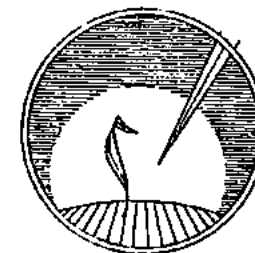


*The
Golden
Blade
1983*

To Nellie
from Harry Christmas 1982

H. B. B.



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 on Anthroposophy to bear on questions and activities which have relevance to the present time. It was founded in 1949 by Charles Davy and Arnold Freeman, who were its first editors.

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".

Edited by Adam Bittleston and Daniel Jones
Rudolf Steiner Press
London

The Golden Blade

THIRTY-FIFTH (1983) ISSUE

CONTENTS

THE MYSTERY OF THE HUMAN SOUL

Editorial Notes	A.B.	3
Memory & Love	Rudolf Steiner	17
The Global Task of Anthroposophy	Wolfgang Schäd	28
The Work of Liane Collot d'Herbois	John Fletcher	34
Birth & the Human Soul	Mary Crawford	38
Plant-Mother	Jakob Streit	45
The Way Chose You	Hetti Brice	49
Love and Fidelity	Eileen Hutchins	54
Shakespeare's Work as Mirror of the Human Soul	Dawn Langman	59
Dramatic Tragedy & Christian Belief	Charles Davy	70
Four Poems	Charles Austin	79
The Devil as Companion	Andrew Welburn	81
Pneuma & Psyche	Stanley Drake	91
Philia, Astrid, and Luna	Adam Bittleston	96
Short Reviews		106
Notes & Acknowledgements		108

EDITORIAL NOTES

The main theme of the 1981 Golden Blade was the Mystery of the Holy Grail. Last year we tried to look at certain aspects of the Russian people, of whom Rudolf Steiner said that they were deeply connected with the Grail Mystery. We tried to understand their place between East and West; and surmised that many young people in Russia would develop an intensive interest in ancient Eastern wisdom, as they do in the West. (Since that was written, remarkable evidence has reached us that this is already happening). This year the main theme is a very general one: the trials and experiences of the human soul, alternating between its two kinds of existence—on earth, and in the spiritual world. The effects of life before birth are always present in us, and play a far-reaching part in our lives, although in our consciousness they may seem completely forgotten.

The lecture by Rudolf Steiner chosen for this year is one given in Stuttgart a few weeks before the first Goetheanum, the building to which he had given loving work as architect, sculptor, and painter, was completely destroyed by fire. In this lecture he speaks of the heritage brought over from the life before birth, and of the quality in the human soul which is a seed for the life after death, the quality of love; and of the power of the arts to make a bridge between the two worlds.

How they do this is particularly clear in the work of Raphael, the 500th anniversary of whose birth we celebrate in 1983. At this moment of history it is not altogether easy to appreciate Raphael's work; it can seem too gentle to have much significance in a harsh and bewildered time. But we may come to see that his work prepares us for what we meet in the present; indeed that some of his paintings are prophetic parables of this very time, and that there is great seriousness in what they say.

* * *

It is becoming more and more necessary for human beings to become transparent for one another; we must learn to look through physical appearance, through accustomed habits and behaviour, through the ways of thinking and feeling which have been adopted from the social environment, to the soul and spirit which have come down from other worlds, and which will return there when earthly life ends. Were there to be no-one who could see in this way, we would begin in the not very remote future to destroy each other utterly.

When Jesus walked on earth, it was necessary for the future of the world that at some moments he became transparent for others, so that they saw in him a heavenly being, the Christ. One such moment, described in the

Gospels of Matthew, Mark, and Luke, was the Transfiguration (Matthew 17, Mark 9, Luke 9). Jesus takes three of his disciples up a high mountain—according to Luke, to pray there. They see his face change, his whole being shining—and that he is in the company of Moses and Elijah, who speak with him about his coming death. He is encompassed by a cloud, and the disciples hear a voice saying: "This is my beloved Son, hear him".

To paint this scene was Raphael's last task, which he had not quite completed at his death. He included, in the lower part of the picture, another event from the Gospels which follows the Transfiguration. A sick boy, in the throes of terrible convulsions, has been brought to the other nine disciples, who are asked to heal him—and they cannot. The boy is held by his father; and in the foreground of the picture a woman is kneeling, who may be thought of as his mother. She has great presence and beauty, and she seems to be demanding help for the boy rather than appealing for it.

Thus on the mountain the Divine is revealed, and in the valley human beings are oppressed by a terrible riddle which they cannot answer. In the world today we find a tension which can be compared with this: in many human spirits the beginnings of an awakening consciousness reaching beyond the sense-world, while the social order is convulsed by conflicts which are not fully understood and for which no remedies are in sight. The traditional family now seems to put upon all concerned unbearable strains, and yet no substitute for it carries much conviction. Practical life is dominated by mechanistic ways of thinking, and women see no way to exercise real influence except by acquiring iron male minds.

Three or four years earlier, Raphael had painted the Sistine Madonna, now by a fate which may seem to be ironic to be seen in Dresden, in East Germany. Here the Mother holds the child, and is herself quite free from weight, floating among the clouds just as Jesus does in "The Transfiguration". There is nothing hard about her at all; she is all gentleness and devotion. Earthly mothers today may have rather divided feelings about her; they may be inclined to think that it is impossible today to be a mother of this kind, especially if one is trying to earn in order to share in the family budget. In the foreground of "The Transfiguration" the parents are quite earthly; and it is the father who holds the boy. May not Raphael's picture be prophetic here in a very subtle way? There are signs that while women feel it necessary to become more masculine, men are showing more inclination and ability to take care of young children, sometimes even to the point of undertaking the mother's role for a considerable time. If this happens, the mother may be able to be active in establishing relationships with the community beyond the family, in a more harmonious way. The family will then be less "nuclear"; many forms of mutual help, for example, may develop between families, which can bring parents into rewarding relationships with other children, and afford children

a useful basis for comparison between their own and other parents. For many centuries godparents have provided for the extension of the family in a wise and positive way; and after a certain lapse, this can in our time be renewed and deepened. The strain on the physical mother, when she feels that she alone ought to incorporate the whole archetype of motherhood, can be relieved if she can feel that parts of it are being fulfilled by other women whom she loves and respects, parts by her husband, and parts by other men outside the immediate family.

For the archetype of the Mother really lives in every human soul. There is good hope that this will come to be understood much better, during what is left of this century and in the course of the next. She will come to be perceived, both as an image of what is greatest and purest in every soul and as a real heavenly Being, who has been honoured under many different names throughout human history. She is represented in a way entirely free of earthly weight, in countless icons painted with great devotion, mainly in eastern Europe. In the western tradition originated by Giotto and others the physical human being is increasingly shown three-dimensionally and as having weight; and yet among the greatest painters the physical form is sometimes seen floating in space, with convincing freedom from weight. Raphael often achieves this, both with angels and men. Many of his Madonnas sit quite firmly on the earth, or on a throne. But the Sistine Madonna is in the realm of the clouds, and shows in her entire being her kinship with the heavens.

The greatest works of art can be felt and understood on many different levels. The soul of man can see in the Sistine Madonna the image of what can be entirely free of all that can grow heavy, or rigid, or sick in man's nature.

It is above all through the influence of his physical body that man's inner life is hardened. In the present time we see this expressed particularly in the mechanical quality of human thinking, in its application to many spheres of life. William Golding has spoken for modern man in a remarkable way when he described his own slow, deep anger about this kind of thinking.

"From Aristotle onwards—even from Hecataeus and Herodotus—the glum intellect of man has succeeded in constructing bolts and bars, fetters, locks and chains. In a world of enchantment that glum intellect has nothing to say of the fairy prince and the sleeping beauty, but much to say of the tower and the dungeon. We have had great benefits from that same intellect but are having to pay for them. I say we have erected cages of iron bars; and ape-like I seize those bars and shake them with a helpless fury."^{*}

A few years before the "Sistine Madonna", Raphael had painted "The Liberation of St. Peter". In the centre of the picture, Peter is chained, and behind a grille of iron bars. He is seated on the ground, plunged in sleep. But the cell is illumined by the warm light of the angel who is bending over

^{*} *A Moving Target*: page 186.

him, about to release him. The scene is taken from Luke's description in the twelfth chapter of the Acts of the Apostles. On the right of the picture Peter is walking out of the prison, hand in hand with the angel.

Peter, and Luke, and Raphael himself, all know that it is not only a physical prison from which Peter is finding release. Peter has to struggle still with the chains of his Jewish heritage, which hold him back from freedom of work among the Gentiles, as Luke has described a little earlier. And Peter himself much later, in his first Epistle, uses the image of the prison for a much longer, more terrible enslavement. In abrupt sentences packed with meaning he writes of the human spirits who rejected the warning of Noah at the time of the Flood, when human beings learned to use magical powers out of motives dark with self-interest. And Peter says that after the Passion the spirit of Christ brought His Word to these fallen spirits; this is the event traditionally described as the Descent into Hell. Wherever the past has a hardening effect on human thinking and living, we need help that comes through the realm of the Angels. The warm light from above has to come down into the dark cell of the brain, and lead human thought and human life out into the open.

In the brain, a thought has only a shadowy existence. But if we can make it the object of our attention, if we can look at it with sufficient intensity and concentration, it begins to be released from the physical head, and to show itself as a thing of light and darkness, having its true life in the etheric body. And while the physical body, and especially the solid part of it, is subject to weight and very much bound to the earth, the etheric body is weightless, and shows itself as far less separate from our general human environment and from the heavenly worlds than the physical body seems to be. During life, the etheric body is very much influenced by education and by the customs and habits of people who have a similar social position and traditions. But it has its origin before physical birth. We gather the etheric body about us, like a shining garment, soon after conception in the womb. It contains the influences of all the planets, brought together and transformed by those spiritual beings who are connected with our Moon. At the last Easter of his life in April 1924 Rudolf Steiner brought into present-day words the teaching given to the pupils of the Mysteries of Ephesus about the human etheric body. An attempted literal rendering might be:

"Being sprung from worlds, thou in thy form of light,
Given strength by the sun, through the moon's might,

Thou art endowed with Mars' creative sounding—
Mercury's wings give movement to thy limbs—

Jupiter's shining wisdom illumines thee
And from Venus beauty bearing love—

May Saturn's age-old spirit-inwardness
Hallow thee for space-being and time's course!"

In the course of ages, the soul of man has been misled by tempting powers, who brought it under the dominion of wishes and desires. And this has in turn distorted and weakened the human etheric body. No longer is it the bearer of untroubled wisdom and beauty, or the word which it forms unspoiled. But through the Christ the human etheric body was restored to its original greatness, and made a right instrument for the true ego. This the disciples beheld on the Mount of Transfiguration, in the altered countenance and shining raiment of the Christ, though it would take their whole lifetimes to assimilate what they had seen.

Beneath the form of the Christ who floats among the clouds, Raphael thus paints Peter reclining on the ground, only raising a little his head and one arm, his soul still heavy with sleep. But the form of Christ is utterly transparent for the redeemed etheric body, absorbed in utter devotion to the Father-God.

* * *

In the course of 1924, Rudolf Steiner spoke of about forty individualities, whom he traced through two or more incarnations. Among these were Karl Marx and his friend Engels. Of these he described only one previous incarnation of these two, in Europe about the 9th century A.D. At that time the individuality of Marx had an exceptional experience; within one life he was first land-owner and overlord, and then later an underling, very much in the position of a slave—but an angry, rebellious slave. Rudolf Steiner tells about this with very little comment. But we can understand that it was very different to be born a member of a subservient class, or to *become* one, after having had the experience of commanding and organising others. For long periods of time, there had been in many societies separate classes and castes which had to fulfil most of the manual work on which those societies depended; and these manual workers lived for the most part in an unquestioning acceptance of their condition, almost in a kind of sleep. Even today very few working class people have written notably about work.

Karl Marx himself was thoroughly bourgeois. He was born in 1818, the son of a German Jewish lawyer who became Christian. Three streams of thought influenced Marx as a young man, though in some degree he rejected them all. He was a close student of German idealist philosophy and particularly of Hegel. From him he learnt to think in terms of the conflict of polarities. But while for Hegel reality is to be found in ideas, for Marx what matters is the conflict of classes. A second influence was that of the French radical political writers, who were already advocating great changes in society, for instance the equalisation of incomes. The third and increasingly powerful influence was that of the English economists, who

were in many respects theorists, but also brought many observations of the detailed facts of economic life, and particularly of the results in England of the Industrial Revolution.

Thus, through Hegel, Marx was connected with the far past. This way of thinking goes back to the very beginnings of Greek philosophy, to Heraclitus and the Ephesian Mysteries; and even further back, to the wisdom of ancient India. In England Marx met the onset of a new civilisation dominated by technology. After he had to leave Germany he saw with his own eyes some of the appalling slums built for the workers in the new industries in the north of England. And these confirmed what had become a burning conviction for Marx quite early in his life; that industrial life was beginning to dominate man in a way that estranged him from his true being. He saw the condition of the industrial wage earner as something more inhuman than any slavery of the past. He describes it as "alienation" or "externalisation".

"Work is for the worker something *external*, not belonging to his own being, and thus he does not assert himself in his work but denies himself, does not feel a sense of well-being, but of sorrow, develops no free spiritual and physical energy, but scourges his body and ruins his spirit."

It is plain that Marx regards the experience of alienation as something that has in recent centuries become much more acute. It is not easy to identify all the causes of this. Not only do the wages paid for his work keep the worker in grinding poverty, though this was then a terribly evident fact; the character of the work itself was inhuman. The worker has no freedom; he is enslaved by those who own and manage the means of production, and by the commodity itself, with the necessary processes of its manufacture. With the increasing division of labour, the relationship between the work to be done and the final product to serve human needs becomes more and more remote; the worker may even be forced into situations where the final product seems to him actually harmful, or useful only to few, perhaps only the very wealthy. In such work the worker cannot feel in any sense at home; he is a slave working among strangers, under the tyranny of a class whose very language and customs he does not share.

Thus Marx saw the condition of the proletariat in his own time. Western men today are inclined to believe that this picture is quite irrelevant; workers are comparatively well-to-do, their wages and conditions of work are protected by their trade unions, and the class war seems to have faded away. But it is not really so simple. The sense of alienation in work is much too deeply rooted, to be removed by higher wages, strong trade unions, or State ownership of the means of production. None of these by themselves can give the worker genuine freedom; indeed, new tyrannies emerge, sometimes from the remedies themselves. Commodities which were unknown a few years ago suddenly become necessities, and deprivation of them a reason for anxiety. Though factories absorb an ever smaller fraction

of the working population, the division of labour extends more and more widely into other occupations; work in banks and hospitals, for example, becomes increasingly specialised and monotonous. And poverty, taking the world as a whole, is perhaps more terrible than ever; it has only moved its location—above all to the swollen cities of the Third World. Finally, a new deeply alienated group, or one which existed before only on a much smaller scale, has come into being; the unemployed.

Once, souls brought from the realm before birth impulses which prepared them for the caste or social group into which they would be born, and the work which they would find to do. Each of the great occupations—those of priest, warrior, and farmer, merchant, and craftsman—had divine beings which watched over them and consecrated them. Today men and women very often find their work empty of spirit, without knowing what is the matter; and this is the ultimate source of the sense of alienation. But they may also find no work to do; and then something is lacking, which they need to carry into the realms beyond death.

A piece of work which may be very uninteresting in itself may be consecrated by the mood in which it is done. Work selflessly fulfilled for humanity in general, not in the interests of a particular group, can be a seed for the future, which can grow invisibly long after its physical consequences have disappeared. It can become part of the new Earth, which will endure after all that is now around us has passed away. (Soloviev said—in the very significant passage appearing in last year's *Golden Blade*—that the ultimate purpose of work is "to transfigure and to spiritualise the life of Nature, and the Earth itself".) Such works of selfless love unfold their full meaning after death. Far more than is yet understood, our economic system stands in the way of the selfless love which could be so great and universal a thing. It is there potentially in everyone; but both our wage system, and chronic unemployment, do tragically much to frustrate it.

As methods of organising labour, neither State ownership nor private capitalism release the full potential capacity of human beings to serve one another. When Rudolf Steiner described the three members of the social order, he was not putting forward another Utopia, but describing methods of beginning to release this potential capacity. When he gave one of his close pupils a book on this subject he had just written, he wrote in it as "motto of social ethics":

Health comes only
When in the mirror of each single soul
The whole community is given form,
And in the community there lives
The strength of each soul.

The words seem simple, even obvious. How far do any of us have a real *picture* of any community to which we belong, small or great? In the

ancient world souls before birth, and particularly those who were to become women, received deep impressions about the communities in which they would live; and when, for example, they pictured the being of their city as a goddess this reflected what they had seen earlier. It was not an abstract "personification"; such a being was felt to have very definite qualities, and when her image was imprinted on coins this represented a reality. Though it is still true today that souls receive before birth a living impression of the spirit of the country to which they will belong, clear memory of this is rare indeed, and terribly distorted pictures of his nation arise from dark instincts in man. The less the heart understands the qualities of his own nation as contributing, together with those of others, to a great unity of peoples over the earth, the more it can be possessed by proud and aggressive nationalism. And it is one of the terrible paradoxes of our time that though communism and socialism started out with the intention of uniting at least all workers of the world, they became thoroughly infected with nationalism as well. It would have appalled Marx to see this happening; but no image of world socialism or communism has proved strong enough anywhere to withstand the instinct of national egoism. We see indeed a fearful conflict arising between nationalistic impulses which are allied to the past, to land ownership and militarism, and Leftist movements which also appeal to nationalism, for example in South America. Between these there is not room enough for the protection of human rights. And yet this is just what a true image of our nation's spirit could help us to do; to work in our own way towards the protection of the individual. Human rights cannot be established as something absolute; communities can and do work towards achieving an equal protection among their members. As they do so, they learn from each other.

