for the created world: creature is matched by creation.

A special quality of inventiveness is evident in the stories. Not a few of these I heard at the first and may be only telling. On one such occasion, being totally entranced by the immediacy of the story as it unfolded, I asked Cecil

the next morning: "Where on earth did you get that story from?" and the simple answer, "I made it up", amazed me. On that occasion he confessed that he hadn't had much time to prepare: an hour or so—and then a perfect story with many characters appearing, reappearing, disappearing each one at the precise dramatic moment—finally the end, the mystery's solution. If in the ensuing silence the door had opened and the main character of the story had entered, no one would have been surprised.

But there is more. In the very imaginative story *Drama at Bockley Manor*, made up for Hallowe'en, you could ask the question: What finally was it that put an end to the spooky business and the illness of Lady Hilton? The answer is given plainly in the story: "If Fairtrees inspired the rest of the Company, so that the whole play (Hamlet) took on a cosmic immensity, he himself was inspired from some source far beyond his own personality." Great art has redemptive power.

I well remember the time when Harwood invited us teachers to listen to what presumably was a first reading of the play, *A Rope Their Pulley*. Beyond being fascinated by the scene and characters, not much remained in my mind. This play requires more than one reading if one is to begin to see the two important characters, Cinders and Firefly, in their true light. The assumed names can give you considerable help. Cinders is distinctly negative with a rather callous and even cruel vein, Firefly is directed more to the fantastic and would like his victims to live a dream existence.

Peter and Lewti have by their forced separation lost touch with reality and are both in the kind of borderline state in which it is easy for Cinders and Firefly to influence them in adverse manner. When the misunderstanding of the accident is cleared up, the true love that exists between them can declare itself, with the immediate effect of dispelling (temporarily) Cinders and Firefly. If Harwood were still with us I would, on re-reading the play, be inclined to ask him why, if Michael Ross is included in the Dramatis Personae along with Cinders and Firefly, he does not appear visibly on the stage as they do, seeing that all three are spiritual.

In *What the Gas Men Found*, with its sudden change of mood from mocking humour to solemn warning, one should perhaps note a weakening of the moral through an error in the date: Hiroshima followed only three months after the war in Europe had ended.

For those who carry only a satchel of learning to set beside the Atlas-load so lightly borne by Harwood or Barfield, it might have been helpful to be given clues to the titles of some poems. *At ille labitur*, from Horace's Epistles: He who defers the time for living rightly is like the rustic who waits for the river to flow right away; *but that flows on* and will flow rolling on for ever. It is Harwood's recognition of the need to 'take the plunge' that this poem expresses. . . . and *Marble to Retain* gains in depth of meaning when one completes Byron's line: Wax to receive, and marble to retain. Most of the monks receive and retain nothing: the unprepossessing lady both receives and retains.

In this latter poem there is an illuminating phrase:

And all her hedgehog hardness melted,
.... with eyes new lighted,

most beautifully echoed in *Tobias* where the mother, Anna,

.... returns, all ice
To freeze this going . . .
But Raphael turns his marvellous eye, and melts
The cold fears in her heart with looks of love.

The *Fantasia on Three Voices* is, among other things, a synopsis of the evolution of consciousness and of the difficulty of experiencing it (a theme in Harwood's *Shakespeare's Prophetic Mind*): *Tobias* goes further, with a Manichaean transformation of evil into good. Exquisitely tender and compassionate, this narrative poem is made more poignant by knowledge of Harwood's own later blindness. One is reminded of Kahlil Gibran: The deeper that sorrow carves into your being, the more joy you can contain. And joy there is in many of the poems as well as in *Tobias*. One among *Evening Verses* sums up the content of this book:

From mirth a kindling grace,
From sorrow strength to gain,
From hope a spring of life,
Wisdom itself from pain:

Indeed, the whole book is filled with a serene wisdom seldom found in these self-centred times.

Owen Barfield has given this book the title, *The Voice of Cecil Harwood*. We have a beautiful word in the English language, it is the word 'evocative'; and this and 'voice' have the same Latin origin. Not only do the words of Cecil Harwood let those of us who knew him hear his voice—but the words we can read evoke "some source far beyond his own personality".

WILLIAM MANN and DONNA BARKER

MAN AND MEDICINE

A New Image of Man in Medicine: Volume II: Basis of an Individual Physiology (Futura Publishing Company, Mt. Kisco, New York. Available in the U.K. from Rudolf Steiner Press, £7.80.)

Science and Medicine today are a bit like a tree in winter. There is a large amount of rather dead wood, but if you look closely, there are many growing points—mainly in the form of small groups of people entertaining, often rather privately, new and different thoughts. Often, a little warmth of interest is all that is needed to encourage the buds to unfold and reveal some surprising appearances.

The concerns in such groups frequently have an inner affinity with many of the things Rudolf Steiner was trying to say at the beginning of this century: that reductionist science operates within assumptions that only enable it to

understand death, but not life; that science has created a world-picture in which man doesn't exist, so it should not be surprising if, when translated by technology into reality, we do not feel at home in it.

Yet it is still not easy to get such general discussions to penetrate thoroughly into professional fields. One fine such attempt is now available in English, in the form of two volumes of *A New Image of Man in Medicine*, the first concerned with more general questions, the second on approaches to a renewal in physiology. A third, on the idea of health, will soon appear.

The moving spirit has been Dr. Karl Schaefer, a doctor who was prominent in biomedical research for the U.S. Navy and has been for many years an active anthroposophist. He and others have been bringing together professional scientists and doctors, including a number of anthroposophists, and their contributions are assembled in these volumes. The first volume, reviewed in the *Golden Blade* for 1978, arose from a conference held at the Herdecke Hospital in Germany in 1973, but the papers were all specially written for it.

The fundamental issue was how to develop a science which includes the human being, and does not, implicitly or explicitly, assume he can be adequately treated as a complex mineral, plant or animal. The relationship with animals is particularly important for medicine, not least because modern drugs are mainly tested on animals and the results assumed to be valid for man. It has been pointed out that on this basis, Thalidomide can seem to be harmless, and aspirin much more harmful than it actually is, for animals do not in fact always react in the same way as human beings. But the issue needs to be tackled in a more fundamental way: When and how is human illness different, and when related, to animal illness? The first volume provided some interesting discussion on these questions, including contributions from Dr. Kienle of Herdecke Hospital, where the doctors are deeply involved in the struggle to uphold anthroposophical medicines in the face of legislation which is tending to demand proofs of 'efficacy' based on animal experiments.

The second volume includes some valuable attempts to describe and discuss aspects of human physiology on which Steiner placed so much emphasis—most particularly the three functional systems of nerve-sense, heart-lung and limb-metabolism—but in language which links clearly with the wealth of empirical findings in these fields. As Steiner himself often said, the facts are all there before our eyes, but how they speak depends on the questions we put, and the concepts we adopt. The whole idea of a 'functional system' is really assumed in a great deal of biological and physiological discussion, but all too often is forgotten or ignored, or never made explicit, so that very seldom do those concerned ask themselves what they are talking about. If pressed, they will retreat into habitual reductionism—systems of cells, enzymes etc.—or into instinctive nominalism: 'Well, it is just a name, a convenience of terminology, but in reality it is nothing but . . .'. So the battle of nominalism and realism continues to be alive and kicking in our midst.

The volume on individual physiology will be valuable to all searching for a way to strengthen realism in this field, to grasp cells in relation to systems, and human systems in relation to man himself. It will be very helpful if these volumes can find their way into the libraries of universities and medical schools all over the world. They will be of interest and value not only to doctors and academics but also to teachers of science and all others struggling to bring a new and more healthy approach to these fields.