Political communities have a long history behind them. But economic communities are relatively new. They have had to grow up under conditions unfavourable to working people. The spiritual life represented by churches and universities had allied itself with the property-owning classes, and laws were often framed to protect these, rather than the individual. Thus Marx saw no help coming to the worker from religion or law; and he came to believe that the whole human spiritual life was only a matter of ideology, a powerless illusion dominated by the realities of economic life.

And so he constructed the iron cage of theory, in which more than 1,200 million people are now trapped—although it was his deep and genuine desire to be a liberator. When we think today of the soul which suffered so much in the 9th century incarnation and which worked so industriously in the 19th century, we should try to do him justice; for he, and we, have a future as well as a past.

* * *

When Rudolf Steiner described human spiritual life as seeking freedom, of the life of rights growing towards equality, and of the economic life as







needing brotherliness he hoped to awaken an image of society which would not bring further conflict, but could guide the forces inherent in the world towards harmonious expression. He did this work at a time of acute economic troubles and the problems of poverty and unemployment were always before his mind's eye. But he did not think these could be solved by *themselves* but only with the help of a fertile spiritual life, and a further awakening of our sense for human rights. Without these, healthy economic communities could not come about, and yet all the elements out of which these could be constructed are already there; industries with a built-in conflict between worker and management—whether this represents the shareholder or the State—do not allow the individual to give his full strength to the community and they produce unemployment. (In capitalist countries this is evident; in totalitarian states it is concealed). In the affluent countries, where this can be counted, there are now more than 30 million unemployed, enough to produce all the commodities and services which make up the gross national product of a country like West Germany. Perhaps we should look at actual figures, and try to understand what they mean, in unused capacities and in strain upon family life:

	Labour Force (millions)	Unemployed (thousands)	Unemployment rate %	Youth Unemployed (under 25) (thousands)
1981				
U.S.A.	108.5	8,080	7.4	3,638
Japan	57.1	1,260	2.2	280
West Germany	26.8	1,272	4.3	376
France	23.2	1,712	7.6	*
Italy	23.1	1,913	8.3	1,179
U.K.	26.1	2,680	11.4	1,169

Source: O.E.C.D. (Recent figures in the U.S.A. and U.K. are much worse.)

Three things need to change before even half of this monstrous number can be re-absorbed into work. There have to be alterations in the flow of capital, in the structure of industry and business, and in ideas about the production of commodities. The policies of governments by themselves cannot achieve any of these *alone*; the economies of the affluent countries are intricately interdependent. But monetarist theories are another iron cage, and governments obsessed with them can do a great deal to hinder recovery. It is very difficult to compel capital to go into the right places; but market forces alone are unable to attract it there either. But only sufficient capital at low rates of interest can enable the necessary new, relatively small industries to develop. And the old industries must acquire a real sense of responsibility for the transfer of those they have employed to

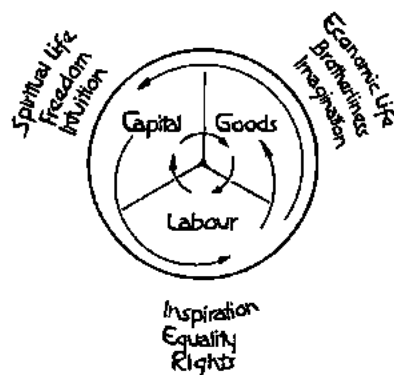
* not available

new kinds of work. Ideas, a sense of responsibility, and a feeling of community—how are these actually to grow strong enough among us?

During the years when Rudolf Steiner was most active in directly social and economic concerns, he was also engaged in inaugurating the methods of education which began at the Waldorf School in Stuttgart and have spread to many countries. And he sometimes spoke about the connection between education and social problems. It is perhaps a good deal more widely evident today than at that time that a teacher needs to be imaginative; he also needs a sense for the life and holiness of words, and an intuitive response to the individualities of his pupils. This does not seem any great paradox; but it would still seem fantastic to most people to hear that the social order cannot flourish unless there flow into it the effects of the great spiritual faculties which Rudolf Steiner called Imagination, Inspiration, and Intuition. What we mean in our ordinary use of these words is only a very pale reflection of these faculties. Only an initiate possesses them to the full, and Rudolf Steiner showed in concrete detail what their effects can be within the economic process itself.

In the shaping of commodities and services, economic life needs the influence of healthy Imagination. We see everywhere how in advertising and packaging not very relevant or genuine kinds of imagination run wild, while the commodities themselves may only alter to meet real needs rather slowly and uncertainly. What the consumer can perhaps only picture in a fairly general way, the producer needs to interpret in practice. From Inspiration each community can draw a sense of human dignity, which should protect the producer, and secure for everyone between education and retirement, the opportunity to work in a way that gives scope for his powers. From Intuition can come the right impulses to control the movement of Capital, guiding it towards the individual who can make it most fertile for the community in general.

Thus Rudolf Steiner could concentrate into a fairly simple diagram what he could say in the course of several years about economic relationships, in conscientious detail:



Such a picture is of course only of use if it is long pondered over—or rather, pursued in active thought. For many, Capital may seem an inexpressibly dreary subject; but very many of the most beautiful man-made things, and many ventures of spiritual life in general, have depended upon a good use of capital. Some of Raphael's greatest works were commissioned by the Popes, out of their accumulated capital; and the first Waldorf School was financed by Emil Molt from his "Waldorf-Astoria" cigarette factory. Very often (particularly in Western countries) industrial and business concerns pile up more capital than they know what to do with; and far-reaching social results may follow from their decisions—to sponsor an artistic venture, say, or a football club. A great deal that is done by individuals and concerns with their capital is socially almost entirely barren—gambling and the hoarding of antiques are extreme examples.

The most fertile of all uses of money can be when it is a gift. Indeed, it is good if the spiritual life in general is financed by gifts, which may of course come from earnings as well as from capital. At the best, there are no strings attached; the giver simply trusts that the free use of the money given by the recipient will be socially useful; much of the support given to education is of this kind. Such giving requires discernment; and we can perhaps begin to understand why such a high faculty as Intuition—which does not mean a vague hunch but the capacity to become truly, lovingly one with another being—should be relevant to this. Rudolf Steiner's lectures on the Karma of individualities are based upon Intuition; they can help us to enter into the difference, for example, between the abstract intellectuality of a Woodrow Wilson and the instinctive practical ability of a Garibaldi.

A loan is nearer to a gift if the interest on it can be fairly low, further away if the interest required is high. Loans will often be needed where new commodities are to be produced; and here not only the lender of capital, management, and workers should have a voice, but also the consumer. And it is not only human beings who are concerned; commodities arise through the transformation of some natural product, in ways that elemental beings often understand most deeply. Their pleasure or displeasure hovers about every human workshop; and this is visible for Imaginative perception. There are many levels of pollution, and not all of them can be physically measured. These thoughts lead us round to the protection of the worker; and here perhaps it is particularly difficult to see any relationship with Inspiration. And yet we may be led by this question towards a fundamental mystery of our time.

Again and again when injustice is done, it is defended on grounds of political or economic necessity, and the victim of a grave injustice may himself have believed, not long before he suffered it, in the very arguments which are then turned against him. But however it may have come about, the suffering may impel human beings to ask questions, not of their fellow men from whom they no longer expect any answer, but from the realm of

the invisible. They may start to pray. And they may find, as many physically imprisoned people have done, that a new kind of companionship develops. The angel may not release them at once, but he comes, or the Christ in the form of an angel comes. Many, many examples of this have been recorded, particularly in the last 50 years (a very impressive instance is described in "The Woman Who Could Not Die" by Julia de Beausobre). At such moments words may be received which can be treasured all through the remainder of life. Perhaps they are not repeated to anyone; but people who have received such words may awaken around them a sense for justice and injustice. What they have heard is of the nature of Inspiration, which is always preceded by some deep experience of need.

* * *

When we consider such relationships, poetry and the other arts show their full relevance to social life. Poets and artists have perhaps an even greater responsibility for what actually happens between human beings than the members of legislatures. So it is to be hoped that readers of the *Golden Blade* will not regard it as academic, when so many of our writers in this issue call in the help of poetry, and imaginative writing in general, in their consideration of human problems: Mary Crawford, Hetti Brice, Charles Davy, Eileen Hutchins, Dawn Langman and Andrew Welburn. But they all have before them the mysteries of birth, of love and friendship, and of death, in different ways. Stanley Drake has before him the Inspired documents of the New Testament, as we can today understand them afresh to be, without depending upon dogma or tradition. Jacob Streit is himself a present-day imaginative writer for children and their parents and teachers. John Fletcher describes the wide influence of a present-day painter influenced all through her working life by Rudolf Steiner and Ita Wegman, Liane Collet d'Herbois, who is very much concerned with the therapeutic value of painting.

Wolfgang Schäd gives us a brief report on discussions in progress about the global tasks of Anthroposophy, as seen from Middle Europe.

He does this in a remarkably selfless way, by describing some points where the methods applied in anthroposophical work up to now do not seem appropriate to meet conditions outside Europe. With a few examples, particularly in the spheres of education and agriculture, he shows how tempting it is simply to do elsewhere exactly what has been done in Europe—and yet how important it might be to think afresh, and observe very patiently and exactly both natural conditions and the human background of the places concerned. He does not expect to find much demand for anthroposophical work in regions where ancient spiritual traditions are still very strong; but rather where these are vanishing most rapidly, and where the adaptation to modern conditions takes the most extreme form. He finds in Japan, for these reasons, a country where the

need for anthroposophical work is most likely to be felt, and believes that symptoms of this are already visible.

The Editors of the *Golden Blade* would like to devote a good deal of the next (1984) issue to an amplification of some of these points, and particularly to Japan and her place in the world. Here one other significant point in Wolfgang Schäd's article may be taken up. What does "Middle" really mean? What is the essential task of Middle Europe? Can it be compared with the physiologically "middle" processes in the human organism, breathing and the circulation of the blood? Heart and lung do not assert themselves, but serve with the most delicate responsiveness the ever-changing needs and pressures of the nerves and senses on the one hand, and of the limbs and metabolic processes on the other. In a similar way, Middle Europe has been most truly itself when it did not assert itself in a nationalistic way but sought to comprehend the destinies of peoples in West and East.

Here something of very far-reaching significance may be mentioned. At the beginning of December 1918, a few weeks after the outer ending of the First World War, Rudolf Steiner spoke of capacities which would gradually develop among the peoples of the East, the Middle, and the West. Western bodies, he said, would be predisposed to develop a kind of occultism which would help in the use for economic production of the most delicate machinery. From Russia eastwards, there would be a predisposition to develop an occultism concerned, in a quite individual way, with the descent of souls from the starry worlds through conception into birth. In the middle, from the Rhine eastwards, there would be a predisposition to develop "hygienic occultism", which would work for the healing of the sicknesses into which human beings grow through incarnation on the earth. This last occultism, which he described as very close at hand, would be basically at one with the process of spiritual development—as he outlined it in "Knowledge of the Higher Worlds". Of course spiritual development is an individual matter; but it is possible to be physically predisposed for it, rather as it is possible to inherit a fine musical ear.

More than 60 years later, it is possible to observe how great a part Middle Europeans have played in one of the aspects of Rudolf Steiner's work which has become better known in the West than the others—the work of curative education, and education in general as something healing through its artistic qualities. The general silence in the West about Rudolf Steiner's work is of course still profound; but anxieties about education, and especially about helping retarded or disturbed children, are widespread. And in medicine generally there is a slowly growing appreciation of ways that the arts can help. Sometimes, in such connections, the name of Rudolf Steiner is beginning to be mentioned.

The activity of the middle part of man, of heart and lung, is a very positive thing. It continually restores in the whole organism a right

relationship to the rhythms of Time. Curative education works with this; constantly helping the child, for example, with his tendency to rush forward intellectually in a one-sided way, or to linger behind with a sense of defeat in some of his activities. Everywhere the arts—painting, music, poetry, and Eurythmy are outstanding examples — help us to breath, and indeed they can do this all through life. The rhythm of the year is incomplete without the contributions the arts can bring. There is a spontaneous desire for this in many people today; in Britain we see how town after town, and village after village, decides to have its festival at some time in the year. These can provide a remarkable opening for the individual to see a living image of a community and to contribute his own particular powers to it.

But of course it is only a tiny fraction of those without regular employment who are touched directly by such things. And for good and ill the great majority of families in the well-to-do countries, and many elsewhere, are coming to depend on television and radio for most of their contact with the wider community; and it is generally a passive contact. The future depends on *activity* of heart and mind. If the world is to avoid calamity there will have to be individuals in East, Middle, and West who work at the image of the world as a whole, and their responsibility towards it, very actively.

If the West were to develop its own kind of occultism *alone*, souls would become too deeply earthbound, in life and after death. Onesidedness in the East would lead to too slight a relationship to the earth. And human beings in the Middle, in spite of their predisposition, if too few make the effort to grasp a spiritual world-conception, would fall into a kind of barbarism. And a great calamity could not be averted.

In our greatest need, the Christ will come to us, as helping Angel for us all. But we are called to prepare for Him. And one of the most significant ways to prepare is to learn to understand more deeply and seriously the great breathing of the earth, the rhythm of the year, varying from region to region; and to turn our understanding into prayer. Learning something of the earth's mysterious speech, and trying to raise our souls to hear the comforting and counselling words of Christ, we may hope to learn to speak with one another more understandingly, more creatively, and with greater power to heal.

A.B.

MEMORY AND LOVE

RUDOLF STEINER

Stuttgart, 4 December, 1922

It gives me great satisfaction to be able to speak to you today on passing through Stuttgart, and I should like to make this an opportunity for discussing several things connected with the last two lectures I have been permitted to give here. I spoke then about man's relation to the spiritual world in so far as knowledge of it can be advanced by bringing to light the processes that go on during sleep without our being conscious of them, and by the illumination that spiritual science can throw on the experiences undergone by man in the spiritual world between death and a new birth.

Today I would like to speak of how man's life on earth is in a certain sense a reverse image of those experiences. Human life on earth is understood only when particular expressions of it can be related to their counterparts in the spiritual world, where man spends the major part of his existence.

I would like first to speak of some of the ways in which the human soul expresses itself during earthly life, in so far as they can be related to experiences in the spiritual world. From my last two lectures here you will have gathered that the experiences of the human soul between death and rebirth differ essentially from those between birth and death. Here on earth a man's experiences are all mediated through his body, be it the physical body or the etheric body. Nothing of what he experiences on earth can be experienced without the support of the bodily nature. We might easily imagine, for example, that thinking is a purely spiritual act, and that in the way it comes about on earth in the human soul it has nothing to do with existence in a body. In one sense this is so. But spiritually independent as human thinking is, it could not take its course here in earth existence were it unable to have the support of the body and its processes. I may avail myself of a comparison which I have often used here on similar occasions. When a man is walking, the ground he walks on is certainly not the essential part of his activity; the essential part is inside his skin; but without the support of the ground he could not get along.

It is the same with thinking. In essence, thinking is certainly not a brain-process, but without the support of the brain it could not take its earthly course. In the light of this comparison one gets a right conception of the spirituality as well as of the physical limitations of human thinking. In short, my dear friends, here in earthly life there is nothing in man that does not depend on the body for support. Within the body we carry our

organs—lung, heart, brain, and so on. In normal health we have no conscious perception of our internal organs. We perceive them only when they are ill, and then in a very imperfect way. We can never say that we have knowledge of an organ by looking directly at it, unless we are studying anatomy, and then we are not studying a living organ. We can never say that we have the same view of an internal organ that we have of an external object. It is characteristic of earthly life that we do not know the interior of our body by means of ordinary consciousness. Least of all does a man know what he generally considers of most value for his bodily existence—the interior of his head. For when he begins to know anything of it, as a rule the knowledge proves most unpleasant—headache and all that goes with it.

In spiritual life between death and a new birth the exact opposite prevails. There we do really know what is within us. It is as if here on earth we were not to see trees and clouds outside, but were to look in the main inside ourselves, saying: Here is the lung, here the heart, here the stomach. In the spiritual world we contemplate our own interior. But what we see is the world of spiritual beings, the world we come to know in our anthroposophical literature as the world of the higher Hierarchies. That is our inner world. And between death and rebirth we feel ourselves actually to be the whole world—when I speak of the whole it is only figuratively, but it is entirely true—at times we each of us feel ourselves to be the whole world. And at the most important moments of our spiritual existence between death and a new birth we feel within us and experience the world of spiritual beings and are conscious of them. It is just as true that we are conscious there of spirits of the higher world within us as it is true that here on earth we have no consciousness of our interior, of liver, lungs, and so on. What is most characteristic is that in spiritual experience all our physical experience is reversed. Gradually, through initiation-knowledge, we learn how this is to be understood.

Now, however, there is an essential process—or group of processes—related to this inward living together with the beings of the higher Hierarchies. Were we in the spiritual world to perceive inwardly only the world of the higher Hierarchies, we would never find ourselves. We would indeed know that various beings were living in us, but we would never become fully aware of ourselves. Hence in our experience between death and a new birth there is a rhythm. It consists in an alternation between our inward contemplation and experience of the world of spiritual beings described in anthroposophical literature, and a damping down of this consciousness. We do the same with the spiritual within us when in physical life we close our eyes and ears and go to sleep. If I may put it like this, we turn our attention from the world of spiritual beings within us and begin to perceive ourselves. Certainly it is as if we were outside ourselves, but we know that this being outside ourselves is what we are. Thus in the

spiritual world we alternately perceive ourselves and the world of spiritual beings.

This constantly repeated rhythmical process can be compared with two different things here in physical existence on earth. It can be compared with in-breathing and out-breathing, and also with sleeping and waking. In physical existence on earth both these are rhythmical processes; both may be compared with what I have been describing. But with the processes that take place in the spiritual world between death and rebirth, it is not a question of knowing something in a purely abstract way, or—I might add—for the satisfaction of spiritual curiosity; it is a matter of recognising life on earth as an image of the super-earthly. And the question necessarily arises: What takes place in earthly life that is like a faculty of memory such as man does not have in ordinary consciousness, a faculty that might be possessed by beings of the Hierarchies, Archangels? What is there in physical life that is like a memory of living oneself into the world of spiritual beings, or like a memory of experiencing oneself there?

Now, my dear friends, had we no experience between death and a new birth of looking within ourselves and finding there the world of the spirit, down here on earth there would be no such thing as morals. What we retain of this experience of beings in the spiritual world when we enter life on earth is an inclination towards the moral life. This inclination is strong in proportion to the clearness with which between death and a new birth a man has experienced his living together with the spirits of the higher world. And anyone who in a spiritually right sense sees into these things, knows that immoral men, as a result of their preceding life on earth, had too dull an experience of this spiritual existence. But if between death and a new birth we were able to experience only what makes us one with the beings of the higher world, and were never able to experience ourselves, then on earth it would be impossible for us ever to achieve freedom, consciousness of freedom, consciousness of our personality, which is fundamentally identical with the consciousness of freedom. Thus when on earth we develop morality and freedom, they are memories of the rhythm we experience in the spiritual world between death and a new birth. But by directing our gaze to the soul we can speak more exactly of what echoes on in the soul—the becoming one with spiritual beings on the one hand, and on the other our experience of spiritual consciousness of the self. What during earthly life remains in our soul as an echo of the becoming one with the beings of the spiritual world is the capacity for love. This capacity for love is more deeply connected than people think with the moral life. For without the capacity for love there would be no moral life here on earth; it all arises from the understanding with which we meet the soul of another, and from striving to accomplish what we do out of this understanding. How we behave to others with selflessness, or how in love we can act morally, are essentially echoes from our life between death and rebirth in common with

spiritual beings; and this remains with us after our experience of what one might call loneliness—for so it is felt to be—the lonely experience of our self in the spiritual world. For we do then feel lonely when we, as it were, breathe out. In-breathing is like an experience of spiritual beings; out-breathing like an experience of our self. But feeling lonely—well, this feeling lonely has its echo here on earth as our capacity for remembering—our memory. As human beings we should have no memory were it not an echo of what we have described as a feeling of loneliness. We are real individuals in the spiritual world because—I cannot say because we withdraw into ourselves—but because we can liberate ourselves from the higher spirits within us. That makes us independent in the spiritual world. Here on earth we are independent because we are able to remember our experiences. Just think what would become of your independence if in your thoughts you had always to live in the present. Your remembered thoughts are what make it possible for you to have anything of an inner life. Remembering makes us into personalities here on earth. And remembering is the echo of what I have described as the experience of loneliness in the spiritual world.

Now why do we come down at all to the physical out of the spiritual world? You may gather from what I said here last time that the forces holding us together with higher spiritual beings grow weaker. Here in physical life we become old because the forces holding us in connection with the physical earth weaken; over there the forces weaken which hold us in connection with spiritual beings. Above all, those forces weaken that enable us to grasp ourselves within spiritual beings and so to be independent. In the spiritual world, an appreciable time before descending to earth, we lose the capacity for living together with spiritual beings. With the help of spiritual beings we form the spirit-seed of our physical body: this we send down first; then we take up our etheric body and follow after. I pictured this for you in my last lecture. Our capacity for living with spirit-beings in the spiritual world fades out, and we feel how through the forces of the moon we approach ever nearer to the earth. We feel ourselves as a self, but continually become less able to comprehend, to maintain, ourselves within spiritual realms; this capacity becomes increasingly feeble. We have a growing feeling that faintness may overcome us in the spiritual world. This creates in us a need for what we can no longer carry within us, the feeling of self, to be supported by something outside, namely our body—a need to be supported by a body. I might put it thus, that we have gradually to unlearn flying and learn to walk. You understand that I am speaking figuratively, but the picture is in absolute accord with truth, with reality. Thus we find our way into our body. The feeling of loneliness finds a refuge in the body and becomes the faculty of remembering, and we have to win through to a new feeling for community on earth. This proves to be very significant when with the aid of spiritual science we study the state of sleep.

I described this state of sleep from a certain aspect last time I was here. I

now want to add something about the processes mentioned then. I know that such things are easily misunderstood. Over and over again one hears that people are saying: "Last time he described man's experience between going to sleep and waking, and now he is telling us something different about it." My dear friends, if I tell you what an official experiences in his office, it does not contradict what later I tell you about him in the bosom of his family. The two things go together. So you must be clear that when I tell you of experiences between going to sleep and waking this is not the whole story, just as an official can still have a family life outside his office.

Thus man, between going to sleep and waking, actually experiences a kind of backward repetition of what he accomplished in the course of the day. It is not simply that between going to sleep and waking—the sleep can be quite short, and then things are telescoped together—it is not simply that between going to sleep and waking man has a retrospective view of his experiences during the day, an unconscious view, for naturally it must be unconscious—no, when the soul during sleep becomes really clairvoyant, or when the clairvoyant soul looks back in memory on the experiences between going to sleep and waking, it is seen that man really experiences the going backward of what he has experienced since the last time he woke. If he sleeps through the night in an ordinary way, he goes backward through what he has done by day. The last event takes place immediately on going to sleep, and so on. The whole of his sleep works in a wonderfully regulating way. I can but tell you what can be investigated by spiritual science. When you fall asleep for a quarter of an hour, the beginning of the sleep knows when it will end, and in this quarter of an hour you experience in backward order what you have brought about since last you woke. It is all given its right proportion—marvellous as this may seem. And this backward experience may be said to lie somewhere between reality and semblance.

If one has a memory-picture of something experienced in physical life twenty years before, a healthy, thoughtful person will not take it for a present experience; it is in the nature of the memory-picture itself that we relate it to a past experience. Anyone who looks clairvoyantly into what the soul experiences during sleep in backward order does not connect this with the present; he connects it with the future after death. Just as anyone realises that his recollection of something experienced twenty years before refers to that past time, so does anyone who clairvoyantly sees into the state of sleep know that what he sees has no significance for the present but foreshadows what is to be experienced after death, when we have to go backwards through all that we have done on earth. That is why this sleep-picture is half-reality and half-semblance—it is related to the future. Thus for ordinary consciousness it is an unconscious experience of what man has to live through in what I called in my book, *Theosophy*, the soul world.

And the intuitive and inspired consciousness described in my book, *Knowledge of the Higher Worlds*, gathers from the observation of sleep what man has to go through during the first stage after death. These things are not mere fabrications; they are plainly observed once the gift of observation has been acquired. Thus, from going to sleep till waking, man lives without his body through what he has done with his body when awake.

We come now to an extraordinarily subtle concept. Just think how from outside we have to live through our deeds again with our ego and our astral body. The capacity to do so is acquired in proportion to the degree of love we unfold. That is the secret of life where love is concerned. If a man is able really to go out of himself in love, loving his nearest as himself, he learns what he needs in sleep for experiencing in reverse, fully and without pain, what has to be experienced in this way. For then he must be quite outside himself. If a man is a loveless being, a feeling arises when, outside himself, he has to experience the actions he performed without love. This hems him in. Loveless persons sleep as if—to use a metaphor—they were short-winded. So it is that whatever we have been able to implant in ourselves through love becomes truly fruitful while we are asleep. And in what is thus developed between going to sleep and waking, we have something that goes through the gate of death and then lives on further in the spiritual world. It is lost between death and rebirth when we are living together with the spiritual beings of the higher worlds and we recover it as a seed during earthly life through love. For love discloses its meaning when with his ego and astral body a man in sleep is outside his physical body and etheric body. Between going to sleep and waking his essential being widens if he is full of love and prepares himself well for what is to happen to him after death. If he is loveless and is poorly prepared for what is to happen to him after death, his being narrows. The seed for what happens after death lies pre-eminently in the unfolding of love.

During our life on earth between birth and death, our memories are extraordinarily fleeting; only pictures remain. Think how little these pictures retain of the events lived through. Just remind yourself of the unspeakable grief experienced at the death of someone very close to you, and imagine vividly the inner condition of soul attendant upon it, and then observe how this appears as an inner experience when after ten years you call it up. It has become a pale, almost abstract shadow. That is what our capacity for recollection is—pale and abstract compared with the full vigour of immediate life. Why is our recollection thus weak and shadowy? It is indeed the shadow of our experience of self between death and a new birth. Within it is the faculty of remembering, so that it really gives us our existence. That which gives us flesh and blood here on earth, between death and a new birth gives us the faculty of memory. Over there memory is robust and full-blooded—if I may use such expressions for what is

spiritual—then it takes on flesh and becomes weak. When we die, for a few days—I have often described this—the last remnant of memory is still present in the etheric body. If when we go through the gate of death we look back over our past life on earth, memory fades out. And out of this memory there unwinds what the force of love on earth has given us as force for life after death. Thus the force of memory is the heritage we receive from our pre-earthly life, and the force of love is the seed for what we have after death. That is the relation between earthly life and the spiritual world.

Now, my dear friends, I have compared what man experiences in connection with higher beings in the spiritual world, alternating with his experience of the self, with breathing—in-breathing, out-breathing. In our breathing process, and in the processes concerned with speech and song, we can recognise an image of “breathing” in the spiritual world. As I have said, our life in the spiritual world between death and a new birth alternates between contemplation of the inner self, and becoming one with the beings of the higher Hierarchies; looking out from within, becoming one with ourself. This goes on like in-breathing and out-breathing. We breathe into ourselves and then breathe ourselves out, and this is of course a spiritual breathing. Here on earth this breathing process becomes memory and love. And in fact memory and love also work together here in physical earth-life as a kind of breathing. And if with the eyes of the soul you are able to look at this physical life rightly, you will be able to observe in an important manifestation of breathing—speaking and singing—the physiological working together of memory and love.

Study the child up to the change of teeth. You will observe how the power of recollection, of memory, gradually unfolds. At first it is quite elementary. The child has a certain memory, but it becomes an independent force only towards the time when the teeth change, and is complete in its development when the child is ripe for school. It is only then that we can begin to build upon memory. Earlier than this, by building too much on memory we make the child rigid and create a sclerotic condition of soul for its later life. When dealing with children before the change of teeth, it is a question of their receiving impressions of the present in the right way. It is between the change of teeth and puberty that we may venture to build upon memory.

Today the science of physiology has not reached the point when it can describe in detail the process just pictured. Spiritual science is capable of this and physiological science will certainly follow suit, for these things can be discovered by a close observation of human nature. One may say: When we give out a sound or a note, to begin with the head is engaged. But from the head comes the same faculty that inwardly, in the soul, gives memory, which plays into sound and tone: this comes from above. For anyone to be able to speak without having a faculty of memory is inconceivable. Were we always to forget what is contained in sound or tone, we should never be

able to speak or sing. It is precisely embodied memory that lives in tone or sound, on the one hand; on the other hand, for the part played by love, even in its physiological sense, in the breathing process that gives rise to speaking and singing—for this you have clear witness in the full inner volume of tone that comes to the male with puberty, when love finds physiological expression during the second important period of life: this comes from below. There you have the two elements together—from above what lies at the physiological basis of memory—from below what lies at the physiological basis of love: together they form tone in speech and in song. There you have their reciprocal interplay. In a way it is also a breathing process running through the whole of life. Just as we breathe in oxygen and breathe out carbon dioxide so, united in us we have the force of memory and the force of love, meeting one another in speech, meeting one another in tone. One can say that speaking and singing in man are an alternating interchange of permeation by the force of memory and by the force of love.

Herein lies something extraordinarily significant for disclosing the real secret of tone and sound.

Thus there is real truth in what is expressed in the more ancient languages by calling the sum of world forces and world thoughts the Logos. That is the other side, the super-physical side of that which comes to physical expression in speech. We do not only breathe in and breathe out higher beings between death and rebirth, but we also speak, though this speaking is at the same time a singing. In the alternation between going out into the spiritual beings and coming back into ourselves, we speak a spiritual speaking—with the beings of the higher Hierarchies. When we are in the state of becoming one with the beings of the spiritual world, we look upon them even though they are within ourselves. When we are free from them again and come to ourselves, then we have the after-effect, then we are ourselves. Over there they express their own being in us: they tell us what they are; the Logos lives in us. On earth this is reversed; in speech and song our own being is expressed. We express our whole being in the process of out-breathing; whereas when between death and rebirth we release the spirit beings, we have received in the Logos the whole being of the world.

But, my dear friends, the fact is that when we pass over from the spiritual world into the physical we go through the great oblivion. Who with ordinary consciousness sees here in the weak, shadowy force of memory the echo of what we were as self in the spiritual world? Who still recognises in speech, in the part that comes from memory, the after-vibration of the self? Who recognises in the plastic forming of speech, in singing and speaking, an echo of beings of the higher Hierarchies? Nevertheless is it not true that whoever understands how to listen to speech without taking the meaning into consideration, whoever can give ear to

what the tones express through their very nature, has a feeling—particularly if he is artistically inclined—that more is revealed in speaking and singing than what the ordinary consciousness receives? Why then do we transform ordinary speech that we have here on earth as a utilitarian faculty—why do we transform it into song by divesting it of its utilitarian function and making it express our own being in declamation, in song? Why do we transform it? What are we doing then?

Now we get the right idea of this if we say: Before descending to earth you were in the spiritual world and lived there in the way described. The great oblivion came. In what your mouth utters, in what your soul remembers, in how your soul loves, you do not recognise the echo of what you were in the spiritual world. In art, however, we retreat a few steps from life, as it were, and come a few steps nearer to what we were in our pre-natal life and what we shall be in our life after death. And if we are able to recognise how memory is an echo of what we had in pre-earthly life, and how the unfolding of love is the seed of what we shall have after death, if through spirit-knowledge we picture the past and the future of human existence, in art we call up into the present—as far as this is possible for man within his physical organisation—we call up into the present what unites us to the spirit.

That is the essential glory of art: it takes us by simple means into the spiritual world in the immediate present. Anyone who is able to look into the inner life of man will say: Generally a man remembers only the things he has experienced in the course of his present earthly life. But the force through which he remembers these earthly experiences is the weakened force of his existence as a self in pre-earthly life. And the love that he is able to unfold here as a universal love of humanity is the weakened force of the seed which will come to fruition after death. And as in song and in declamatory speech there must be united what a man is, through memory, with what he can give the world, through love, so it is in all art. A man may experience a harmony of the self with what is outside, but unless he is capable of showing outwardly what is within him—be it in tone, painting or any other branch of art—of showing on the surface what he is, what life has made of him, what is the essential content of his memory, he can be no artist. Neither is he a true artist who in a pronounced way is impelled to be an egotist in his art. Only those who are disposed to open out to the world, who become one with their fellows, who unfold love, can unite this unfolding of love closely with their own being. Altruism and egotism unite in one stream. They flow together naturally and most intimately in the sounding arts, but they flow together also in the plastic arts. And when through a certain deepening of our forces of knowledge there is revealed to us how man is connected with a supersensible world where past and future are concerned, we can also say that man has a present foretaste of this connection in his creation and enjoyment of art. Actually art never acquires

its full value if it is not to some extent in accord with religion. Not that it has to be sanctimonious—even art in a jovial mood can have this accord.

Ample proof of this lies in the way art has developed. Originally it was one with religious life. In primitive ages of mankind it was woven into religious cults. The images men formed of their gods was the source of plastic art. As an instance of this let us recall the Samothracean Mysteries alluded to by Goethe in the second part of his *Faust*, where he speaks of the Kabiri.* In my studio in Dornach I tried to make a picture of these Kabiri. And what came of it? It was something very interesting. I simply set myself the task of puzzling out intuitively how the Kabiri must have appeared in the Samothracean Mysteries. And just imagine this: I arrived at three pitchers, but pitchers, it is true, shaped plastically and in accordance with art. At first I astonished myself, although Goethe actually spoke of pitchers. The matter became clear to me only when I found that these pitchers stood on an altar: then something in the nature of incense was put into them, the sacrificial words were sung, and from the power of the sacrificial words—which in the more ancient times of mankind had a force of vibratory stimulus quite different from anything possible today—the smoke of the incense was formed into the desired image of the divinity. Thus in the ritual you had the accompanying chant immediately expressing itself plastically in the smoke of the incense.

Mankind had truly drawn art from the religious life. And Schiller is right in saying: "Only through the dawn of beauty do you press on into the land of knowledge," which you generally find quoted in books as "Only through the door of beauty do you press on into the land of knowledge." If an artist makes a slip of the pen, it gets handed down to posterity. The right reading, of course, is: "Only through the dawn of beauty do you press on into the land of knowledge." In other words—all knowledge comes through art. Fundamentally, there is no knowledge that is not intimately related to art. It is only the knowledge connected with externals, with usefulness, which appears to have no connection with art. But this knowledge can extend only to what in the world a mere colour-grinder would know of painting. As soon as in chemistry or physics one goes beyond—I am speaking figuratively but you will know what I mean—what mere colour-grinding implies, science becomes art. And when the artistic is grasped in its spiritual nature in the right way, it gradually passes over into the religious. Art, religion and science were formerly one, and we should still have a sense of their common origin. This we can have only when there is a return to the spirit in human civilisation and human development; when we take seriously the relation existing between man here in his physical existence on earth and the spiritual world. This knowledge we ought to make our own from the most varied points of view.