J.D.

BARFIELD'S BEST BOOK?

Owen Barfield, *History, Guilt and Habit* (Wesleyan University Press, \$11.50, distributed in the U.K. by Rudolf Steiner Press).

In this short book, the text of three lectures given last October, two at the University of British Columbia and one at the Vancouver Institute, Owen Barfield pursues the combination of interests which have defined an original and powerful anthroposophical mind. "Here", as Professor G. B. Tennyson writes in his informative introduction, "are three succinct lectures containing in them Barfield's leading ideas for the past half-century and more, expressed in such a way as to make those ideas accessible to any intelligent and fair-minded reader." "If any book by Owen Barfield is likely to change the thinking of the public as Barfield changed the thinking of C. S. Lewis, it is the present volume." All the great Barfieldian themes are here: the evolution of consciousness as it is mirrored in the evolution of language; the violent but controlled assault on the primitive belief that all words originally stood for material objects such as we today believe surround us; the undermining of idolatry, of the collective beliefs which masquerade as common sense, that conceptual routine which embodies, as Bertrand Russell put it, "the metaphysics of the stone age."

What makes this book particularly powerful is its urgency, and the great practical, for example political, importance of what Barfield says. In the three lectures—1. History of Ideas: Evolution of Consciousness; 2. Modern Idolatry: the Sin of Literalness; 3. The Force of Habit—he examines some new implications of his leading thoughts. He has the knack of selecting problems which simmer in the semi-consciousness of many—in my view of most—thoughtful people today. His talent for language allows him to state them simply, if somewhat abstractly, and his method is to allow them to find their own solution in the consciousness of the reader.

The second lecture is the most arresting. There is no doubt that Barfield believes that post-Cartesian literalness, the belief in the autonomy of the physical world which underlies modern materialism, is—literally—evil. It is here that he looks for the causes of modern alienation, schizophrenia, despair. Can he be right to somehow equate sin and guilt? And is he right to say that there is about today a vague, uneasy guilt, an *atmosphere* of guilt, which was not there sixty years ago? He is surely right to see in twentieth century terror and tension the most potent forces for evil.

"The mental illness now recognized as schizophrenia comes of the frantic efforts, sometimes aggressive, sometimes defensive, made by the imprisoned personality to fortify and preserve this fictitious self—which is really a nothingness—from destruction. Instead—and that way sanity lies—of taking the hint, as it were, and learning to abandon it in favour of the true Self. The resulting conflicts and the sickness, sometimes amounting to insanity, that those efforts may end in, arise from an invasion of this artificial self by the true, existential self".

The false self creates the world we ordinarily inhabit, a world of hard, unyielding surfaces such as Mallarmé describes in the two sonnets printed in this *Golden Blade* and discussed by David Paul. This world is an expression of our own fixity of thought, no longer a mobile "world of images, no longer, therefore, an exterior expressing an interior, but simply a brittle exterior surface, which is however not the surface of anything". "The only immaterial element our mental habit acknowledges is our own little spark of self-consciousness". There is much in Barfield's original discussion of sin, mental illness or madness, habit, and especially the breaking of habit, guilt, and the complex relationship of all these with one another, and with a kind of materialism, which gives a powerful conceptual framework for discussions of psychological illness such as those contributed by Adam Bittleston and Fraser Watts to this *Golden Blade*. The lectures end with a warning about the unholy combination of physical, physiological, psychological, para-psychological and occult research in the service of political manipulation.

Owen Barfield is someone who knows how to think, and is not afraid to do so, even in print. In this book he uncovers things which explain why it should be possible, and even common, to fear thinking. In Barfield's generous, romantic sense of thinking, it is probably a sin not to think, because for him, as for Rudolf Steiner, thinking is controlled sensitivity, awareness, "thinking is love in its spiritual form". As Bernard Williams said of "a phrase of D. H. Lawrence's in his splendid commentary on the complacent moral utterances of Benjamin Franklin: 'Find your deepest impulse and follow that' " "the combination—discovery, trust, and risk—are central to this sort of outlook, as of course they are to the state of being in love". (*Morality*, p.93). If Barfield's outlook can prevail, history, guilt and habit may be replaced respectively by discovery, trust and risk. They are at the centre of Barfield's thinking, and find perfect expression in these lectures. *History, Guilt, and Habit* is, with *Poetic Diction*, his purest, most concentrated, and to my mind his best book.

JONATHAN WESTPHAL

JEAN MONNET AND THE SPIRIT OF EUROPEAN UNITY

Jean Monnet, *Memoirs* (Collins, London, £13.00).

After two decades of unprecedented growth of material prosperity and international co-operation, the world economy in the 1970's faces many new tensions and dangers which threaten to undermine its very existence. On the international level the period of American leadership is over and the

international co-operation so essential to the harmonious functioning of the world economy is again reverting to national beggar-my-neighbour attitudes. In many respects the situation today is reminiscent of the tragic inter-war period. It is again necessary to reassert the importance of fraternal, co-operative international relationships.

One man who stands out as a determined champion of the need for international co-operation, not just between nations but between whole peoples, is Jean Monnet, who died in March, 1979 at the age of 90. His life was devoted to achieving this unity through concrete actions and not merely by pious preaching. Although not widely known amongst the general public, especially in this country, he was throughout his life responsible for seizing the initiative whenever he saw the opportunity for developing common action and inspiring those in power at the time to take the bold steps that were necessary. He is, of course, known best as the "father of Europe", though his influence stretched far and wide across the globe.

After devoting himself to a lifetime of action, his last great act, as he described it, was to write his memoirs, not simply "for the pleasure of reliving the past or to add to the history libraries" but "to try to explain to my future readers the profound necessity for the unification of Europe" (p. 518). It is a quite remarkable and inspiring book, indeed a true deed for the future, which deserves to be widely read by those in a position to influence world events. In it the reader will experience the true spirit of European unity in a quite unique way. He will see it as an idea that transcends the "nit-picking", cynical level to which much of the debate on European issues has sunk at the present time. It is quite unusual that a volume of memoirs can inspire future generations in this way and it is a testament to the excellent translation by Richard Mayne, one of his close colleagues, that it does so also in its English version.

Monnet was born in 1888 and left school to join the family brandy business in Cognac. His education and experiences in his early life quickly gave him the breadth of vision that made him a true citizen of the world. He spent some years in the city of London and travelling the world selling cognac. On hearing of the mobilisation in 1914 he could clearly see what had to be done. He managed to persuade Viviani, the then French Prime Minister, of the need to jointly mobilise the whole of the British and French economies to win the war. He was sent to London and set about organising Allied co-operation in key areas such as wheat and shipping. Such co-operation, however, did not survive the return of peace; the Americans thought they could restore world equilibrium merely by returning to the laws of supply and demand. Monnet saw that this was an illusion and that co-operation would again become necessary in the future, though this time not based only on personal friendships and necessity but embodied in new institutions. In the words of his colleague, Clémentel, "without the altruistic, disinterested co-operation that we tried to achieve among the allies and should have extended to our former enemies, one day we'll have to begin all over again".

Although aware of the shortcomings of the newly established League of

Nations he became the Deputy to the Secretary-General and learnt a great deal about international affairs before having to return to rescue the family business in 1921. In the inter-war period he spent his time helping to establish stable currencies in Poland and Roumania and in various business ventures in Europe, America and China. By the second world war he was again at the centre of organising inter-Allied co-operation and in securing American understanding and help. In 1940 his plan to unite France and Britain was agreed by the British cabinet, though this was too late and turned down by the French government.