Today I wished to deal with one of these points of view, my dear friends,

*See the lecture-cycle, "Goetheanism as an impulse for man's transformation" Dornach, January 1919.

so that from a certain aspect you may have a picture of how man is connected with the spiritual world. I hope that we shall be able to go on enlarging these studies in a not too distant future.



ON THE GLOBAL TASK OF ANTHROPOSOPHY

WOLFGANG SCHAD

GOETHE once contrasted the artist with the scientist: "In scientific matters one has to do the opposite from what is advisable for the artist; it is best for the artist not to let his work of art be seen publicly until it is completed—for no-one can easily advise or help him. Once it is completed, he has at once to consider and take to heart criticism or praise... In scientific matters on the other hand it is useful to share experiences, indeed each hypothesis, publicly; it is very advisable not to carry out a scientific construction before its plan and its materials are generally known, judged, and selected."

(From 'Experiment as mediator between object and subject', written about 1792).

Thus this contribution can offer no solution, but will consist quite intentionally only in throwing up questions, all of which have come up before here or there between a few friends, but call increasingly for the consciousness of us all. Through the extension of the anthroposophical movement all over the world, it becomes a duty of our knowledge to transform our spiritual initiative for other continents, other cultures, and other peoples, and not simply to transpose these initiatives as they are. As the progress of the Michael impulse approaches us in the last decades of this century with an increased cosmopolitan dimension, the question of how to preserve inner substance arise for us. But the question can also be turned round: we can expect new strength from the impulses arising from the new fields of work, in our anthroposophical life — the seeds of this are already there.

A teacher belonging to the Waldorf School movement, who visited these schools in the United States in recent years, told how he had visited a school in the far west on the magnificent coast of California. At once he felt himself at home. The walls of the classrooms were covered with children's paintings. He can recognise the return of Thor's hammer, so it is Germanic mythology for the 4th Class. In New Zealand it would probably be the same.

The Italian Waldorf School in Milan wishes to build up the Upper School. The College of Teachers has to face the immense problem: how do we shape the teaching of literature in the mother tongue? Can the 10th Class there study the epic of the Nibelungs in Middle High German? Should not Dante's Divine Comedy be taken—but when? Which of the writings of Petrarch can be used? How can the knowledge of the nature of man which is hidden in the syllabus be made concrete in other forms of culture?

In the next decades we shall stand before such problems in a much more intensive way than in the past, in agriculture as well. The plants used in our preparations are peculiarly European 'weeds' in garden, field, and banks; nettle, dandelion, yarrow, and so on. These plants reveal their special vitality even in the fact that it is nearly impossible for the gardener or farmer to get rid of them. What weeds correspond to these in Africa? This was a daily question in East Africa on a visit a few years ago. What grows between the cultivated plants on a vegetable plot, or on the rough ground beside newly made streets? Is the *Urtica massaica*, which grows 2 or 3 metres high, the right nettle for preparations there? Or what should be used?

In the Agricultural Course, Rudolf Steiner indicated that the yarrow preparation should be produced in a deer's bladder. In the discussion the question was put: "Could not the wild deer be replaced by something else?" Rudolf Steiner replied: "At present I could not say. It would be quite possible that there might be an animal species somewhere originated in limited regions in Australia. That is possible. But among the indigenous animals of Europe I could not think of anything else." Rudolf Steiner's research was always quite concrete. Plants and animals to be used in preparations for other continents were not yet needed but regarded as thinkable.

All Africa, in contrast with Europe, Asia, North and South America, has no species of deer of its own. (The only exception is the Barbary Deer in the Atlas Mountains, it certainly came over from Spain). Instead, Africa has many similar slender horned animals; more than 70 species of antelope, some of which in form and way of life fully replace antlered creatures. Among these the kudu antelope is definitely the most similar to our stags. This could provide the animal bladder for the preparation concerned, if we knew what corresponded there as closely to our yarrow.

This is one of the practical questions: what is the situation on other continents, for appropriate plants and animals to be used in the preparations? To deal in reality with the spiritual aspect of nature calls us to act in harmony with the etheric geography of a country. Otherwise we fall into the danger of an unintended, sublimated colonialism, which though well-intended has simply been transferred from one region to another. All too often Europeans have done this.

Thus in Africa we considered again and again what one should build up, if for example the government of Tanzania gave us the task of forming in full freedom a Waldorf School there. On the one hand we said to ourselves: Eurythmy must be a principal subject, for the African is definitely a man of limbs and movement. But we became more and more hesitant with our judgment, because the danger of a direct transfer made on the basis of a premature judgment was evident. Only one thing was certain: If pioneer work of this kind is to be undertaken, a decision should be made for at least

one year, preferably for 3 years, to live on the spot with these human beings without having a programme of one's own, activating one's search for anthroposophical understanding, beginning ever again with the real problems of life there. The solutions would then present themselves, which could be a real basis for historic development.

Otherwise abortive developments would come about, similar to those often described in newspapers as the results of official aid. Of course those without technological knowledge are glad to co-operate at first with all the technology suggested by the development agencies. When the expert has departed, the old implements are fetched out again, for work with them is holy. They have been inherited from parents and grandparents.

African religion has its roots in reverence for the familiar dead. The fields are cultivated with love for the ancestors. Only when an agricultural expert connected the introduction of the plough with a new myth about it, was this lastingly accepted. Only anthroposophy can consciously overcome the European dualism between religious observances and everyday work, and help to provide that spiritual and earthly bread together in one.

If we consider how to bring anthroposophical life in effective ways to other continents beyond the European enclaves: is this possible where the remnants of old spirituality have survived and are still dominant?

We can start from actual facts of destiny. Recently a man from Colombia attended the Stuttgart Teacher Training College. Of his eight great grandparents, four were Europeans, three black Africans, and one Indian woman. He described how, in his own individual life, the mixed population of his country became a unity. He was familiar with the reality of the supersensible and of repeated earthly lives from his Indian cultural background. He had now to face the question: Should he bring anthroposophical educational methods to the Europeans living in his country, or to the native population of the Amazon Basin, still untouched by technological materialism, or to the slums of the cities among the spiritually uprooted people of mixed origins? In such conversations it became plain that our tasks were certainly not to be found where there are remains of the old spirituality.

Thus it has been attempted in vain to develop anthroposophical activity in India as a basis for the foundation of Waldorf Schools there. But there seemed to be no real demand for this. Generally, Indians said that the concepts of karma, kamaloka and pralaya, had been familiar to them for so long that they feel no need to learn more about them.

But where can we see today that anthroposophy is taken up into quite different cultural circles, independent of the development of purely European enclaves? In Japan. Why is this? Because Japan has experienced, because of the tremendous explosion of technology there, such a loss of the spirituality which had grown through millennia, probably greater than almost any culture in the world.

Conditions in Japan today are such that it is calculated that 60% of marriages are arranged with the assistance of computers. Technical civilisation, with its materialistic thoughts, encounters with violence an ancient spirituality, destroying it with lightning speed. Japan has today a very high level of suicide. In the experience of cultural emptiness, human beings in Japan are themselves calling for anthroposophy. They come over and visit our training centres, seek for contacts, and translate anthroposophical writings.

Here too the question becomes plain: How should we act, in middle Europe, when we pass on anthroposophical knowledge? What aspects of this question should we take into consciousness? We should not be too slow in doing this. And there is another question connected with this: What is the historic significance of the fact that anthroposophy first incarnated in middle Europe, and not in another continent? What is expressed in this historic fact? There is the danger of an unintended but nevertheless mistaken cultural colonialism in this. How can this danger be avoided in fulfilling the task of bringing an anthroposophical impulse from middle Europe in the future?

During the First World War Steiner said on 16th March 1915, that in the classics of German literature, the true being of middle Europe was present in a special way. What then is the middle European quality in the work of Schiller or Goethe? Goethe's middle European quality was to open himself for everything *beyond* his own immediate cultural environment. He created the concept of "World Literature" where previously there had only been national literature. When the French Revolution broke out, and still more later when nationalism became so intensive, he was consciously occupied with cultures beyond Europe. The harvest of this was the "West-East Divan" which breathes the freer air of an outlook extending over all humanity. Schiller wrote, apart from 'Wallenstein', his greatest dramas for other peoples: 'Maria Stewart' for the English; 'The Maid of Orleans' for the French; 'Don Carlos' for Spain; 'William Tell' for Switzerland; 'The Bride of Messina' for the Italians, and finally the unfinished 'Demetrius' for Poland and Russia. This was what made middle Europe truly itself, that it was interested in what was *not* its own being. When the opposite happened, the tragic aberrations began.

For the anthroposophical impulse this applies not only to space, but also to time. The preparation of the next civilisation period, the sixth after Atlantis, belongs to its innermost task. As an anthroposophist one really belongs to three different periods of civilisation. We receive the education in Greek humanism and the Christian middle ages, the cultural values of the fourth post-Atlantean period. In our everyday occupations we are members of this, the fifth post-Atlantean period. Inasmuch as we are now taking in and cultivating anthroposophy, we bear in us the seeds of membership of

the sixth period. If we think in these dimensions, we have to ask about middle Europe's anthroposophical task.

What does 'middle' really mean? Rudolf Steiner once pointed out (June 10th 1912): "The most reliable thing is to start from the human form. What can be called Luciferic and Ahrimanic influences have had the least effect upon the human form—some effect indeed, but the least. There has been a much greater effect upon the inner life of the soul so that the healthiest starting point for the occult student remains the human form."

In the mid-most realm of the human form lie the rhythmic organs. Among the rhythmic organs, is one of them most the middle? Is it the heart? Is it the lung? Or is it an organ between or behind them? Is it the upright spinal column in its rhythmical differentiation? But this is a rhythm consolidated into form rather than one active in time. The answer given by the organism is: the middle is not in one particular organ. The middle is mediation, and that is when something does not assert its own being but works *between* all that is different. This process lives in its purity in the way heart and lung supplement one another. Every breath modifies the beat of the heart, every sequence of heartbeat modifies the rhythm of breathing. But every movement of the muscles, of the inner organs' need for blood, and of the skin, have their immediate effect on the heart and the breathing. They have so sensitive an activity as intermediaries that no breath and no heartbeat is the same as another. Even more, every emotion in the soul, every content of consciousness, and every pressure of the will alters this play between them.

This is truly rhythm. It is not simply a beat, a repetition of the same but a repetition of the similar. The polarities are always present in their entirety; we breathe out completely and breathe in completely. Each process is followed by the appropriate polar opposite. The 'middle' does not consist in stopping when we have half breathed in, with the opinion that we have achieved a central position. This would bring suffocation. Similarly, in the heart, the greatest polarities of the circulation, venous and arterial blood, are as in no other organ gathered in their complete polarity in order to share in a common rhythm. Compared with the wisdom which the higher hierarchies have put into our organs the soul and spirit of the human being is only a feeble first attempt, and one continually shaken by the temptations of the adversary powers.

When we look out at the great world-embracing organism of humanity, all belonging in a common destiny, we can perceive this humanity's separate organs. The different cultures and their bodily preconditions, the races, belong to this. But the organism of humanity, as it had developed in earlier millennia, has gone through mighty transformations since the beginning of the fifth civilisation period. Countless Africans have been transplanted to the northern part of South America and the southern part of North America. Many East Asiatics have emigrated to the south east of

Asia, and the west of America, and white people to America, South Africa, Australia and New Zealand. The ordering of humanity that had grown by nature is going through a mighty transformation, and technology will speed this up. Something comparable is happening with humanity as a whole to the change in individuals from the harmonious bodily health of the child to the physiological revolution of puberty, which however brings a consciousness of the self and its destiny. Never before have young people been so much concerned with what is happening to humanity as a whole. The problems of nuclear energy for example, have produced a consciousness of common destiny, which includes not only all fellow-men, but all living beings on earth. Technology has this to its credit, to make possible a community of shared responsibility over the whole earth through the means of communication it provides.

How can we develop, when we take up anthroposophy, the organs of perception that will give us access to the varied qualities of human beings all over the earth, above and beyond what is habitual. What expectations live subconsciously in them? The questions about traditional spirituality are not the most important, and it is not a matter of linking onto these. Nor is it any good to trust in the fact that in all ancient cultures it was a matter of course to live with the fact of reincarnation. That is on the decline everywhere. Through the decay of the old spirituality, individuals are experiencing everywhere the awakening of the I, in the acute need brought about by the loss of the spirit. We have to hear the questions which arise from this need of the I; these make possible help between brothers. Not from a sense of our own achievement, but from listening to what is necessary here or there upon the earth, with the same sensitivity, with which the heart and breathing, in a way which is differentiated and yet ever the same, incorporate at every moment the soul and spirit.

Thus we stand before the questions: How do we shape the curriculum in other continents, and among other races, in a way not only suitable for the end of the 20th or the beginning of the 21st century, but with the seeds which can help to prepare for the sixth period of civilisation? How should we treat the soil in other continents, how do we develop there the preparations and give shape to our work in the course of the year, when the seasons as they are with us do not exist, but the year is divided into dry and rainy periods? How do we shape medical and pharmaceutical questions in a new way, and what form do we give to artistic life? It will be possible to approach these questions anew if in these last years of this century we develop a wakeful consciousness for what has been given us for this task, and for the questions that come to us as questions from the human beings who cry out to us in the inner need of spiritual exile.

THE WORK OF LIANE COLLOT D'HERBOIS

JOHN FLETCHER

OF all the artists influenced by Rudolf Steiner's new impulse in art Liane Collot d'Herbois is probably the best known and the most immediately appreciated. Unlike many of these artists, her paintings have always won recognition without the need to 'compromise' in order to sell or exhibit. This is evident from the world-wide distribution of her paintings. Probably the most important aspect of her work is that her paintings have a therapeutic influence on those who see them. Dr. Margarethe Haushka, writing about artistic therapy and the fundamental importance of Rudolf Steiner's lectures on colour for therapists, recalled her many conversations with Liane Collot d'Herbois. She also described how, at the beginning of her career as a painter Liane Collot d'Herbois was closely connected with the impulse of Dr. Ita Wegman, who worked with Rudolf Steiner at the birth of anthroposophical medicine. "As an artist she stood close to therapy and in her art she specialised in the veil technique which has high cultural and therapeutic value."¹

Liane Collot d'Herbois was born on a very stormy day in 1907 outside Camelford, near Tintagel in Cornwall. She was an only child, her father was French and her mother from Scotland. She first became conscious of her 'ego' when she was walking on the moor in a thunderstorm. She was puzzled by the question—what was more important, her 'I', or what was outside herself? Her youth was spent at a school near Camelford, and for a year in Australia. Her childhood was happy, although at times outwardly and inwardly stormy, like her early surroundings on the west coast of Cornwall. Dr. Margarethe Haushka writes that "It was significant for her life that she was born in Cornwall, in the place where, in the play of colour elements above the sea, the knights of the Round Table experienced the approach of the high sun spirit, the Christ, and His immersion into the etheric aura of the earth."

She received her degree in painting and the teaching of art from the Birmingham School of Art, and subsequently won a scholarship at the British Museum in London. She became interested in spiritualism, but after some remarkable experiences gave this up and became a Buddhist. When she was 20 she attended a lecture by a priest of the Christian Community and from him heard about Rudolf Steiner and Anthroposophy. On learning of the Sunfield Children's Home in Birmingham, a Rudolf Steiner school

¹ Artistic therapy (Part II), *Painting as a Therapy*, by Dr. Margarethe Haushka, shortly to become available in English.

for children in need of special care (which later moved to Clent, near Stourbridge), she became one of the first workers there, leaving both her home and her work.

After seven years intensive work with the children, from 1927 to 1935, she left England and went to Arlesheim in Switzerland, where Dr. Wegman had founded a Klinik. Here she made plant colours and painted. During this time she studied Goethe's Theory of Colour and the lectures of Rudolf Steiner. Between 1939 and 1945 she lived in Ascona, working closely with Dr. Wegman and Dr. Walter, painting very large pictures and doing curative painting with the patients. In 1943 at Dr. Wegman's request, she painted a fresco in the Chapel of 'La Motta' in Brissago, where the ashes of Dr. Wegman and other anthroposophists now rest. The themes of this fresco were — 'Resurrection, the spirit of the temple and the threshold.'

Between 1945 and 1950 she lived in The Hague and travelled frequently to England, Ascona, and Arlesheim. In 1946 she met Francine van Davelaan, a gifted painter, portrait artist, and glass engraver in Rudolf Steiner's diagonal shading technique. She recognised in Liane Collot d'Herbois a master painter and sacrificed her own work, concentrating on being the 'painter's brush', while continuing with her wood carving and glass engraving for many years. They collaborated over the years, giving painting courses and lectures, and in founding the international painting group 'Magenta' in 1961.

In 1964 they made a tour of the U.S.A., visiting New York, Spring Valley, Chicago, Los Angeles, Sacramento and San Francisco. Many of her works are displayed in America, notably in Los Angeles Town Hall and the Christian Community Chapels in Chicago and Los Angeles. Her paintings can also be found in South America, South Africa, Australia, Canada, and Japan.

Since 1945 she has painted about 700 water colours on a wide range of themes—such as waves in Cornwall, plant studies, and scenes from the Gospels. She was fond of painting variations on the same theme, for instance, on "The Way to Emmaus" and "Two Women at the Grave", and it is revealing to compare them. Another theme of hers is the archangels 'Uriel', 'Gabriel', 'Michael' and 'Raphael'.