Towards the end of the war Monnet was already preparing for peace, in Algiers to shape the future French government and in Washington to anticipate the abrupt end of Lend-Lease by securing credit to purchase vital supplies for a devastated Europe. In 1946 Monnet created the planning system that reversed the post-war fortunes of France. However, he was soon aware of the old German-French tensions beginning to re-emerge and was the architect of the Schuman plan for the European Coal and Steel Community of which he was the first president. We now tend to forget that this was a very bold initiative in a very volatile situation in Europe at the time. After the failure of the European Defence Community he was resolved to rally the political will to break the deadlock facing further European initiatives. This impulse had to come from without, so he formed the Action Committee for a United States of Europe, through which he was able to mobilise the support of the main political parties and trade unions in Europe. With Monnet at its centre it had a profound influence on European affairs for twenty years until his retirement in 1975.

With hindsight, and observing the workings of the European Community today, one can see that one of the great setbacks of the movement towards a United Europe was the refusal of Britain to join at an early stage. As Monnet said, "the civilisation of the West needs Britain; and Europe, to continue her unique contribution to that civilisation, needs the qualities that reside in the British people" (p. 451). It is a tragedy that as Britain was dismantling her empire she did not realise her new role as a much needed European partner. Monnet, however, remained confident; "the British people have not suddenly stepped aside from history. Passing difficulties may eclipse their contribution; but once the British have surmounted them, the world will see that creative faculties bred over the centuries do not disappear so fast". He saw the British as possessing two particular contributions; their respect for freedom, as embodied in their common law, and their knowledge of the working of democratic institutions and how to use them, that arises from their long parliamentary tradition. Would the legalistic jungle of the present European Community have been averted and an effective European parliament have evolved if Britain had seized this chance? Is it not our task now in Britain to find this new role and wholeheartedly work to ensure that these particularly British contributions can form part of a consistently evolving Europe of the future?

Monnet realised that much of what he was able to do in Europe after 1945 depended on the American leadership of the Western world. The Monnet plan succeeded, using the Marshall aid counterpart funds, and moves towards European unity were initially facilitated by the Cold War and the American security umbrella. However, without Monnet there to exploit the opportunities for action that were opened up, Europe would have developed in quite a different manner. In a more uncertain world without such leadership current moves towards greater European unity become at once more difficult to take and more necessary. Monnet was instinctively able to see what was needed in international affairs, though he refused to elaborate a set of ideal proposals; he acted when the time was right and refused to pre-judge events or recriminate over setbacks or failures. "The only true defeats", he asserted, "are those that one accepts" (p. 397). Although convinced of the rightness of his cause he never sought the political limelight, he was, in the words of an American journalist, a man who wanted to *do something* not a man who wanted to *be somebody*. In this short review I have tried to convey some of the flavour of the man and the book; far more awaits those who manage to get hold of this book themselves.

DANIEL T. JONES

GOETHE'S FAUST TODAY

Alan P. Cottrell, *Goethe's Faust: Seven Essays*, (The University of North Carolina Press, Chapel Hill, \$10.95, available in the U.K. from Rudolf Steiner Press).

Samuel Taylor Coleridge once condensed his all-embracing concept of Imagination into nine words: *The 'I' is life in the form of mind*. Some years ago I had to conduct a seminar on Coleridge's 'dynamic' philosophy in an American College and I wondered anxiously, while preparing it, how I could help the students to begin the process of converting this and other high-powered abstractions into something like concrete experience. In the end I decided to try and introduce them to Goethe's *Metamorphosenlehre*, a project which was not rendered any easier by the fact that the only English translation known to me was out of print. In fact this discovery nearly induced me to abandon an experiment of whose success I felt in any case very dubious. However, I took my courage in both hands, went to the trouble of selecting a number of passages and having them xeroxed for distribution, and 'taught' the *Metamorphosenlehre* in one of the last sessions.

I was both surprised and gratified by the success of the experiment. As far at least as the more receptive students were concerned, any doubts I had had of their grasping and accepting the connection between that avowedly scientific treatment of nature on the one hand and on the other the Coleridgian glomeration of literature and philosophy, with which we had been concerned during the term, quickly vanished, and there was no doubt in my mind that I had done the right thing.

I could not help being reminded of this while I was reading Professor Cottrell's book,* rooted as it is in the basic unity that subsists between Goethe's scientific method and—not indeed literature, or literature and philosophy as a whole, but Goethe's own literature, more especially his poetry, and paramently his *Faust*. But then the two parts of *Faust* are a kind of microcosm of literature and philosophy as a whole. Reminder however is not comparison, and it is only the former that links my little experiment with what Professor Cottrell has done. For one thing he takes in not only Goethe's botany but also his theory of colour; indeed the *Farbenlehre* is, if anything, more central to his exposition than the *Metamorphosenlehre*. But it is in the light—almost literally in the light—of Goethe's scientific thought that his elaborate exegesis of *Faust* is throughout developed.

Nevertheless it remains literary criticism rather than science or philosophy. It is in fact one of a series entitled "Studies in the Germanic Languages and Literatures," so that its substance is exegetical criticism of *Faust*, not Goethe's scientific method illustrated by *Faust*. Or is that quite accurate? The really distinctive feature of the book is that it is both at the same time. Two photographs of the same object from different sides come nearer to its reality than a single picture; what can be only *seen* in the flat reveals itself as solid when touch is added to sight; and this approach to the same 'thing' from two opposite directions (which however are constantly turning back into one) makes above all for concreteness. It makes for the transformation of notions into experience.

Viewed as a contribution to literary criticism, *Goethe's Faust* seems to me to possess two outstanding merits, the second of which is made possible only by the first. It springs from a sympathy amounting to something like union between the mind of the critic and the mind of his author. And that is far from common. If I search for examples elsewhere, the one that most readily comes to mind is Middleton Murry's book on Keats, entitled *Keats and Shakespeare*. It is something different from one mind entertaining the thoughts of another, even if with reverence, and even in the confidence that they are true thoughts—and then reproducing them. Deep feeling must be involved as well. "It is not enough," to quote Coleridge once more, "that we have once swallowed it—the *Heart* should have *fed* upon the truth, as insects on a leaf—till it be tinged with its colour and show its food even in the minutest fibre."

Since the 18th century, and more especially in the 20th, literary criticism has shown an increasing tendency to regard minute textual analysis as part of its task. Breezy Johnsonian observations on the lines of "the diction is pleasing and the sentiments are just" have made way more and more for close examination of such details as a single 'mighty line' in a poem, the choice of an epithet, the subtle nuances of meaning that depend not on

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syntax but on juxtaposition, and so forth. Different as they were in other respects, the Chicago School in America (sometimes call the "New Criticism") and the critics who assembled round F. R. Leavis's journal, *Scrutiny*, were alike in their readiness to focus on textual detail. There need be no doubt that they threw up much of value, but how painfully limited the philosophical horizon within which they operated! The essential characteristic of a work of art—as it is the essential characteristic of any living organism—is the potential presence of the whole in each smallest part. It is only a critic aware in his bones of this unseen structural principle who will perceive its operation in the work of art or literature with which he is dealing, and be able therefore to penetrate the real significance of those minutiae to which he draws attention, and to discourse at length on them without pedantry or dilettantism.