For a period of years she only painted frescos. In Ascona and Brissago in Switzerland there are five frescos, including one on "The Ill and Healed Human Beings". The two in Peredur, near Forest Row in England, are on the 'Parsifal' theme while the eight in Holland include 'Parsifal' and 'The two Jesus children', 'The taking down from the Cross', and 'Whitsun'. The altar pictures in the Christian Community chapel in Glencraig, Northern Ireland, depict 'The miraculous catch of fishes', and 'The Transfiguration'. In 1980 she painted a large fresco on a bio-dynamic farmhouse in Holland on the theme 'Raphael and Michael'.

In 1979 her long awaited book 'Colour' (Part one) was published in

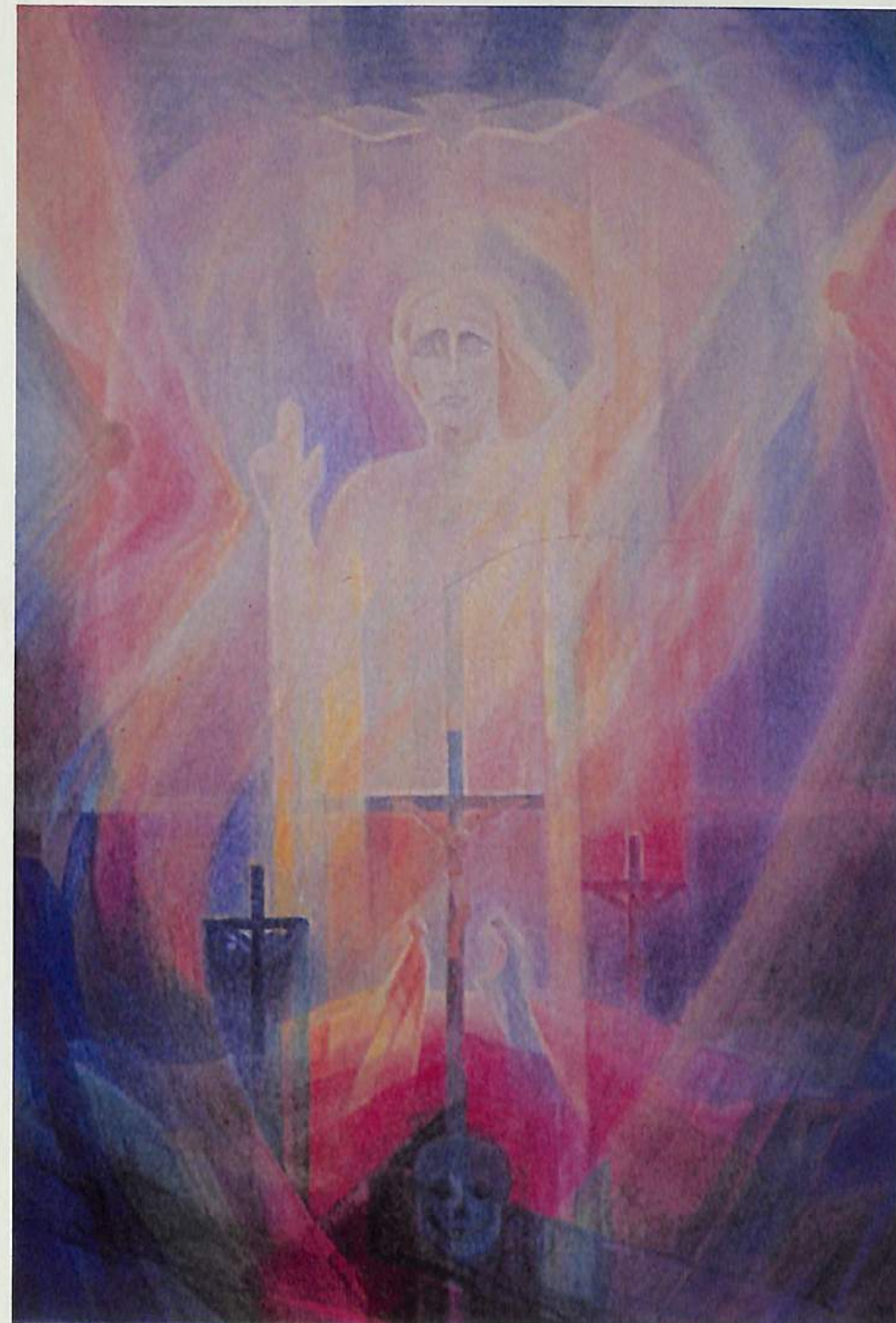
English by Stichting Magenta, Driebergen, Holland. It is described as a text book for the painting group 'Magenta'. In the preface Dr. Hauskha writes "the author aims at making the reader experience colour as movement, and the book is in itself a way of obtaining consciousness of the inner being of colour..." This leads the way to a future conception of colour and its application in art. Already it represents in itself an important step in this direction. Kenneth Pride, in reviewing the book in the *Christian Community Journal* (October 1980) wrote that "those who have been fortunate to see the paintings of Liane Collot d'Herbois will recall the magical profundity of her vision and its luminous cosmic quality... This book is primarily to be pondered and worked with in painting, but it will also be of interest to everyone who strives to bring imagination to the world drama of light and darkness... a real path to the spirit in art."

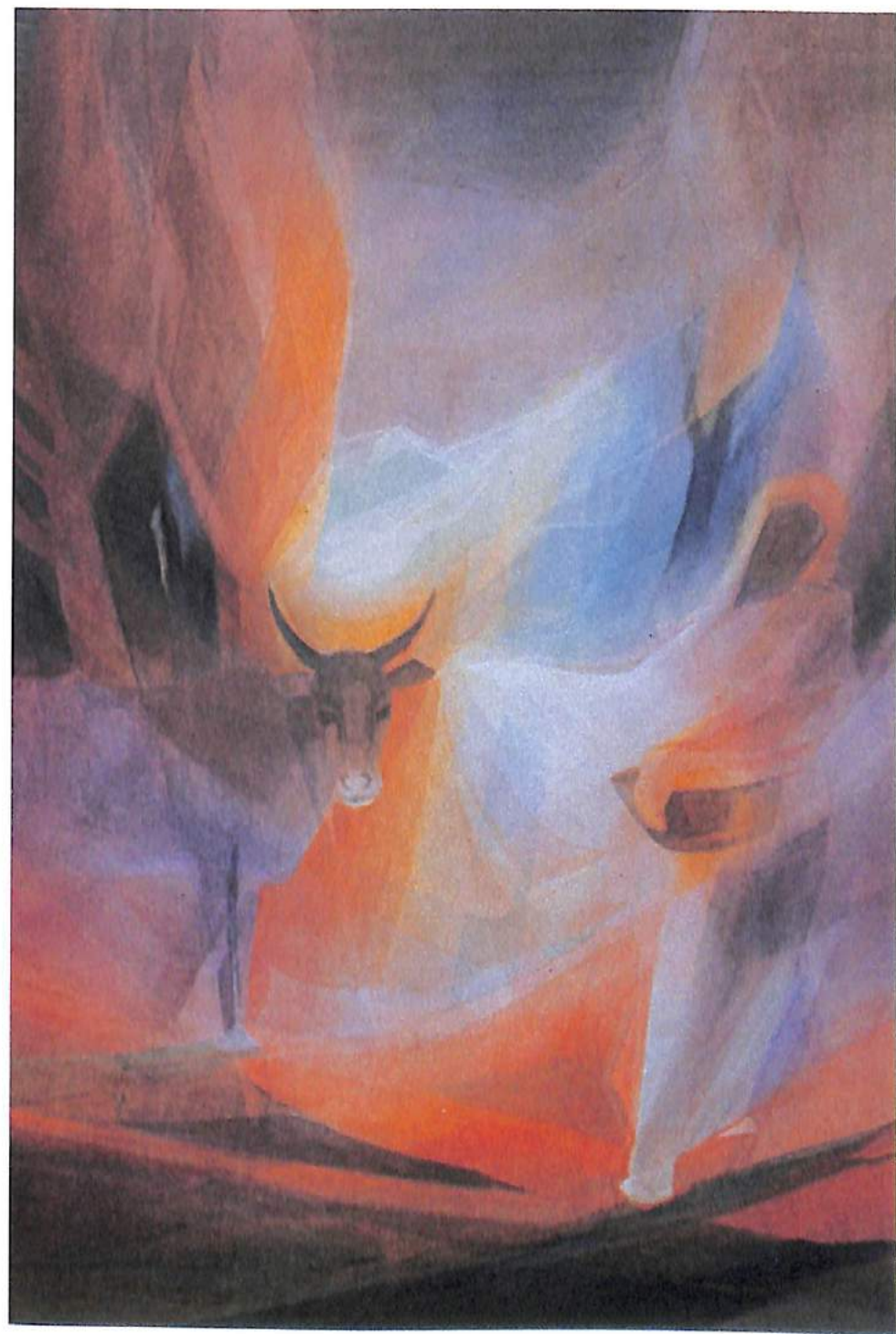
'Colour' (Part two) was published in 1981 and continues the study of the atmosphere... "the colours welling into the sense world out of the mother background of the interchanging 'Trübe' of light and darkness in movement. In the evening, midday, and morning the appearance of the colours in our atmosphere weaves in a spiral around the light between light and darkness, containing all the movements in the three-dimensional space of our day vision." The book is written around the pictures, the above describing the first picture on the theme 'The Evening—Morning light—Before sunrise, after sunset, etc.' The author wants the contents of these two books to "open the way to the understanding of colour in the atmosphere more consciously."

For twenty years the international painting group 'Magenta' has worked under the direction of Liane Collot d'Herbois. It grew out of a course of painting given to seven people and has now grown to twenty four people. The group trains intensively, studying and developing observation and experience of colour arising from the interrelation of light and darkness as indicated by Rudolf Steiner, with the background of the threefold human being and colour in movement. There is no curriculum, the individuals come together because they strive in the same direction and through this can share their inner experiences. The Dutch and Belgian members meet monthly and the whole group twice a year, at Easter and Michaelmas, in Holland.

The four illustrations that accompany this article were chosen by Liane Collot d'Herbois because they most accurately captured the flowing luminous quality of her paintings, which is often difficult to reproduce in print. The illustrations are 'The Way to Emmaus', 'The Entry into Jerusalem', 'The Sower', and the Sheffield Altar picture. The latter represents one of the best examples of a modern altar picture, showing how through her magical use of luminous weaving colours the figure of the Resurrected Christ appears.

The idea that paintings can have a therapeutic effect on the viewer is not





new. The great religious masterpieces of classical art by Cimabue, Giotto, Raphael, Rembrandt, and more recently William Blake, Turner and the pre-Raphaelites all have a very healing effect. The time is ripe for the further development of painting as a therapy, drawing on Goethe's Theory of Colour, Rudolf Steiner's Colour lectures, Dr. Hauschka's Artistic Therapy and Liane Collot d'Herbois' two books on colour.

Liane Collot d'Herbois, perhaps more than anyone else, will through her work carry the seeds of this impulse into the future around the world.



BIRTH AND THE HUMAN SOUL

MARY CRAWFORD

In our time, western civilisation devotes an enormous amount of resources and energy to the quest for knowledge. We separate various phenomena in our world and delve further and further into each one. Entire institutes and separate faculties have been set up to study just one part of a subject, especially in the field of medicine. But if we limit our observation only to parts, then the 'thing' which holds those parts together will remain unknown to us. As a result, the knowledge we gain will always be confined to a comparison of the parts.

When we see the various bodily systems of the newborn baby adapt successfully to life outside the womb, we believe that the baby has been delivered into the world without injury. But we have failed to see the 'real' baby, the soul which permeates the organs and limbs. At the moment of his birth his splendour is often unseen, his 'soul's sack' roughly poked and prodded while his cries fall on unhearing ears. So often now, the soul of the newborn baby walks alone like a ghost among the parents and birth attendants—disturbed and already deeply injured, though just a few hours old.

At birth the infant's attention is entirely given up to his external environment. He perceives everything openly and directly, without reservation, and these perceptions enter the inner life of his soul. In this way he forms a relationship with the world. Rudolf Steiner speaks of these characteristics as belonging to the sensient and intellectual soul, saying that "they work with what is received through the impressions of sense perceived objects and with what memory retains of these impressions."¹ These particular aspects of the soul in the first moments and hours following birth will be the focus of this article. Discussion will relate particularly to the responsibility of those who are blessed to behold the miracle of birth.

Imagine the fetus in the last few days before being born. He can see, but until now has seen only a dim veil of light through the thinly stretched womb of his mother. He can hear, yet has heard only the faint murmur of voices around him and the soft thudding of his mother's heartbeat. He can sense his environment, but still has felt no direct pressure or resistance, cushioned as he is by the amniotic fluid in which he floats. He has never yet felt stillness, nor has he felt great movement or weight in his limbs. Until birth his soul is almost untouched by the outer world and is protected from the flood of external impressions by the veils of his mother's womb.

Imagine him, full of trust and vulnerable to all impressions that come to

meet him. Suddenly his trust is met by pain, harsh light and noise, rough hands that press and pierce him and leave him grasping at the air for his lost security. Imagine yourself as that baby. Undeniably your innocence would be damaged, and in the face of all the thoughts that underly these acts committed against you, you would be wounded.

* * *

In my work as a midwife I witness the tragedy of modern hospital births every day. Sad enough it is to see parents go through the process of birth unaware of the soul needs of their baby and seemingly happy with the care they receive from the hospital staff, which usually affords them safety and a certain measure of comfort, e.g. alleviation of pain. But even more heartbreaking, is to see parents who are very well aware of their baby's soul and the spiritual meaning of birth, who desperately struggle against the regulations and attitudes of the modern hospitals which are structured to deal with numbers of people, not individuals.

Of course nowadays it is common to find that hospitals have bent their rules a little here and there in response to public demand, e.g. the baby 'rooming-in' with the mother, 'bonding' at birth rather than separation, and even a 'birthing room' in a few places for parents specifically requesting a natural, home-like birth. These outward appearances might seem to reflect deeper changes in thinking, but in fact moves toward more conscious and harmonious birth are still paralysed by a lack of real understanding of what birth really is and why the 'standard' hospital birth is not good enough.

The development earlier this century of the obstetric profession and hospital-centred maternity care was initially a response to the high mortality and suffering of women, and it certainly revolutionised childbirth. Many thousands of lives were saved due to better hygiene and standards of living, increased awareness of the pathology of disease, new techniques, surgery and of course drugs, especially antibiotics. Scientific man has overcome many of the physical problems that can arise in pregnancy, labour and delivery, and today it is unusual for birth to result in death of the mother or infant.

However, many of us observe that human beings are not merely a collection of mechanisms nor even simply a melting pot of emotional needs. We realise that a person's physical appearance and deeds are the visible effects of a human spirit and its soul-life at work in the world. So in seeing a child being born we know that we are witnessing much more than the mere extraction of one body from another.

In contrast to its scientific triumphs, modern obstetrics has failed to embrace birth in its entirety and like a horse with blinkers on has galloped headlong towards the goal of infallible technique. It has grown only in its knowledge of the mechanistic process and of quantitative evaluation by statistics. I am not suggesting at all that there is a lack of goodwill in

¹ Rudolf Steiner, *Occult Science—an outline*, London, 1979, Ch. 2, p. 49.

modern hospitals. But this goodwill is often undermined by fear and ignorance not only of normal birth but also, and more importantly, of the soul of the baby. If modern obstetrics were truly an advance in knowledge then our understanding of *all* aspects of birth would deepen. Of course quantitative information has its value in generality, but it is no substitute for intimate knowledge of the individual mother and all that is uniquely 'her'. Similarly, knowledge of the purely mechanistic process can certainly enable us to 'safely' extract one body from another, but this brings us little understanding of the spiritual process of birth.

The tragedy of modern hospital birth is that energy is directed exclusively towards physical safety to ensure that nothing 'goes wrong'. But how much has actually 'gone right' is ignored. The health and harmony of the spirit and soul at birth are sacrificed to the fear of mechanical failure.

Do we have to make a choice between scientific knowledge and a holy birth? Do we have to compromise the soul for a safe delivery? Surely if mankind is truly evolving the answer is NO.

* * *

Infant Sorrow.

My mother groan'd! my father wept,
Into the dangerous world I leapt,
Helpless, naked, piping loud,
Like a fiend hid in a cloud.

Struggling in my father's hands,
Striving against my swadling bands,
Bound and weary, I thought best
To sulk upon my mother's breast.

This poem by William Blake seems to paint vividly the plight of the newborn soul today. Dwelling on its lines inspires many thoughts on the significance of birth to the child, some of which are woven into the following comments.

Becoming aware of the soul

At birth a baby comes to us physically intact, a body and its bodily needs, "helpless, naked, piping loud", and it is right that we do all we can to preserve that integrity. But other things are present at birth which are unrevealed, and, like Blake's fiend, are "hid in a cloud". For example, man's ability to take impressions into himself and make them his own, and again, the ability to deepen his understanding of what he knows, and to grasp intellectual concepts. These are as real to the human being as his body, and at birth such potentials are also intact and unspoiled. They are

like seedlings for the future and if forcibly moulded or uprooted too soon they will become damaged. While we must nourish these seedlings of the soul we must also allow them to "unfold freely of their own accord"² until later in the child's life when they will undergo their own birth.

It is obviously our duty to protect the undeveloped soul at birth and in order to do that we need to think the right thoughts about the baby. The most fundamental concept to grasp is that thoughts are real—they are living deeds in the world. However, in order to think clearly about birth, we must first learn to observe it in the right way.