Perhaps one could put it this way. Imagine the author or the work being dealt with, together with its wider implications, to be a large globe; and imagine—not the critic himself, but his critical judgment and acumen, his sensitivity, his reflective reach and his wide reading, to be an insect on the surface of the globe. The insect can do two different things. It can scuttle all over the surface of the globe, touching it at as many points as possible and finishing up in a position to give some idea of its size and its quality. But on the other hand it may choose to stop at whatever point on the globe it happens to find itself and bore inwards towards the centre. Critical survey of the first kind can be valuable and illuminating; and it is certainly needed. But it remains survey, and not penetration. It is the kind of criticism in which, in our own time, George Steiner, for instance, excels. Good criticism of the second kind is much rarer; and it is the kind in which Alan Cottrell excels. Not that he is incapable of survey—as for instance in the historically based contrast he draws on page 90 between the German and the English image of Goethe, or in his concluding chapter on Some Questions for the Future. But it is the plethora of subtle comments on textual details which constitute the distinctive feature of his approach.

A single truncated extract from two or three pages dealing with a dozen lines from the scene "Grablegung" near the end of *Faust*, part II, must suffice for an indication of his handling of them:

Rosen, ihr blendenden,
Balsam versendenden!
Flatternde, schwebende,
Heimlich belebende,
Zweigleinbeflügelte,
Knospenentsiegelte,
Eilet zu blühen.

'Roses, ye glowing ones,
Balsam—bestowing ones!
Fluttering, quivering,
Sweetness delivering,
Branching unblightedly,
Budding delightedly,
Bloom and be seen!

Frühling entspriesse,
Purpur und Grün!
Tragt Paradiese
Dem Ruhenden hin.¹

Springtime declare him,
In purple and green!
Paradise bear him,
The Sleeper serene!

Bayard Taylor's translation

Omitting much comment of a similar nature on the preceding lines, I take him up at the point where he pauses on the word *Eilet*:

Here the sound pattern comes *fully* to rest in the [t] which must now bear the burden of the powerful diphthong and the extra vowel in a sense "pressing" on it from behind; for after all, the word's meaning calls up the tendency to rush forward, whereas the [t] forms a barrier to this motion. The growth force suggested by the imagery is too powerful, however, and in the initial consonant of the following word ("zu") the breath stream splits open the [t] and rushes forward with elemental power is the sound [s]. Thus the German *z* may be rendered phonetically as [ts]. The sense of hardness here finally yields to the power of new life and the sounds rush ahead into the powerful vowel *u* and its soaring metamorphosis through *umlaut*, *ü*: "*Eilet zu blühen*." In the following four lines the roses, greatly heightened as image by the specific mention of their colours, rain forth in a burst of paradisiacal life as the *u* and *ü*, further heightened to *ie* and *i*, tone forth as the principal vowels of the accented syllables in this hymn of renewal:

Frühling entspriesse,
Purpur und Grün!
Tragt Paradiese
Dem Ruhenden hin.

Once again then, in this entire passage, we find that Goethe has woven a little "metamorphosis of the plants" in the medium of poetic diction. The content, the imagery come to precise expression through the threefold metamorphosis of the verb [this refers back to an earlier part of the whole comment] and through sounds which in the most intimate way embody the poet's vision . . .

If critical comment of this description occurs at intervals throughout the book, the brief chapter, perhaps its most brilliant, on The Song of Lynkeus (the Watchman on the Tower in the scene which depicts the cruel murder of Baucis and Philemon) is devoted entirely to an analysis of that wonderful sixteen-line Song, its sounds, its syntax, its stanzaic structure, its shape as a single poem; all of them in the light now, not of the *Metamorphosenlehre* but of the *Farbenlehre* and, through the *Farbenlehre*, of that polarity between light and darkness which was so significant for Goethe's whole "entelechy", as he himself called what Coleridge would have called his 'I'.

I will add only that the level of subtlety the author achieves here and elsewhere is not without its danger—the danger of overreaching itself—and that some readers are likely to reflect, at some point in their perusal, that excellence in subtlety will be still more excellent if it remains cautiously alert to the risk of runaway ingenuity.

If I now reproduce the Contents page, that will perhaps best give an idea of the range and scope of the book as a whole:

- I Chalice and Skull: A Goethean answer to Faust's Cognitive Dilemma
 - II "... bald mit Blättern, bald mit Blüten..." Metamorphoses of Nature and of Man in *Faust*
 - III The Song of Lynkeus: "Zum Sehen geboren/Zum Schauen bestellt"
 - IV The Theme of Sacrifice and the Question of Faust's Redemption
 - V "Des Menschen Kraft, im Dichter offenbart": Thoughts on the Sources of Poetic Creativity in View of Goethe's Image of Man
 - VI Zoilo-Thersites: Another "sehr ernster Schertz" in Goethe's *Faust II*
 - VII Faust's Blindness and the Inner Light: Some Questions for the Future.
- Appendix. A Note on Goethe's Epistemology in contrast to Kant.

As its wording suggests, general observations grow out of particular ones, and for that reason they have blood in their veins; whether they be observations on Goethe's philosophy or 'system' as a whole, on the moral dimension of colour-experience, on Faust's experiences of light and darkness, his relation to the spiritual world, his dependence on 'grace' and on the selfless love of Gretchen for his ultimate redemption, on the often disputed ethics of a 'too easy' redemption, on the meaning of resurrection and of the Resurrection, on Goethe's relation to Christianity or on the relation of the human entelechy (or Ego) to the Light out of which it was created; and then on the bearing of all this upon the metaphysical and sociological chaos that goes by the name of 'our time'. And if, for that reason, it is an outstanding example of the penetrative type of criticism which I distinguished earlier, it is also a very special case of it. For here the *totus in omni parte*—beyond the tentacles of logic but not beyond the grasp of imagination—that is the basic structure at once of art and of life itself at all levels, whether spiritual or physical, and which in the natural realm is most readily apparent in the simpler forms of organic life such as leaf and blossom and fruit—here that very principle is not only immanent in the critical method, but is also its subject matter. For it is this above all that we mean by 'Goetheanism'; so that here we have Goethean elucidation of Goetheanism itself.

The relation between Goetheanism and the spiritual science of Rudolf Steiner is something more than intimate; and it is really this that distinguishes Anthroposophy so sharply from the many varieties of 'transcendentalism' to which a growing hunger for anything beyond materialism is giving birth in our time. 'Spirit' is not amorphous; and general statements about it are abstractions of little value until they are exemplified in particulars. It is of the essence of spiritual science that it never remains content with generalisations, but always finds itself in the intimate structure of particular 'happenings', whether natural, historical, psychological or purely spiritual. "How people scoff today," observed Steiner in his lectures on *The Karma of Materialism*, "at the great vista opened up by the picture of evolution through the periods of Saturn, Sun, Moon, Earth, Jupiter and so forth! They ask: Why is all this needed? It is needed in order to gain knowledge of life even in the tiniest

detail, for in very truth man is a microcosm. He is a living embodiment of the Saturn, Sun, Moon and Earth evolutions, and if he will have nothing to do with these ideas, it is just as though he were binding the hands of a year-old child for the rest of his life, so that he will never be able to use them".

The separation, for example, of the Sun from the Earth in the course of its evolution, and the changing hierarchical relationships that brought it to pass, are to be studied and contemplated, not just with historical curiosity, but because without that we cannot intensively and participatively *know* (once more for example) what is happening in the metamorphosis from flower to fruit within the natural realm, or within the historical—as neither Spengler nor Toynbee ever began to know—what is happening when one civilisation dies and another emerges.

Those accordingly (and there will be many of them among the readers of this journal) who have become aware of the overriding significance of Rudolf Steiner's legacy for the future of *this* civilisation, may already be speculating on the overt, as distinct from the implicit, relation of *Goethe's Faust* to the anthroposophical movement. They may even be wondering whether its author is among the fortunate few who have had the opportunity of seeing *Faust*, with the support of eurythmy, performed in its entirety on the stage at the Goetheanum—the only place in the world, I believe, where such an opportunity exists; and whether his loving penetration into the aesthetic arcana of the play may owe something to such an experience. However that may be, Alan Cottrell reveals, both by way of quotation and in his Bibliography, a sufficient acquaintance not only with the writings of Steiner himself, but also with that of a number of his followers, among them Ernst Lehrs, Walter Heitler and Michael Wilson, at least so far as they have any bearing on Goethe and Goetheanism.

I must add in conclusion that his book suffers from one serious defect. No translations are included of the quotations in German. Perhaps it ought not to be called a defect, and indeed it is none if its readers are all to be English-speaking students of The Germanic Languages and Literatures. But for the general reader it is a very serious one. As far as the quotations from *Faust* itself are concerned, it is true that the comment they evoke is mostly so much concerned with the *texture* of the language that a substituted translation would be useless. And yet there are a good many potential readers who, without being accomplished German scholars, have a sufficient smattering of the language to have enabled them to follow much of that comment with the help of a translation. Moreover, the passages in German are by no means limited to verse. There are many, and sometimes lengthy, quotations, as well from Goethe's own prose, notably the *Conversations with Eckermann* and the *Wahlverwandschaften*, as from his German contemporaries and commentators, nearly all of which would come through about as well in translation as in the original. Often, too, their content is mortised into the surrounding argument. It is a pity. *Goethe's Faust* deserves a wider public

than the one to which it is presumptively addressed; but in recommending it, as I do with enthusiasm, to that wider public I feel bound to add that it is not one for readers who have no German.

OWEN BARFIELD

A PECULIAR GUSTO

Humphrey Carpenter, *The Inklings* (George Allen & Unwin, £6.50.)

Lionel Adey, *C. S. Lewis' "Great War" with Owen Barfield*, (University of Victoria, Canada, \$3.75, England £2.40.)

Walter Hooper (ed.) *They Stand Together: the letters of C. S. Lewis to Arthur Greeves* (Collins, £8.95.)

Perhaps readers of the *Golden Blade* will be less inclined than most to find eccentric my feeling that the disputes between Owen Barfield and C. S. Lewis, centring on the imagination and its relation to truth, are among the most important of this century. I can only think of one dispute I would prefer to hear—between Owen Barfield and Charles Williams on the same subject. But alas! as Humphrey Carpenter remarks, 'although Barfield feels that he might have found common ground with Charles Williams, they never found the opportunity for a lengthy conversation.'

Interest in these matters is above all what bound together the Inklings—Lewis, Barfield, Williams, Tolkien, Hugo Dyson, Colin Hardie, David Cecil and the others: that, and their common friendship with Lewis. Lewis was the actual centre: Barfield and Williams perhaps the subtlest thinkers.

The kind of things the discussions were about can be hinted at in little through Barfield's and Williams' remarks on the problem of metre. Barfield in *Poetic Diction* argues that metre is a remnant of those powerful rhythms which once witnessed to our unity with nature, rhythms of the blood, heart and body. Williams in *Reason and Beauty in the Poetic Mind* argues that metre represents the limitations of our knowledge. Prose allows us to believe that the pattern of our minds is also the pattern of the universe, and causes us to overlook the limitations. Verse keeps them before our mind, reminding us of the extent to which the mind helps to form the world it meets.

An apparently technical problem, as I have put it: but it also involves all the great differences about the relation of mind to body and of spirit to matter, about the nature of human knowledge, about the Incarnation. Lewis began the disputation something very like an atheist, and it was a large factor in his becoming a traditional and orthodox Christian. I hope to describe some of the issues involved in a later article, and to discuss the further related problem of the nature and limits of human self consciousness. For the present I wish only to make brief comments on the three books which provide such important material about these problems.

Carpenter's *The Inklings* is as biography magnificent; it persuades me that the best kind of biography concerns not individuals but groups. Or is it

merely that this is true of a man like Lewis whose peculiar genius was for friendship? Certainly the result is a remarkable feat of balance. I think the only weakness concerns *tone*. This is a peculiar difficulty with the Inklings, who, as John Wain once pointed out—all and particularly Lewis, acted themselves with peculiar gusto. Lewis once had to explain even to Barfield that when he had written "Sleep hath forsook and given me o'er" he hadn't meant anything much more than "I've had one or two bad nights lately + Isn't *Samson Agonistes* fine."

Adey too I think has very little sense of the tone of Lewis and his friends, and while he deserves our gratitude for outlining the dispute between Lewis and Barfield, he is not only too succinct in his summaries, so that the positions of the disputants are not fully intelligible, but unreliable in his judgements. Although I would agree with him that Barfield is a subtler thinker than Lewis, I think it very patronising of him to go on about Lewis' 'naivety' and 'immaturity'. And while Barfield's observation that the very notion of change seemed alien to Lewis is a very illuminating epigram, its acceptance and uncritical use by Mr. Adey are deeply misleading. But Mr. Adey is also patient and conscientious in following out the dispute, and it is good that he should have whetted our appetites for fuller publication of the documents of Barfield's and Lewis' dispute.

Of course, these criticisms cannot be levelled at Walter Hooper's publication of Lewis' letters to Arthur Greeves. Here is material in abundance to judge tone and matter together. But of course it lacks context, though it also confers it. It is fascinating, for example, in view of their disputes about imagination and truth, to know that Lewis felt Barfield not as appreciative as Greeves and himself of the quiddity of certain experiences. But where is that essay on Death by Barfield which Lewis says 'is to my mind one of the finest things there is'? Has it been published? I cannot find it: and I am sure it ought to be.

STEPHEN MEDCALF

AN AMERICAN MORALIST: TECHNOCRACY'S ST. AUGUSTINE

Theodore Roszak, *Person/Planet, The Creative Disintegration of Industrial Society* (Victor Gollancz, £5.95).

In his rather curiously entitled latest work Theodore Roszak, the apostle of the counterculture (a word coined by him) develops further the themes which made his earlier works so successful. In *Person/Planet* he extends his criticism of urban industrial civilization and the values which it promotes. This civilization is, he claims, responsible for the continuing destruction both of the human personality and of the planet, conceived after William Golding and some ecologists as Gaia, the planetary ecology. Roszak's thesis is that person and planet are or must become allies against a common enemy, which

is, in Justice Brandeis' celebrated phrase, "the curse of bigness", and that this opposition to urban industrial civilization is, literally, the voice of the earth. "It is a spiritual force generated by the planet itself as a defensive response to the bigness of things."

In characteristic American style, Roszak converts this interesting but speculative suggestion into a demand for *rights*, the rights of the person and the rights of the planet—a curiously legalistic formulation, since the planet does not, in any obvious sense, bear responsibilities, and, whether or not it is in some sense sentient, as I believe it is, this cannot be the sense in which volcanoes and hurricanes might constitute, morally or legally, culpable planetary behaviour, or in which the planet could be brought before a court. The legalistic formulation, then, seems obscure and misplaced. The surplus of Roszak's lush prose cannot remove the difficulty, and indeed is one source of the book's worst feature, a clear and determined sentimentality. "In our time," Roszak begins, somehow managing to get his message onto the printed page,

"a secret manifesto is being written. It will not go out to the world as print on the page. No mass movement will ever raise it as a banner. Rather, its language is a longing we read in one another's eyes—the longing to know our authentic vocation in the world, to find the work and the way which belongs to each of us . . . I speak of the manifesto of the person, the declaration of our sovereign right to self-discovery."