Science is highly skilled in observing change between moments in time. For example, the modern obstetrician in 'managing' a mother's labour makes recordings of the length and measured strength of her contractions, the dilation of the cervix and the responses of the fetal heartbeat. He then compares the numerical values at time point A with those at time point B and bases his subsequent actions and interventions on such data. Of course this measuring is a very useful guide in dealing with labour as a mechanism. But labour as a whole involves *all* the complex 'parts' of the human being, including personality, attitudes, emotions and deeper motivations. These are manifest not only in the mechanics of labour but also in the soul life of the woman. Through her bodily and facial expressions, through the thoughts and feelings of both parents, and in every tiny phenomenon of the whole process, labour speaks to us. It is like a language of movement and gesture, transcending physical matter, which we can learn to observe as accurately as the scientist observes his linear measurements. Understanding of labour necessitates *both* types of observation.

(Obviously it is ideal that we are familiar with the mother before labour ever begins, so that we are more able to recognise the changes in her. Nowadays it is common for the hospital birth attendant to have never met the woman until she arrives in labour.)

Observing by measuring points in time means that we compare two things or more outside ourselves. But in order to observe movement and gestures of the soul, we need to bring those outer impressions into ourselves. Take for example a lark soaring through the air. The scientist will observe the height it reaches in a given time and will produce a measurement of its speed per second. But the poet will feel that soaring, that lifting, within himself, and produce a poem that will allow others to experience that flight whenever they read his words.

Combining both the skill and accuracy of the scientist with the artistic clarity of the poet is what makes a craftsman. Our work with labour and birth as parents and helpers must become a craft. The practitioner needs to be strictly adherent to time when carrying out measurements. Yet, as we know from our own experience, when an emotion arises within us, e.g. joy or pain, time tends to become unreal or forgotten. Because of this, many

² Rudolf Steiner, *Education of the Child*, England, 1947.

modern birth attendants have become aloof and detached from their patients in order to preserve their ability to make objective observations and judgements. But if the practise of obstetrics and midwifery is to be raised to a craft then it is precisely our challenge to find the balance between the science and art of our work. Only by meeting this challenge can we find our way to those thoughts which are helpful to the body and soul of the baby.

* * *

Becoming a protector of birth

Long before the rounded dome of the baby's head appears at the threshold of birth, our minds should be dwelling imaginatively on his soul and the mysterious path it is taking to earth. Although the beginning of labour is often a time of activity and even confusion, we should endeavour to bring calm to the environment and a deep stillness within ourselves. From this quiet place we can reach out to the little one who has now begun his descent through the yielding tissues of his mother. His head is being slowly turned and guided according to the physical laws that have shaped the mother's pelvis. It is important that those with the mother are constantly aware of her, concentrating with her on each contraction and helping her to open lovingly to the labour. This is the first and most important lesson about birth: Wake up! Be right there in the moment. Be alert and look carefully. Frederick Leboyer did just this when he observed hospital birth and wrote:

The evidence is there before us. The tragic expression . . . those outstretched hands beseeching; then withdrawn, raised to the head in the classic gesture of despair.

and he spoke of the birth attendants:

Just people like you and me. People whose minds are elsewhere. 'They have eyes but they do not see'.

When we are awake and listening then we can learn what is right for the newborn baby. What we believe to be true about birth is what we will build our resolves on. Many obstetric practitioners of today have admirably firm resolves in their work to protect the mother and child, but sadly these resolves often rest on weak and crumbling foundations of knowledge. For example, in North America many doctors now routinely perform episiotomy on a first time mother (a surgical cut to facilitate passage of the baby's head) because they believe that birth could not occur without undue tearing of the mother's tissues and even damage to the baby. This action is not based on observations of many normal births where tearing is usually minimal or absent.³

³ Ina May Gaskin, *Spiritual Midwifery*, (statistics for 1000 births). The Farm, Tennessee, U.S.A., p. 474.

With regard to the soul of the baby we can make the same mistakes. We can become so preoccupied with equipment, procedures and personal triumphs or disappointments, that we fail to see the miracle unfolding before us. The forehead sweeps up from beneath the arch of the mother's pelvis, lifting towards the light, the little face winces with wrinkled brow, the head turns slowly as the shoulders emerge, and with a watery sound the body falls away from the mother, linked now only by the warm pulsating cord. The doctor is pleased because of a safe delivery. The parents are pleased because they had wanted a girl. The nurse is pleased because it all went as expected. The mother's initial urge to hold her baby close is intercepted by hospital procedures. Amid all this satisfaction and clamour as the cord is cut, the mouth is suctioned, the body is rubbed dry and labelled—lies the infant. No one has stopped for even a moment to really listen or to look. He is truly alone now.

When we consider the soul of the baby, that part of him which learns about life through the way the world touches him, we realize how vital it is that every action surrounding his first few hours after birth is based on an understanding of his physical and spiritual needs. We must think about our deeds and our reasons. If we are not strong in these thoughts then the turmoil of a difficult birth or a standard hospital environment will sweep away the clarity of our resolves.

To those who are midwives, obstetricians or helpers, each birth asks of us a full commitment. Like a novice who is ready to take holy vows, we choose to become totally involved and responsible. It is sad to see so many children today born to the hands of a stranger to whom delivery is just a job with set hours and a fixed salary, and where 'becoming involved' would weaken his or her ability to survive in 'the system'. It is true, that with 3 deliveries in one 8-hour shift it is almost impossible to match the knowledge and care of a midwife who has known the family for 9 months and will go on to care for them after the birth. But the only hope for the troubled souls of our newborn is that we take those 'vows'. "Having intelligence we must not act in ignorance. Having choice, we must not act without responsibility . . . On every act the balance of the whole depends."⁴

Speak to the baby with your whole being! When you assess the mother's pregnant abdomen or when doing an internal examination you touch the baby's head, let your hands speak gently of your respect for that being. Reach out with your heart and thoughts to the babe, and you will find that your actions become sure and skilled. When you assist the tiny head to be born be mindful of all that comes to this moment and the privilege and responsibility of your touch. Be always ready to change, to give up habits that you hold dear, for each child will teach you something new and while you are his protector, you are also his servant. Let your hands be like those of the ideal father, the bringer of bread, giving warmth and nourishment, seeking a balance between strength and comfort, male and female. Examine

⁴ Ursula LeGuin, *The Farthest Shore*, Great Britain, 1973. Ch. 4. p. 77.

every act; let the natural laws teach you and learn to become "wise as serpents and harmless as doves".⁵

* * *

A wonder to behold

Imagine now the baby just born. Light and sound flood into his senses. He gasps in the cold, dry air and his voice cries out for the first time. He looks so helpless and small. This is the crucial moment. Unless our own souls are open to these next few minutes the baby will become an object to us upon which we will force our expectations. Unless we stop to see him reach out to the world, we will miss his gift. We will descend upon him with unnecessary suction, rough towels, name tags, even injections and eyedrops. He will defend himself as best he can, struggling and "striving against his swadling bands" until "bound and weary" he resigns and withdraws. The moment is lost.

Look at him again. Soak up the image of him into your quiet soul. It is like being in a great silent cathedral. He is not small—he is huge! His presence fills the room, and fills your senses till you feel you could burst. If the lights are dim he will open his eyes with such an awesome gaze. He brings us the gift of himself, teaching us reverence. "In the beginning was the Word . . . and the Word was made flesh and dwelt amongst us".⁶

With this experience held in our hearts we are now ready to do what we must do as parents, midwives, doctors and helpers. We must establish that he is breathing well; we must gently dry and wrap him; we must feed him at the breast; we must safely deliver the afterbirth. As human beings our task is to reach into our earthly deeds, to do them well, to enrich them with our love and penetrate them through and through with our spirit. Because we live in time and space we must take hold of such precious moments as birth and stop, in order really to see and hear the infant. Unless we do this our hands may become weapons and the wonder of birth will be forgotten.

Alone we come
In hope alone
That love might lift hand-cupped
towards the door;
That love might for a moment
still the fearful thoughts
that stalk their shadows
at the beds of birth.

PLANT-MOTHER

JAKOB STREIT

When the time had come for Spring to return once more to the earth, the Mother of all plants climbed up out of the deepearth into the sunlight. The last snow was just melting in shady places. In a luminous green cloud Plant-Mother floated over the bare fields towards a hill. There she descended to the earth and looked up at the sky. She spoke: "Dear Sun, are you ready to give new life to the plants and colours to the flowers? Trees and meadows are awaiting their green cloak. I would like to call my helpers, so that everything can begin to sprout and grow!"

The Sun answered: "Dear Plant-Mother, begin your work! My rays of light will gladly help you."

With her fine magic wand Plant-Mother tapped thrice on the earth and spoke:

"Gnomes, born of Earth, come forth!
Gnomes, born of Earth, come forth!"

All around Dwarfs somersaulted out of the earth. They crouched all about Plant-Mother. Each one pricked up his ears to hear what she would say. She began to speak: "Dear dwarfs, winter is past. The plants, that long to grow and blossom, are still slumbering in the earth. Slip down to the roots, loosen and push them, nudge them and thump them, till the plant is filled with the joy of growing. Tell them how glad the Sun is to give them living green and colours. Go to all the seeds that are resting in the soil. Crack them open, that they may sprout and grow!"

While Plant-Mother was speaking the Dwarf-fingers all began to grasp and to fidget. They took hold of each others' beards and tugged away, just as though the hair were roots. There was a chuckling and gurgling and squirming. Plant-Mother laughed and spoke: "Quick! Into the earth with you! Wherever you meet Brother-Dwarfs, take them along to the root-tugging and seed-cracking!"

How they all rushed into the earth! In their eagerness they frightened several field-mice who came whistling up their holes and ran about in the meadow.

Plant-Mother floated on in her rounds. Again and again the same thing was repeated. Three taps on the ground, the Dwarfs somersaulting up, pricking their ears, tugging their beards, slipping down into the earth, cracking seeds, nudging roots, shoving upwards. So it began in the first days of spring.

⁵ Matthew 10 : 16

⁶ John 1 : 1 and 14.

The Second Tapping was a Dipping

In the days that followed Plant-Mother went to a damp place where streams were flowing. Thrice she dipped her magic wand into the water. She called and enticed the Water-Elves:

“Undines, born of Water, come forth!
Undines, born of Water, come forth!”

Mists began to float towards her, murmuring: “Plant-Mother calls us, the Water-Elves, What should we do?”

Then Plant-Mother breathed into the mist the words: “Winter is past! The Gnomes are already tugging and cracking in the earth. They are nudging and shoving the seedlings up. Go to tips of the plants, weave and spread out the leaves in the sap, tug at the grass-stalks, burst open the buds on the boughs of the trees, so that luscious green spreads everywhere!”

Then the watery mist began to weave and to live. The Water-Elves floated down to the earth, now here, now there. Wherever the tiny tip of a plant was showing they slipped inside, and in a few days green leaves grew out and the grass-stalks stretched. The buds of the trees lost their brown winter-cloaks. The Water-Elves rejoiced to flutter in the wind with the leaves.

The Third Tapping was a Waving

Once again Plant-Mother wandered in the sunshine. She thought: “Now it is time for flowers and blossoms to spring forth from the green. For this we shall need Elves of Light and Air.” She waved her magic wand thrice upwards towards the Sun and called:

“Sylphs, born of Air and Light, soar forth!
Sylphs, born of Air and Light, soar forth!”

In the very same moment Elves of Air and Light slipped out of the sunbeams and danced around Plant-Mother's head like colourful butterflies. She spoke to them: “The Dwarfs are clambering in the earth. The Water-Elves are weaving and working in the leaves. Many a tiny green budlet is prepared and would like to drink colour, to become a blossom and to see the Sun! Bring them air and light, weave colours into the buds, so that the sky may bloom on the earth in flower-stars, in blossom-suns!”

Like transparent butterflies the Elves of Air and Light scattered shining over the meadows, glistening about the buds, wove light and colour into the growing flowers. Wherever the Leaf-Water-Elves drew green sap upwards the Light-Elves charmed it into Yellow, Red, Blue, Violet. Their gentle caressing made the petals as fine as silk, and they opened up to the sunlight.

The Fourth Tapping was a Flashing

Just as blossoms were beginning to open all around, Plant-Mother charmed a flickering flame into the air that hopped before her like a will-o'-the-wisp. Thrice she flashed through it with her magic wand, called and enticed the Fire-Spirits.

“Salamander, born of Flame, flicker forth!
Salamander, born of Flame, flicker forth!”

There began a swarming and fizzing, a sparkling and sizzling. Around her head it became as hot as fire.

The Fire-Spirits hissed: “What's your wish? Sizzi fizz brish whirr!” Plant-Mother felt a crackling in her hair. The Fire-Spirits whirled about her head like a swarm of bees. With a strong voice she called out into the air: “Fire-Spirits, take your flames to the flowers, let the honey simmer forth! Fetch honey-bees, bumble-bees and butterflies! Rush and flutter with them through the air! Lead them merrily to flower and nectar.”

The sparkling swarm scattered in all directions. They snatched the bees in mid-air, mounted them like fiery horsemen and plunged to the flowers! They clung to the butterflies, fluttered in whirling dances with them over the meadows and glowed with joy and delight. What a diving into sweet scents, what a fiery sparkling in air and light! Soon thousands of blossoms were opening. Fine fragrances floated over the meadows.

When evening came Plant-Mother thought: “I wonder where all the Fire-Spirits go at night, when it becomes damp and cool?—I shall observe them”. She followed a swarm of bees. It flew to a little hive with many doors. And lo! The Fire-Spirits flew into the beehive with the bees, shrinking down to tiny flames for their night's rest. But where did the Butterfly-Fire-Spirits go? Plant-Mother saw how, in the evening, the butterflies settled gently down into the grass. Their fiery riders left them and flew to the forest. There they snuggled into the warm birds' nests and shrank down under the feathery bellies of the sleeping birds.

Where did the Light-Elves disappear? Everywhere in the flowers they clothed themselves with scent and dreamed through the night there. And the Water-Elves? The lighter ones lay themselves down onto the fine cloudlets of mist in field and forest. The heavier Water-Elves sank down into streams and lakes, to refresh themselves at night in the water.

Only the dwarfs took no rest. They wandered through rocks and crystals. They wore a shimmer of light on their heads like glowing cowls. They had gathered it during the day from droplets of light trickling down from above through the roots. So they wandered now like glow-worms and spread their light into the interior of the earth. When day began, they came once more to the roots to receive new light.

But where did Plant-Mother go? When all had gone to rest, she sank

gently down into the earth. She was greeted everywhere by the friendly glow-dwarfs. But she spoke to them: "When you hear the sound of the Sun approaching in the morning, we will all go to our work again. Tomorrow I shall climb into a higher valley and help to awaken Spring in the mountains."

Translated by John Meeks



THE WAY CHOSE YOU

HETTI BRICE

Tired
And lonely,
So tired
The heart aches
Meltwater trickles
Down the rocks,
The fingers are numb,
The knees tremble.
It is now,
Now, that you must not give in.

On the path of the others
Are resting places
Places in the sun
Where they can meet.
But this
Is your path,
And it is now,
Now, that you must not fail.

Weep
If you can,
Weep,
But do not complain.
The way chose you—
And you must be thankful.

Dag Hammarskjöld
July 6th 1961

JAMES was not a child! Oh . . . he had the body of a child, in fact he was tiny for a nine-year-old, and if one avoided the dark sparkling eyes, one would have known that he was frail.

One also knew that he was old . . . very old. Years of deprivation and physical abuse had stunted his growth, had labelled him grossly emotionally disturbed, and rendered him "unmanageable" within the normal boundaries of school life. There was something in his gaze, a challenge, a defiance, a question born from years of pain, years of courage, years of waiting . . .

James thundered into the school, made it his own within a few hours; he knew every door, every corner, where everything was kept, and definitely "who" everybody was. His eyes had such intensity, displayed such fluctuating moods, from aggressive defiance, to cold disapproval, to bitter hurt and always, always questioning.

On paper, James was a maladjusted child . . . In reality, he was a child of the Spirit. Adults are slow, so slow to see, so slow to understand and maladjusted children are so patient—for what is time, when spiritual reality runs through your blood; what are ten years, twenty years, a lifetime . . . when the memory of what you knew was to come colours your soul with such patience, such understanding, such wisdom.

My first encounter with James was traumatic. If I had ever thought that I had some experience, some knowledge, some status as an adult, my illusion was soon dispelled! The first few weeks in my class were spent in destruction; and the speed and skill with which he could wreck a classroom, filled me with something almost akin to admiration!

I found myself well pleased when James would finally decide nothing further could fruitfully be achieved here and he would rush out, hopefully for some time. However, he always returned and that strange, deep, questioning gaze would meet mine, and I could do nothing but welcome him and feel grateful that he had forgiven me. I did not know what to do with James, all I knew was that he was in pain, that he was lonely, so lonely and I became angry, angry with myself . . .

Since I knew not what to do, I decided to do nothing in particular regarding his behaviour; the only strong stand I did make was to protect other children, whenever his need for destruction turned towards them. There I felt strong and decisive and although the verbal abuse, whenever I placed myself firmly between him and another child he wanted to hit, is definitely not printable, he accepted this boundary with an undertone of approval.

He was referred to me, as the class teacher, daily for gross behaviour problems in every group he joined, and we established a daily pattern of seeing each other after school. The list of misdemeanours was endless. I found myself putting it aside and standing, alone, in silence, with a "dark haired sullen monster". I knew not what to say and said nothing. The long minutes would tick by, then I would dismiss him saying: "I will see you at four tomorrow". Quietly he would leave the room, and it was I who felt shattered and alone and lost. Each day, however, James was there, faithfully . . . waiting.

James was only co-operative and still during story telling time; he listened with so many ears; his body even smaller and frailer than usual, his eyes would delve deep into unending pools of imaginative truths and his wisdom would bring healing to the class group who turned to him for understanding.

My first awareness of how special this child was came during a religion lesson, as I embarked on the story of "The Golden House". While I began: "Once upon a time there was a golden house in which there lived a father and all his children" . . . James' voice sprang into a clear, joyful song! I had considerable problems ignoring the singing; but the children were intent on the story and so was I . . .