Nor is this the most embarrassing passage in the book. Sustained emotionalism and rhetoric take the place of the careful moral argument which ought to carry its main message. Reticence and lack of fervour would seem a betrayal of what Roszak calls, obscurely, "the human personality in all its mystery and angularity." He in particular, and the counterculture in general, have rediscovered and restated, but in the blandest terms, a part of the great civilized tradition of enlightenment and the spiritual quest. There is also something enormously irritating in the implied claim, made on behalf of the counterculture, to have discovered or invented self-discovery. Roszak's statement of it, his "personalist philosophy", has its own special dangers and oversimplifications. The "whispered anguish that has never been given a voice in the political arena" cannot make the only call upon society. In law, and social life generally, there are usually several competing claims upon our attention, and it cannot always be that "personality comes to be the centre of attraction, the paramount value at stake." Whilst it is true that "*I matter*, I am *special*, there is something *more* in me waiting to be discovered, named and liberated" there is also much that I share with the rest of humanity. I *am* special, I *do* matter, but so does everybody else; and this is what makes living together difficult. The famous Irish Bull "one man is as good as another and a great deal better" is not the whole truth. The proper balance between the claims of individuality and society, the theme of so much literature and philosophy, cannot be achieved simply by automatically faulting any claim that society might make. There is nothing to be gained from an unconditional assertion of "the luxuriant potential of human nature" because there is also the destructive potentiality of human nature. The trouble with anarchism and

the personalist social order has always been that human beings are not, at any rate not all of them, and not all the time, completely good. Out of the sustained denial of this proposition emerges Roszak's uncompromising dualism.

Person, Planet is, like the *City of God* a long, disorganized work written, manifesto style, for a parish. Both works describe an ultimate vision of man and society, and describe the interplay between what St. Augustine calls the cities of God and of man, founded respectively by Abel and Cain. The story of this interplay is human history, and it ends with the millennium. The attempt to disassociate Christianity from the fall of Rome in 410 allowed Augustine to write the first genuinely universal history, and reinforced the dualism which he had retained from his youthful Manichean beliefs. Just as St. Augustine offers us a clear choice between a city ordered by Christ or a disorderly city, so Roszak invites us to "roll back the Empire of Cities"—although he doesn't say just how far—and reveal the order of eternity which it has hidden for so long.

But in "The Mark of Cain" his message suddenly becomes overwhelmingly modest. He professes, incredibly, not to know whether urban industrialism is worse than rural life, because, he says with breathtaking casualness, he hasn't lived in the country, and claims only to be making the undemanding suggestion that ways of life other than city ways "should be allowed to continue as authentic options." But, whatever this means, it is where the discussion should start. For the rest, the City must return to a restricted medieval status and size, because what it represents is evil: bigness, noise, dirt, waste, competition, roles, fact, rather than value, analysis, objective consciousness (a myth), quantity rather than quality, alienation, carelessness, loneliness, ruthless scepticism, the political Establishment, and, worst of all, the intellectual, who has created this distorted environment in the image of his own consciousness; but the City also represents tolerance, sophistication, breadth of vision, catholicity of taste—in a word, freedom. In the pastoral society which Roszak yearns for, we find smallness, community, integration, peace, cooperation, homemade, handmade and wholemeal, care, inwardness, value rather than fact, subjectivity and spirituality, the "raw organic Tao" (!), quality rather than quantity, and, inevitably, freedom. The division is obviously vastly oversimple, and, whilst it may represent some psychological symbolism, it does not represent reality. But it is essential to Roszak's vision, a vision of a Gnostic world in which man is trapped in a web of illusion and self-deception. In a characteristic passage he writes that,

"solitude is that moment of stillness in which we strip away our received identities and seek to become as naked and nameless as the day we were born. It offers us the opportunity to salvage our original nature—the self before the world laid claim to us and began to make us over."

But it is only in the world that we come to know who, and what, we are. The demand that we should become what we are apart from and outside the world, while it makes sense in the American historical and political context, is in general very nearly meaningless, and in any case practically impossible,

since we are in the world and it is in us. But *in* the world is something higher. If the world is, as Roszak and St. Augustine incline to believe it is, a collection of sensory facts, then indeed we are not in it, and our true being must lie elsewhere. Because science investigates the world, the concept of which has for Roszak as for St. Augustine become hopelessly entangled with the concept of *evil*, science cannot be more than the unimaginative manipulation of facts (imagination=personality=good; evil=impersonality=manipulation) a view of science which, unsurprisingly, Roszak shares with the materialists and mechanizers. In *The Making of a Counterculture* he wrote that "objective consciousness is alienated life . . ." and attacked the "myth of objective consciousness" or scientific objectivity with increasingly popular idea, deriving in part from the work of Thomas Kuhn, that science is not rational and incremental, but that it proceeds by dramatic changes of consciousness. But must we choose? Can there not be a change of consciousness which is also rational? Life only becomes alienated when the objective consciousness is applied to things incomplete and half defined. What alienates is not scientific objectivity, but its premature application, the consistent underdescription of the objects to which it is applied.

In spite of his gestures against "a tragically bifurcated psychology that persists in pitting the rational against the emotional, the intellectual against the instinctive . . ." Roszak is at one with the religious dualists and scientific materialists in believing that

"science, whatever its virtues, is at best a language of objects, not subjects. It belongs to the world of empirical fact and practical manipulation, not to the life of the spirit."

Here the world is handed over without a struggle to the practical manipulators and mechanizers. Why can't there be a science of subjects and spirit? If there cannot, this must reflect the clumsiness of our scientific techniques rather than any systematic elusiveness of the self. Is science really a *language*? Is it not also, and primarily, an inquiry? Why is it *at best* a language of objects? Roszak's strategy is based, it seems to me, on Kantian and ultimately Platonic fears. In return for the world, the spirit is insulated from the corruption of fact. But it is only on *one* received interpretation of what a fact is, that it corrupts. The City of God need not go its way, as St. Augustine thought it must, "a stranger on Earth." And in Roszak's brief description of the life and tragically early death of his father, of the boy from his Chicago childhood who wasn't "quite right", and of his daughter Kathryn—"But My Daughter Is a Dancer"—there is somehow a moving recognition of this. These, and the chapters about school, the family and work are the best and most interesting parts of the book, although Roszak's inability to make anything of the idea of authority makes them less convincing than they might have been. There are good things in this book. In spite of its rhetoric and heavy moralism it is, like the counterculture, not to be ignored, but not to be completely believed either.

JONATHAN WESTPHAL

TOYNBEE DISTILLED

Arnold Toynbee: A Selection from his Works. Edited by E. W. F. Tomlin. (Oxford University Press, London, £5.95).

For those who are not already well acquainted with the works of Arnold Toynbee this is an excellent introduction. It opens up the tremendous vistas of Toynbee's writings and contains gems of erudition and style that never cease to fascinate the reader. Toynbee himself was born in 1889, studied and taught Classics at Oxford and London, attended the two Peace Conferences and had a profound influence on generations of historians and on the conduct of British foreign policy through his writing while at the Royal Institute of International Affairs (Chatham House) for 35 years. His two major works are the massive twelve volume, *A Study of History* and the Annual Survey of International Affairs, which he and his wife edited from 1924 to 1956. Those who are interested in following the enormous sweep of Toynbee's analysis of history will of course turn first either to the one-volume abridgement by D. C. Somervell (also published by Oxford University Press) or to the original. However, the selections from this work in this volume gives one a very clear insight into the concepts that he developed and used. This is further facilitated by the excellent glossary at the end of the book.

The second half of the selections are drawn from his many writings on extremely diverse aspects of society, from the position of women in ancient Sparta and Greek art to the problems of urbanisation and a speculation on the future of society. Toynbee in his later life wrote extensively on religion, his personal beliefs, attitudes towards death and other more personal subjects; these too are represented here. Tomlin has written a good introduction and introduces each of the selections, putting them into context. Like Toynbee's other writings, this is a volume to dip into again and again and to treasure for its depth and wisdom.

DANIEL T. JONES

ROOM FOR A VIEW

Anthroposophical Review, Vol. I, No. 1 and No. 2, (Anthroposophical Society in Great Britain, 75p.)

The old *Anthroposophical Quarterly*, so ably edited by Mildred Kirkcaldy, has been replaced by the more radical *Anthroposophical Review*, edited by a team of younger members working with Joy Mansfield. The first two numbers offer what amounts to a new statement of the relationship between Anthroposophy and the wider world. The editorial policy derives from a conviction that anthroposophical spiritual science can be of enormous practical value. The Editors have therefore wanted to show how Anthroposophy can speak to practical life questions. Much in the first two numbers reflects this vision.

Questions and thoughts which arise out of real life always command attention and respect. It is not hard to form these questions if one can take up the right position within one's experience. The difficulty is to find this position. Bernard Roberts ("Thoughts on Performing on the Piano") has clearly found a point in his work from which really interesting artistic and spiritual questions can be launched. His command of his art enables him to draw directly on the greatness of the musical world, and his writing manifests the confidence of knowledge properly earned. It is this kind of contribution which will validate the practical philosophy of the Editors and earn the *Review* the support it is already beginning to deserve.

The new *Review* has great promise. It is lively and obviously has room for many different views. It will encourage those who value original anthroposophical thinking. The emphasis is on substance. The *Review* represents a serious new style of Anthroposophy which may well appeal increasingly as the world crisis worsens.

J.W.

MACROCOSMIC POLARITY

Sukie Colegrave, *The Spirit of the Valley*, (Virago, London, casebound £7.95, paperback £2.95)

The author records in her Introduction:- "In four different ways—from Jungian psychology, Anthroposophy, Chinese philosophy and my personal experience—I was introduced to the idea of a masculine and feminine polarity within the human psyche. This coincided with the re-emergence of the women's liberation movement in the late sixties and early seventies." Both Jung and Steiner figure very largely in the bibliography at the end of this thoughtful and badly needed book. Chapter-titles include: The Virgin Birth of Yin and Yang; The Masculine Consciousness; The Feminine Consciousness; Microcosm and Macrocosm; and it seeks to raise its readers to the concept of 'gender' from the tediously prevalent one of 'sex' by demonstrating that masculinity and femininity are not co-terminous with physically male and female organisms but are in fact macrocosmic principles both of them active in every human being of either sex. A fuller consideration of it may perhaps be possible in a subsequent issue of the *Golden Blade*.

O. B.

BOOKNOTES

Petersburg by André Bely, the great Russian symbolist poet and pupil of Rudolf Steiner, has been republished in a new translation by the Harvester Press. The new edition, which will replace the less satisfactory American edition, is translated, annotated and introduced by Robert A. Maguire and John E. Malmstead. *Petersburg* was first published immediately before the Revolution, in 1916, but afterwards it was censored and finally banned. It is a

deep and dreamlike picture of the soul of the Russian capital in 1905. Nabokov believed that it was one of the "greatest masterpieces of twentieth century prose," placing it in third place after *Ulysses* and *A la Recherche du Temps Perdu*. Anthony Burgess wrote in the *Observer* that it is "the one novel that sums up the whole of Russia." Bely's other novels, e.g. *The Silver Dove*, are also available in translation, and might be equally interesting to anthroposophists.

The Kolisko Archive has republished *Agriculture of Tomorrow* by E. and L. Kolisko, which has been one of the most important works in the growth of the biodynamic movement. The book is not expensive at £12.00; it contains hundreds of photographs and five full colour plates. The wonderful scope of *Reincarnation and Other Essays* by Eugen Kolisko (Kolisko Archive Publications, £3.50) makes it a pleasure to read. It includes essays on the Western Conception of Reincarnation, Lawrence of Arabia, on Mind and Body, the Cycles of Life, on Beethoven, the last a particularly rich discussion of Rudolf Steiner's saying, "Beethoven is Prometheus." The Kolisko Archive Publications catalogue for Spring 1979 is available from the Archive at 62 Frederika Rd. Bournemouth BH9 2NA, and lists scores of interesting titles, e.g. three volumes of *Zoology for Everybody*, *The Moon and the Growth of Plants*, etc.

Children at Play: Preparation for Life is the title of a marvellously rich book by Heidi Britz-Crecelius, published by Floris Books, hardback £5.95, paperback £3.50. The Contents are Space and Time, The Cosmos, the Four Elements, Plants and Animals, the Human World, Dolls and the Self, Primal Memories, and Children at Play—Everywhere and at all Times. Every parent should read this book, which came out too late for a full review here, but which we hope to review in the next *Golden Blade*.

The Lucis Press have republished Alice Bailey's *Letters on Occult Meditation*. The whole book will be of interest to anthroposophists, for example Letter VI, "The Dangers to be avoided in Meditation." Alice Bailey's work, in some ways so close to Rudolf Steiner's, deserves to be much better known than it is in the Anthroposophical Movement.

The end of the century and beyond, considered from the points of view of prophecy, seismology, politics, astrology, is the theme of a disappointing but still interesting book by Moira Timms, *The Six O'Clock Bus: a Guide to Armageddon and the New Age* (Turnstone Books, £3.50).

A means of communication between all those who have been educated or are being educated at Steiner schools is provided by a new magazine edited by Mark Chiappi and Nic Lampkin with others. The first number of *Reflections* contains a challenging article on the rights and wrongs of abortion; on the nature of Anthroposophy; a curious piece of humorous writing by one of the editors; and a weighty piece on "Education and Underdevelopment in the Third World," as well as an account of the International Movement of Rudolf Steiner School Pupils, and a report of the 4th International Conference held by this organisation in Berlin between 14-21 October 1978.

NOTES AND ACKNOWLEDGEMENTS

"The Peoples of the Earth in the Light of Anthroposophy" first appeared in the quarterly *Anthroposophy*, No. 2, Vol. 3, Midsummer 1928.

Valuable assistance, suggestions and advice on all matters to do with Dr. Eugen Kolisko were provided by Andrew Clunies-Ross of the Kolisko Archive, for which the Editors are most grateful.

David Paul's translation of the two sonnets by Mallarmé appears by his kind permission.

The photograph of Ita Wegman is by Magdalene Becker of Breslau.

Mallarmé by Picasso appeared in *Encounter*, October 1978. It was taken from the special issue which the Paris quarterly *Les Lettres* put out on Mallarmé in 1948.

Turner, Sunset: Rouen? by kind permission of the Trustees of the British Museum.

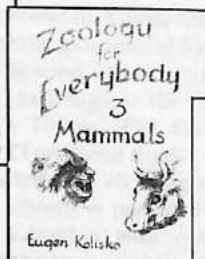
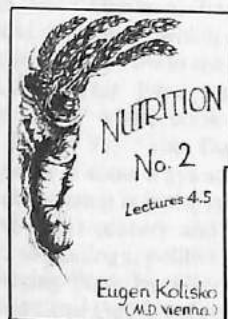
The Editors wish to thank Mr. Richard Ailward for his assistance in the preparation of this issue.