I continued: "The children and the father lived happily there. Now one day, at supper time, the father spoke and said: 'Tomorrow, very early, one of you will have to leave the golden house and I will show him the way, down the golden stairs.'" James' tune continued, strong, determined, with his head firmly turned to the window.

I looked pleadingly at the others, took a very deep breath, and continued: "The next day, the father woke the son and took him to the top of the golden stairs which he had never seen before. He gave him a golden box and said: 'Never, never open the box, but if ever you need help, put the golden box under your pillow and ask the night what you should do.' Obedient, the child bade the father goodbye and he began his journey down the golden stairs. Down, down he went till, reaching the last step, he found himself in front of a great sea; and as he looked, the sea grew wild and great waves came crashing towards him. A great fear overcame the child and he turned to run back all the way up the golden stairs . . . but as he turned he saw no golden stairs, nothing but a great great wall . . ."

James stopped singing and his deep gaze did not leave me until the end of the story. The silence in the class was awesome and remained so until one child whispered: "Is that story true?". James jumped up from his seat, and as he made for the door, turned back to the child and said: "Of course it's true, you dummy, how else do you think I would have got here . . ." Then to make the statement more final, James slammed the door.

James' behaviour did not change drastically for quite some time, but during painting sessions or quiet working time, he would throw challenging questions to the class: "What colour is God, do you think?", and "Where is the Christ now, I wonder?" . . .

Another child's mother died and daily conversation occurred on the subject of death . . . no . . . not really; James put that right. "Your mother's not dead", he barked aggressively at the child. "She lives, you just can't see her, that's all".

"But she was put in a coffin. I saw her", whispered the boy, with tears welling up in his eyes.

"Don't be silly", retorted James. "That's her body . . . It's like an old coat; when you don't want it, you throw it away."

James pushed another child gruffly out of his place, and seated himself next to the bereaved child. The conversation between them continued throughout the lesson and beyond. The rest of the class and I went on with

the banal business of spelling and writing while James' wisdom and gentle confidence healed the pain of another.

When the question of James attending the Sunday Service came up at the teachers' meeting, the majority felt that he should not. He would disturb ... walk out. What if he became noisy, abusive, started singing! With shame, I admit that it took us a long time to stop delving on inessentials and take into our midst "the child who knew". We need not have had concern for him, only for ourselves, for our inadequacy, for our lack of inner certainty.

A few hours after the first Service, I met James. For the first time he came straight up to me and took my hand. For a few moments he walked with me, then he rushed away, picked up a handful of stones (which is not allowed!), threw them as he went. Then he turned, smiled, and with a leap in the air, shouted out ... "Thank you!"

At the age of twelve, James took part in a play, an adaptation of the "Parsival" story. The rehearsals were awful ... He disturbed, didn't remember his part, giggled in all the inopportune places, threw his sword and cloak and swore that he wouldn't partake in this "sissy stuff" and had never wanted to come to this "dump" in the first place!

On the day, "Parsival" came to life, for James was not acting. There was no need to act, he knew, and when he was crowned at the Grail Castle, he was a true king.

I do not know where James is today. I do know that "James" lives in everyone of the children who come here to school. I also know that if I do not find "him" in them, it is not because he is not there, but because I cannot always see yet, because I have not enough trust yet and get lost in new inessentials. It is also possibly because I have not known enough pain yet and have not enough courage.

James was an unwanted child, a battered child, an impossible child ... a child of the Spirit.

What greater sacrifice is there but to forsake love and warmth and understanding. And who shall measure the courage, the selflessness needed to face the golden stairs, knowing of the trials, knowing of the dangers, knowing of the barren aloneness while entrapped in a small body.

James was my teacher, a Michael child, and the sower of spiritual reality.

Children have such spiritual powers, they have such devotion to the wholeness of life, believing the word to contain spiritual reality. And we must know that Rudolf Steiner is not behind us, but that he is coming towards us with a strong, vibrant message:

"We must eradicate from the soul fear and terror before what comes towards Man out of the future. Man must acquire serenity in all feelings and sensations about the future. He must look with absolute equanimity towards everything that may come, and he must think only that whatever comes is given to us by a world directive full of wisdom.

"This is part of what we must learn in this age: to live out of pure trust in the ever present help of the spiritual world. Truly nothing else will do, if our courage is not to fail us."

James knew.



LOVE AND FIDELITY

EILEEN HUTCHINS

THE romance of Tristan and Isolde is often considered as the earliest account of passionate illicit love. But if we regard it in this light we fail to recognise the deeper meaning. It is the story of the overcoming of a blood feud and the awakening of a new ideal of love.

In pre-Christian times human relationships depended on tribal and family connections. Intercourse with other races was looked on askance. We know from the Old Testament that Ahab was regarded as betraying his trust in marrying Jezebel and admitting the priests of Baal. When Phaedra, the young wife of the ageing Theseus, developed a passion for his son, Hippolytus, the Greeks regarded it as the evil influence of Ate, the goddess of discord. Loyalty to a comrade and faithfulness in marriage were highly esteemed. But on the other hand, blood feuds between families were often carried on for generations.

After the appearance of Christ, there came a change. Members of widely different races became connected through their acceptance of Christianity; and when, after the invasions of the barbarians into the Roman Empire in the 5th century AD many who settled down were admitted into Roman citizenship, relationships became much more widely spread. However, marriage still remained largely a matter of tradition, where family and friends played a leading part, and the individuals concerned had little choice in the matter.

In the medieval romance, Tristan slew in single combat the Irish prince Morholt, who had come to claim tribute from the King of Cornwall. When Morholt's body was brought back to Ireland a tiny splinter of Tristan's sword was found in his skull. The Princess Isolde then vowed that if ever she met the owner of the sword that had lost this splinter she would kill him.

Some while later Tristan came to ask for the hand of Isolde on behalf of his uncle King Mark. After slaying a dragon which was terrifying the Irish people, he was carried unconscious to the Queen, who knew the art of healing. Isolde saw his sword and raised it to slay him, but when he opened his eyes and looked at her she found this impossible but retained her hatred.

It was agreed that Isolde should marry King Mark, but as the Queen knew the difficulties for a young wife marrying an aged husband, she brewed a magic drink to be taken on the wedding night. However, on the voyage back to Cornwall Tristan and Isolde agreed to respect one another and drank to their future relationship. By an oversight they were given the

magic potion. From that moment they were fired with an everlasting love. It is a mistake to think that they were helpless victims of a magic potion. We have to regard this episode as the counter picture of Siegfried's draught of forgetfulness, given to him by Hagen, as told in Wagner's cycle of *The Ring*. The taking of this draught by Tristan and Isolde is an imaginative picture of the recognition by each of the higher being of the other, and this was a new faculty for mankind.

Mark's knights who informed the King that Tristan was in love with his wife are called the traitor knights, which shows that the tellers of the romance did not consider the love a guilty one. When Mark accepted the knights' report he planned to kill the two, who escaped and hid in the heart of a great forest. The King was guided there by a woodman, who by accident discovered them. When Mark found them sleeping in their bower of branches he stole in to slay them, but discovered that they were lying asleep with Tristan's sword between them. This is a known sign that their love was spiritual and not physical. He then felt he could not kill them but he left his gloves to show them that he had been there. When they awoke, the lovers realised that the King had spared them and they were moved to consider what they now should do, for they realised that this was not the right life for them. Tristan was a knight who should be doing great deeds and Isolde was a Queen. This peasants' life was not satisfying to either of them. With the help of a hermit they made their peace with Mark. Isolde returned to the King and Tristan crossed the sea, but before they parted they exchanged rings and it was agreed that if either were in need of help, the ring would be sent to the other.

In Brittany, Tristan assisted a young knight, Kaherdin, to recover his estate from his enemies and he was then persuaded to marry Kaherdin's sister, known as Isolde of the White Hands, but he could never love her.

Later Tristan was mortally wounded and feeling himself near to death, he longed for his true love, Isolde the Fair, so he sent Kaherdin to bring her. He asked the latter, if he were successful, on his return to hoist a white sail to his boat. Isolde of the White Hands was suspicious; she came and listened at the door and was filled with jealousy. For many long days Tristan waited with great longing, and at last Kaherdin's boat was in sight. Tristan asked Isolde of the White Hands "Could you see the colour of the sail?", and she replied "Yes, clearly, why, it is black". Then Tristan turned to the wall and sighed "I cannot hold this life of mine any longer" and breathing the name of his love three times he died.

When Isolde the Fair arrived she drove away the false wife, lay down beside Tristan and gave up her soul. When Mark heard of this he came and took the bodies back to Tintagel, where he had them buried one on each side of the apse in the chapel. But during the night a briar with strong leaves and scented blossoms grew from Tristan's tomb and rooted itself in Isolde's. Three times the peasants cut it down, but it grew again, and then

Mark ordered for it to be left as a sign of the eternal faithful love of these two.*

This new ideal of love presented an insoluble problem, for it could not be sustained under the stresses of earthly life; its only consummation could be through death. This finds its highest expression in the Writings of Dante, where he describes in his sonnet sequence "Vita Nuova" and in the last section of his "Divine Comedy" how, because of his adoration of Beatrice, after her death she was able to guide him through the realms of Paradise.

An anxiety developed in the 13th century that if love became free of the guiding bonds of tradition the door was open to all manner of illicit affairs. A guilty love became a fascinating subject, as is illustrated by the stories of Lancelot and Guinevere, and Troilus and Cressida.

At this time a strange custom emerged in knightly circles. The young knight or troubadour chose a noble woman, often above him in rank, to adore. He performed his deeds or sang his songs in her honour, but there must be no mention of her name, as this would cause unfavourable comment. If, however, he behaved discreetly she would recognise his homage and was allowed to give him the kiss of consolation, but there should be no further physical contact, as the ideal of love would then become spoiled. There is little doubt that many knights and troubadours later settled down and married and lived ordinary lives, but this cult is acknowledged to have played a large part in raising the position of women, which lasted for several hundred years.

From the 15th century onwards there emerged a new stage of consciousness and from then on human beings were no longer able to develop so harmoniously. The rules and traditions of the Middle Ages had gradually been overcome but this had brought about a division in the human soul. The awakening of new intellectual powers and dependence on the life of the senses brought a loss of earlier spiritual awareness and hence, as Rudolf Steiner has pointed out, man had no longer control over certain portions of his physical and etheric body. This led to the fact that even highly endowed characters of genius such as Goethe and Wagner often had in their daily life many all too human qualities.

In due course, a new attitude to ideal love became possible and this is shown in Shakespeare's sonnet sequence. He wrote of two kinds of love; the one in relationship with a young man was based on a spiritual ideal. At first Shakespeare idolised his friend but gradually he became more and more disillusioned until at last he found it necessary to separate, as is shown in the sonnet "Farewell, thou art too dear for my possessing". Nevertheless they became reunited again on a higher level in which each was able to recognise the true being of the other and yet forgive the many failures. This

* There are several medieval versions of this story, which is thought to have come from a Celtic source. A French writer, J. Bédier, has retold very beautifully what he considers the essential of the story, and this has been translated by Hilaire Belloc.

led to Shakespeare's experience that true love could outlast both earthly change and death. On the other hand he wrote of sensual love which could only imprison the human being. In his sonnets to the Dark Lady he was aware of the terrible fascination of physical passion. This is not solved in his sonnet sequence, but in "Anthony and Cleopatra" he shows how a love that brought Anthony to neglect his human responsibilities became sublimated in the last act where the lovers had to face the supreme tragedy.

At the same time Shakespeare had a high ideal of women, which led Ruskin to declare "Shakespeare had heroines, but no heroes". In his mature comedies, it is the women who take the leading part and in two of his late plays, "A Winter's Tale" and "Cymbeline" it is the endurance and the power to forgive of Hermione and Imogen which redeem the tragedies.

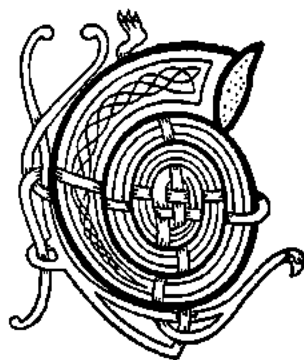
In the development of the Consciousness Soul the awareness of the ego made it possible for man himself to take some responsibility for his spiritual progress; but there arose a danger of extreme egoism. During the last century the teaching of science, that man was no more than a higher animal, and the tenet of psycho-analysis that desires should not be repressed, made it very difficult for human beings to attain an awareness of the higher self of another. The changing relationship of men and women also added further hindrances. Until recently it was widely assumed that the man was the active partner, the ruler or bread-winner, while the woman was the guardian of the home. However, the entry of women into public life and their ability to take up professions hitherto available only to men brought many tensions. One of the most tragic signs of our present age is the neglect or abandonment of children because the parents have formed an unhappy alliance. In following their own convenience little responsibility is taken for the human beings who are affected.

On the other hand it is possible to bring a new consciousness into both friendship and love. In Rudolf Steiner's mystery plays several examples are given of the close connection between characters, and their great difficulties together; but through their faithfulness to one another new capacities are gained. The only true love is selfless and demands nothing in return; but today this is very difficult of attainment. Nevertheless, as appears in the character of Maria, this power works as a healing influence. It is clearly shown how we cannot really progress without the help of many of those with whom we are brought into contact, and it is necessary to overcome any feelings of antipathy or sentimentality in our relationships. We have to understand the meaning of our coming together and should not allow the weaknesses, which nearly all human beings from time to time are bound to display, to come between us and our real understanding.

Rudolf Steiner gave important guidance. The following words were imparted to some of us many years ago by Fried Geuter, and have since been published in the original German. They are reported from memory by a Waldorf School teacher after a conversation with Rudolf Steiner.

"Create for yourself a new, strong and courageous conception of Fidelity. What is usually called 'Fidelity' passes so quickly. You, however, make this to be your Fidelity:— You will experience moments in contact with the other human being, fleeting ones. In these moments he will appear to you as though filled, irradiated by the archetypal image of his Spirit. And then can come, — yes, will come other moments, long periods of time. In these times the human being becomes dark. But you shall learn to say in such times:— The Spirit makes me strong. I think of the archetypal image. For I saw it once. No deception, no illusion robs me of it.

"Always struggle for the image which you saw. This struggle is Fidelity. And thus striving for Fidelity, man will be near to man as with Angel-Guardian-Forces."



SHAKESPEARE'S WORK AS MIRROR OF THE HUMAN SOUL

DAWN R. LANGMAN

BECAUSE Shakespeare is the representative genius of the English spirit, more has been written about his work than that of any other English writer. I should like to take just one element and explore that. It is the growth (theme) of love (and its role at work) as the educator of the human soul. We shall see how Shakespeare, in dealing with this theme, brings the stream of drama from its origin in the Greek mysteries into a Christian context which leads us far into the destiny of the human race.

In the mystery drama of Eleusis was enacted the descent of the human soul (Persephone) into matter (Hades) and her eventual rescue and union with her divine Self (Dionysus), her destined partner from the beginning.¹ The beholder of this mystery was able to fulfil the first step of the call 'Man know Thyself', by recognizing, in this mythological form, his own soul's destiny. This call 'Man know Thyself', which hitherto was the challenge to those who presented themselves for initiation, was now revealed to the population of Greece in the great Drama Festivals performed in the spring in honour of the god Dionysus. Since it is necessary to see how this initiation call metamorphosed itself directly into the drama, let us examine briefly two plays.

In 'The Bacchae' by Euripides, the destined saviour and bridegroom of Persephone—Dionysus—is shown in one of his earthly manifestations. He has come to initiate human beings into the mystery of the divinity of his true being. He is a god in disguise and those human beings who do not recognize him nor therefore their own true nature, are destroyed by him. It is a cruel and as yet unchristened reminder to Man that he must know himself or be destroyed.

'Oedipus Rex' was the play which Aristotle regarded as the archetype of the tragic form. At the moment when Oedipus is confronted with all but complete proof that he was indeed guilty of the terrible crimes of killing his father and marrying his mother, encouraged by his wife not to probe any deeper because of the suffering it will bring, he says:

'Let all come out! However base, however vile it be.
I must unlock the secret of my birth.
The woman, with more than woman's pride,

¹ 'Wonders of the World, Ordeals of the Soul, Revelations of the Spirit'—lecture cycle by Rudolf Steiner.

is shamed by my low origin.
 I am the child of Fortune, the giver of Good,
 and I shall not be shamed.
 She is my mother, my sisters are the Seasons,
 my rising and my falling march with theirs.
 Born thus, I ask to be no other man than that I am,
 and I will know who I am.²

We see revealed here the quality of the Tragic Hero. The Hero is one who goes on a quest. Not all have the courage to face the truth about themselves. Oedipus, however, is a hero on the quest of self knowledge and he does not abdicate responsibility for his own destiny. Aristotle describes the Tragic Hero as one who has fallen from a high place. In ancient times, such a one could only be a king, who bore responsibility not only for his own destiny, but also for the destiny of his people. This was not a challenge that could be faced by every human being at that time. When Tiresius reveals to Oedipus the first hint of the terrible truth that he will eventually be forced to recognize, he says: 'This day brings you your birth and death'.³

The mystery of the second birth is pointed to. This birth can only take place through the death of all that had sustained his identity till then: birth, wealth, position, responsibility. Oedipus does lose all those outer trappings, but we feel that at the end he is a great and noble spirit facing life without illusions. Nevertheless, we can sense through his sufferings, through the long purging of the later years which he spends in blindness, tended only by his daughter Antigone in an otherwise harsh world, that the Universe seems devoid of love. There seems to be no oil of mercy that could heal the pain. It is then, that we can recognize that this play is the revelation of a world before Golgotha.