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Children at Play Preparation for Life



Heidi Britz-Crecelius

Children at Play— Preparation for Life Heidi Britz-Crecelius

The author believes that play is more vital for the child's future than many parents realize. Her plea is that children's fantasies should be allowed free scope, for they are learning through play and spontaneous creations of their own magical worlds. The more they can be absorbed in their play, from the earliest joy in little rhythmic movements to the extended imaginative games of childhood, the more fully and effectively they later take their place in the world of adults. Her book offers many practical suggestions for the urban family. Dozens of real children play through the pages of this book making it a delight to read and its conclusions convincing. It is a refreshing and a timely warning for a technological

age and should be of interest and value to parents and teachers.

Tr. from German; first edition 1979; 22 x 14 cm; 128 pp; hardback; £5.95; 0 903540 24 X; paperback; £3.50; 0 903540 27 4

The Path to Birth Stanley Drake

To be born is a very hazardous undertaking. The incarnating soul is exposed to the arbitrary decisions and impulses of human beings who have ample scientific information on the physiological processes of birth yet may lack understanding of the deep issues involved and no longer possess the instinctive wisdom of their forebears. Birth may seem a very 'natural' process, but we live in an unnatural world in which contraception, abortion and the imperfectly explored effects of modern drugs may have far-reaching and disastrous effects. For man is not just part of nature as the animals are, he is also a member of a spiritual world — even when he forgets this or questions its existence. And this fact makes all the difference to the way we think about birth and our actions in regard to it. It is for the purpose of increasing people's awareness of the true situation that this book has been written.

First edition October 1979; 18 x 11 cm; 64pp; hardback; £2.95; 0 903540 31 2

Mary's Little Donkey

Gunhild Sehlin



Mary's Little Donkey

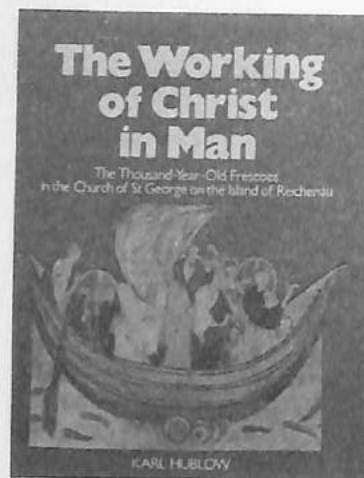
Gunhild Sehlin
Illustrated by Jan Verheijen
A Christmas Story for Young Children

The stubborn, dirty little donkey who is of no use to any one in Nazareth, becomes a quick and willing helper under Mary's care. The other animals in Mary's stable like him and together they wait for the birth of Mary's child. But Mary and Joseph have to leave Nazareth before that and the donkey carries Mary to Bethlehem where he is when the child is born.

Tr. from Swedish; first edition October 1979; 22 x 14 cm; 96pp; 8 half-tones; hardback; £3.95; 0 903540 29 0



Floris Books



The Working of Christ in Man

The Thousand-Year-Old Frescoes in the Church of St George on the Island of Reichenau

Karl Hublow

Karl Hublow has made a life-long study of the frescoes found in the church of St George on the Island of Reichenau on Lake Constance. His painstaking research into the language of form and colour in these frescoes makes clear that a profound knowledge of the mysteries of healing was still alive in the Celtic church of the ninth century, where Christ was seen as Lord of the processes of life and death and master of the elements of fire, air, water and earth, that together should work harmoniously in man.

Tr. from German; first edition October 1979; 25 x 19cm; 64pp; 24 full colour photographs; hardback; £7.50; 0 903540 28 2

The Fairy Tale of the Green Snake and the Beautiful Lily

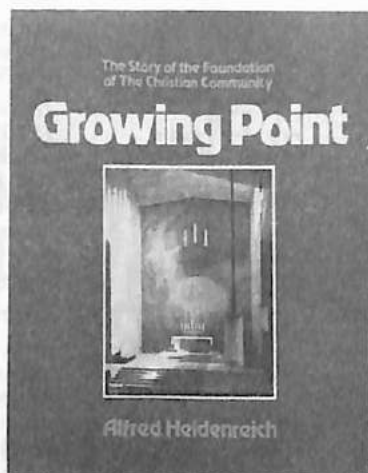
Johann Wolfgang von Goethe

Translated by Thomas Carlyle

Introduction by Paul Allen; The Character of Goethe's Spirit by Rudolf Steiner;

This edition October 1979; 21 x 13cm; 72pp; hardback; £3.75; 0 903540 25 8; paperback; £1.75; 0 903540 26 6;

Not for sale in North America



Growing Point

The Story of the Foundation of The Christian Community

Alfred Heidenreich

In this book the foundation of The Christian Community is described by one who took part in it. It is his personal account of an unusual event and of the first beginnings of the Community's work. We meet some of the interesting personalities who became the first priests of the new church and we meet Rudolf Steiner, whose vision and guidance made this new beginning possible.

Second edition 1979; 25 x 18cm; 128pp; 62 b & w photographs; hardback; £7.50; 0 903540 17 7

The Spirit of the Circling Stars

Human Needs and Cosmic Answers

Adam Bittleston

How can we begin to understand our own personal destinies — the illnesses that befall us, the friends we make, the difficulties that beset us? In human beings today there is a deep longing to understand such things, not trivially, or as matters of chance, but having some relation to the great universe. Many feel that there are relationships between the movement of the stars and the planets and the pattern of human destiny which are not just fanciful, but founded in a deeper reality than the conceptions of physical cosmology.

First edition 1975; 21 x 14 cm; 192pp; hardback; £3.95; 0 900285 25 7

Towards a Third Culture

Charles Davy

The 'two cultures' — the old arts culture and the new scientific culture — is treated here in relation to the evolution of consciousness. The author suggests some directions of change which could lead beyond these towards a 'third culture', in which science, art and religion would find a common language.

Second edition 1977; 18 x 11cm; 178pp; paperback; £2.50; 0 903540 14 2

Christianity and Islam

A battle for the true image of man

Rudolf Frieling

The current resurgence of Islam and the attention it draws have prompted this book. It becomes a statement of the basis of Christianity without which Christians cannot confidently encounter any other religious outlook. Is the worship of God any different if one believes he has a son or not? Is the idea of the trinity an outworn doctrine? The author senses that many Christians tacitly ask themselves these questions in face of the straightforward monotheism of Islam. His thesis is that it makes a very great difference not only to man's relationship to God but to his whole evolution on earth.

Tr. from German; first edition, 1978; 22 x 14cm; 144pp; hardback; £5.95; 0 903540 11 8

Christianity and Reincarnation

Rudolf Frieling

The author presents the essence of Christianity and shows how it harmonizes with the teaching of reincarnation and examines its relationship to the Bible.

Tr. from German; first edition 1977; 22 x 14cm; 118pp; soft-bound; £3.95; 0 903540 05 3

Festivals in North and South

Evelyn Francis Capel

What is it like to celebrate Christmas at the darkest time of year, or in the heat of summer? What is the quality of Michaelmas in the spring-time compared to holding this festival in the autumn? Such questions are explored in this book, culminating in the question, should the Christian festivals be celebrated at the same time all over the world or should they follow the course of the seasons which are opposite in the two hemispheres?

First edition 1979; 18 x 11 cm; 30pp; paperback; £1.00; 0 903540 21 5

Ascension

Friedrich Benesch

Tr. from German; first edition 1979; 18 x 11 cm; 48pp; paperback; £1.00; 0 903540 19 3

Whitsun Community in the Age of Individualism

Friedrich Benesch

Tr. from German; first edition 1979; 18 x 11 cm; 46pp; paperback; £1.00; 0 903540 20 7



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