Fifteen hundred years after the events of Golgotha, Shakespeare writes in the stream of all that flowed from the mystery drama of Eleusis. He beholds the same myth, but now it is charged with a new flame. Prefigured in the Song of Solomon and brought into Christian imagery, in the Gospel of Matthew, chapter 19 and in the Revelation of St. John, was the picture of the Bride and Heavenly Bridegroom prepared for the wedding feast at the End of Time. Guests worthy to be presented at this feast must wear the right garments, washed in the Blood of the Lamb. This contrasts with the followers of Dionysus who wore the skins of goats. The face of the Bridegroom has changed just as the face of egotism must transform into the countenance of the One who bears the True Self of Humanity, that which is most truly *human*.

This change, which was to bring about a new possibility of love in the world, surfaced in European society in the twelfth century, in a cult which

² The Theban Plays—by Sophocles, translated by E. F. Watling.

³ As above.

recognized that the Self which was present in another human being, was a divine Self.

The language of courtly love developed in which the lover recognized and worshipped the goddess in his lady, and in turn felt his own divine or Higher Self awakened in response to that recognition. Such a love was eventually to break down the whole structure of society hitherto built on the ties of blood. In the future this would lead us towards a community of love in which the whole of humanity would recognize its brotherhood. Such a community was pictured by St. John as the Church in Philadelphia in chapter 3 verse 7 of his Revelation. In the far future this would lead towards the community St. John called the New Jerusalem.⁴

However, the road to Philadelphia is a long one and each step of the journey is won only through great suffering. It is this road that Shakespeare pictures for us. Let us follow the steps. (see Note 1).

'Titus Andronicus' is set in the Roman Empire and plunges us into the same world which the Greek tragedian Aeschylus lamented. This is the terrifying world of the blood-tie in its most decadent form, where one crime leads to a worse retribution which in turn leads to a worse, until with Aeschylus in 'The Orestaei' we cry out:

'Where is the end? Where shall the fury of fate be stilled to sleep,
 be done with?'⁵

Many lovers of Shakespeare have been puzzled as to why Shakespeare would demean himself to write a play which in its outer form compares to the worst tradition of the 'Revenge Tragedy' or 'Tragedy of Blood'; a form which began with the trilogy of Aeschylus, was so popular during the Roman Empire and on into the Elizabethan age. Shakespeare begins with the problem which has pained all compassionate men and which is still with us, even two thousand years after the incarnation of the One who was to be the Prince of Peace.

By what means is such a world to change? The solutions which Shakespeare finds in his later works, would be nothing more than sentimental, with no power to transform did they not arise out of such a deep experience of the Earth groaning and of Man in the darkness 'wailing and nashing his teeth'.⁶ In 'Titus Andronicus' Shakespeare consents to descend into the dark and terrifying world where the light of Christ never shone. Only one who has dared do this, may dare speak as he later does.

In 'Romeo and Juliet', Shakespeare brings this world up to date. It is Renaissance Italy, the seat of the Roman Church. Society is outwardly Christian, and yet the behaviour of men is still the behaviour of those who have peopled the world of 'Titus Andronicus'. Society is more

⁴ Revelation 21. 2.

⁵ Oresteia—by Aeschylus—translated by Richmond Lattimore.

⁶ Matthew 22. 13.

sophisticated, yet the hearts of the Montague family still burn with hatred for the Capulets. If they see each other, they will fight to the death. The Prince of Verona tries to establish a Christian law, but it is meaningless in the face of hearts that are hardened. In the end, even he can only threaten death with more death.

Into these families, are born Romeo and Juliet, who bear the seeds of a new recognition. The words of their first meeting at the masked ball cut across all earthly barriers:

Romeo: If I profane, with my unworthiest hand,
This holy shrine, the gentle sin is this;
My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.
Juliet: 'Good pilgrim, you do wrong your hand too much.
Which mannerly devotion shows in this;
For saints have hands that pilgrims hands do touch.
And palm to palm is holy palmers' kiss.'

It is the language of worship and adoration which arises from the mutual recognition of the divine Self in the other. Juliet becomes still more conscious later, when she says:

't Is but Thy name that is my enemy.
Thou art Thyself though, not a Montagu'.

In this first recognition of the Self which goes beyond heredity, lies the unfolding of a power to love which was given at the Cross, when Christ spoke to His beloved disciple and His mother: 'Son, behold Thy mother' and 'Mother behold Thy son'.⁷ However, society could not accommodate the love of Romeo and Juliet and so they must die. In the grief that comes through death though, the hearts of the two families are softened and they are reconciled in friendship over the graves of the two lovers. Shakespeare obviously saw such an individual love as the seed of transformation in society. Yet, such a love could only reach a certain point.

We saw in the Greek drama how the call 'Know Thyself' had two aspects. The first, pictured in Dionysus, was to recognize the divine nature of one's True Self, as Romeo and Juliet did. The other, pictured in Oedipus, was to recognize the impurities in one's earthly nature and to begin a journey of purification. Romeo and Juliet did not live long enough to travel far on this journey. They lived and died in that awakening of each other's true being, which marks the first stage of every romantic relationship.

If the two lovers are granted the space to journey further together in earthly life, what becomes of their vision of each other's ideal Self? What is the next stage of the human being's education through love?

'Hamlet' and 'Othello' both show variations of this possibility in the relationships between Hamlet and Ophelia and Othello and Desdemona. Each couple begins its relationship in the initial glow of glimpsing each other's perfect Self. In the case of Hamlet, both he and Ophelia go through a terrible disillusionment as each beholds the earthly garment of the other. Ophelia does not have the strength of spirit of Juliet, to follow her lord 'throughout the world',⁸ in defiance of her father. So she fails Hamlet at that moment when he most needs her support. Hamlet's response is a savage and brutal attack on human nature, and on women in particular. 'Get Thee to a nunnery! Why wouldst Thou be a breeder of sinners?' Ophelia then pictures Hamlet very clearly in the moment when she experiences the terrible split in him between the perfection she has known until now and the darkness of his earthly nature.

'O, what a noble mind is here o'er thrown:
The courtiers, soldiers, scholars, eye, tongue, sword;
The expectancy and rose of the fair state.
The glass of fashion and the mould of form,
The observ'd of all observers, quite, quite down!
And I, of ladies, most deject and wretched,
That suck'd the honey of his music vows,
Now see that noble and most sovereign reason,
Like sweet bells jangled out of tune and harsh,
That unmatched form and feature of blown youth
Blasted with ecstasy: O woe is me,
To see what I have seen, see what I see'.

Ophelia cannot bear this loss and it contributes later to her madness and death. Hamlet appears to be successful in cutting Ophelia out of his life, but in doing so he cuts off a piece of his own nature. As a result he becomes progressively more cynical and isolated. Only over her grave is he forced to recognize that he cannot deny the original vision. It is too late, however, to find the means of building on that recognition in his present life.

Othello and Desdemona also go through a process of disillusionment. However untrue Othello's picture is of Desdemona's unfaithfulness, he experiences the loss of her perfection as though it were true, and his response to that leaves Desdemona in no doubt as to the imperfection in Othello. Nevertheless, she is able to hold true to the higher being she first loved and because of this she forgives him even her murder. In doing so, her death awakens him to the original vision once more. Again it is too late for the drama not to end in death, but as in 'Hamlet' death is a great awakener through which the power of love emerges in a new and more mature form: able to accommodate the earthly imperfections of the loved

⁷ John 19. 26-27.

⁸ 'Romeo and Juliet' by Shakespeare.

one, and to devote itself to the task of supporting the loved one through the process of purification.

What makes a play into a tragedy, is when this awakening does not happen in time to prevent the deaths of those characters who are engaged in the quest for self-knowledge. So, the fruits of that awakening cannot be enjoyed in that lifetime, but must be carried over as seeds into the future. All of Shakespeare's tragedies contain such seeds, and were they to be produced and acted with this consciousness, an entirely new level of his mission to us, would be revealed.

That love in such a personal relationship is again linked to the wider issue of how society itself can be healed, is very clear. Especially in 'Hamlet', we see this very question of Aeschylus 'where will it end?' brought into focus. The play begins with the archetypal blood crime. Brother has murdered brother, in order to reach the throne. Will Hamlet avenge the death with death, or is there some new possibility? The Ghost asks him to avenge 'his foul and most unnatural murder' in such a way that he 'taints not his own mind'. Hamlet stands poised. He is incapable of simple action, because a new consciousness is struggling to be born in him, and yet incapable also of anything new. That love which could have transformed him, is recognized too late to shape earthly events, and so the play ends in the traditional blood-bath, but not before Hamlet and Laertes have exchanged words of forgiveness.

So far, we have examined Shakespeare only from the point of view of content. As we pursue our theme further the looking at the play 'King Lear', I hope to show how Shakespeare's perception of the content is inseparably bound to the source of language itself. Rudolf Steiner has described how that which we experience as earthly language, is only a faint reflection of that spiritual Word that streams to us from the Cosmos. He has made possible the Arts of Eurythmy and Speech Formation which provide the possibility that through the vowels we can find our way to the activity of the planets, and through the consonants to the activity of the stars of the Zodiac. Some of the extraordinary magic of Shakespeare's poetry will be seen to draw its power from this source.

In 'King Lear' we are shown more clearly a human being who is able to work Love's alchemy. This time, the relationship is between father and daughter. Cordelia demonstrates an amazing capacity to go on loving her father, having faith in his true being, no matter what his behaviour towards her. Because she cannot make a public statement of her love for him, he banishes her from the court:

'Here I disclaim all my paternal care,
Propinquity and property of blood,
And as a stranger to my heart and me
Hold thee from this forever . . .'

We feel, however, that she never ceases to accompany him 'who hath ever but slenderly known himself' in her soul, through all the terrible destiny she seems to sense he will undergo before he dies.

In Lear's words of dismissal to her we can feel the enormously destructive power of the P as it pushes itself out into the world, imposing itself without regard for the being of others. I should like to indicate briefly the path of Lear's destiny as it is revealed through the sounds P and B. These are the sounds which Rudolf Steiner has indicated as those, which if we could follow them to their cosmic source, would sound to us from the constellation of the Virgin (Virgo). It is there also that we must reach through the work with Speech Formation and Eurythmy if we are to find the experience of the true gestures of these sounds. (see Note 2).

When Lear is made to suffer through the ill-treatment of his other daughters, for the first time the wild outpouring of words which is his habitual response is held in check:

'No, I will be the pattern of all patience;
I will say nothing'.

But at this stage, he still feels:

'I am a man
More sinn'd against than sinning'.

As the storm on the heath grows wilder and the torment in his soul reaches its climax, he is at last driven to look inwards:

'My wits begin to turn'.

At this moment, the P ceases its purely outgoing activity and begins to move towards the B which expresses more the quality of inwardness. Out of this first perception of what lives within his own being a miracle occurs. For the first time in his life, Lear perceives the being of another. It is his faithful fool who has accompanied him through all his suffering. Lear looks at him:

'Come on my boy. How dost my boy? Art cold?
I am cold myself'.

Now the P is transformed. It no longer radiates outwards to batter others, but goes on reaching to the outer infinitude, because it has acquired the sensitivity of B which radiates to the inner infinitude. Through his own suffering he becomes aware of the suffering of others and he prays:

'Poor naked wretches, wheresoe'er you are,
That bide the pelting of this pitiless storm,
How shall your houseless heads and unfed sides,
Your looped and windowed raggedness, defend you

From seasons such as these? O! I have ta'en
Too little care of this. Take physic pomp:
Expose thyself to feel what wretches feel . . .

However, the suffering of Lear has only begun. It must pass through the whole gamut to madness until finally he is rescued by Cordelia. A doctor gives him medicines which send him into a healing sleep and he wakes up in her tent. He tells her: 'I am bound upon a wheel of fire'. And now, Lear, who at the beginning of the play is not able to tell the difference between false outer appearance and true being, seeing Cordelia, but not yet fully conscious that it is she, says: 'Thou art a soul in bliss' and 'you are a spirit I know . . .'. He is even capable now of sensitivity towards his own being and this is held beautifully in the balance between B and P as he feels his way once more into waking consciousness:

'Where have I been? Where am I? Fair daylight?
I am mightily abused; I should e'en die with pity
To see another thus. I know not what to say:
I will not swear these are my hands: let's see
I feel this pin prick. Would I were assured
Of my condition'.

Yet:
'To deal plainly,
I fear I am not in my perfect mind'.

Lear recognizes her at last: 'I think this lady to be my child Cordelia'. And now Shakespeare tells us clearly the source of that love which works in her. She replies: 'And so I am; I am'. It is the power of the I AM which speaks in her and enables her to rescue his true being when at last it lies stripped of all illusions. Conscious at last that he is in the presence of the daughter whom he wronged, he asks:

'Be your tears wet?' yes, faith: I pray weep not.
If you have poison for me, I will drink it'.

She forgives him, and now at last, he can be reconciled with himself:

'You must bear with me:
Pray you now, forget and forgive. I am old and foolish'.

It is part of the genius of Shakespeare that his transformations are not instant and total. In the painful process of a human life transforming from darkness into light, he shows us what a miracle lies in the tiniest step forward, and how much suffering has to be endured to make the smallest crack in the shell that encloses our understanding. So Shakespeare never reveals more than what can be honestly won as the fruits of one incarnation. Lear is now a transformed human being and yet the love which he has been permitted to know is not ultimate and perfect. Cordelia,

with whom he is now happy to be in prison, is hanged before his eyes, and his old ways take hold of him. He kills the man who was hanging her. Society is still a long way out of reach of the love that now fills his heart for one. And yet, is not Shakespeare showing us how the first step in the long distant goal to love humanity, is that we should be able to truly love one other human being?

Through the power of love of the one who can say I AM, the garment of Lear's soul: 'his muddy vesture of decay'⁹ begins to be transformed into a garment of light. It is the initiation that the Bride must go through to become worthy of the Bridegroom.

She must achieve her Virgin nature. The initiation of Lear bears the imprint of these stars themselves, as Shakespeare's language reveals once more through the B and P the new virginal soul whose heart has 'cracked' and is even now passing over the threshold of death. He cannot breathe: 'Pray you Sir, undo this button. Thank you, Sir!' Only Shakespeare could have revealed so much through so little. We cannot imagine Lear, at the beginning of his soul's journey, pray anyone for anything, and least of all to give thanks. In the words of the second king in the Coventry Kings' Play: 'The mightiest is become the least'. Such a seed will bear a wonderful fruit in the Lear that lives beyond the limits of the play. Shakespeare teaches us to wonder at the mystery that Christopher Fry has touched upon in his play 'A Sleep of Prisoners'—the mystery that 'It takes so many thousand years to wake'.

Our examination of Shakespeare would not be balanced, if we did not also look at one of the last comedies. We have seen how his vision penetrates into a condition where death is not the end, but the beginning. What if that beginning could already bear fruit in the present lives of the human characters concerned? What if they could experience their tragedy and learn their lessons in time to make good in that earthly incarnation? Let us look at 'Cymbeline' in this way.

Posthumus and Imogen begin with the most ideal relationship. It seems that each matches the other in the 'perfection that he owes,' not only in each other's eyes, but in the eyes of the world. Only the king, Cymbeline, under the influence of his second wife, who plans for her son to have the throne by marrying Imogen, objects to their liaison. When he discovers that they have secretly married, he banishes Posthumus from Britain.

Posthumus boasts everywhere in his travels of the perfection of his wife. Finally, in Italy, he is prompted to agree to a wager with Iachimo, dependent on Imogen retaining her honour in the face of Iachimo's attempts to seduce her. Iachimo does not succeed in seducing her, but deceives Posthumus into believing that he has. Whereupon Posthumus, his belief in the ideal being of his wife shattered, then discovers that his own

⁹ 'The Merchant of Venice' by Shakespeare.

hitherto noble nature is deeply flawed. He becomes obsessed with taking revenge, and puts into motion a plan whereby Imogen will be murdered.

Imogen, in the meantime, discovers the plan and survives this shattering blow to her experience of Posthumus. She is still able to love him enough to want to find a way to be reconciled with him. In the meantime, Posthumus, believing that his plan has succeeded, and having recovered from the initial blow to his pride and his love for Imogen, realizes that his love can reach further and deeper than he had ever imagined. Again, death acts as the awakener. The play reaches its tragic point. Through the belief that Imogen is dead by his own order, Posthumus is forced to recognize the truth about himself, and a deeper reality of his love. If the play were a tragedy, it would end at this point.

But Imogen is only supposed dead. Through this crisis, each of them discovers a love which 'does not alter when it alteration finds', but is prepared to carry the other through the difficulties created by earthly imperfections. By an intricate interweaving and unwinding of all the knots of destiny connected with each other, Shakespeare is able to bring everyone together in the last scene in such a way that all can be reconciled.

The healing of the personal karma between Posthumus and Imogen, leads to healing on a much wider scale. Posthumus is able to extend forgiveness to Iachimo who has unwittingly served the couple, enabling them to reach a maturer love than they might have otherwise known. By this example, *Cymbeline* also makes peace between the two powers of Celtic Britain and the Roman Empire. Again Shakespeare is concerned to show that the love on a wider scale, which will transform society itself, is dependent on one individual learning to love another truly. The lessons that a human being learns in this attempt, are the lessons of self-knowledge.

In *Cymbeline*, we are also shown how the entangled webs of karma which produce so much suffering, are not only the result of human interaction. When Posthumus lies in prison, wishing to die for his sins, and seeing the evil in himself only too clearly, the god Jupiter appears and echoes the words of Christ in the Revelation of St. John: 'Those whom I love I cross!'¹⁰ We can recognize in the vision of Jupiter not simply the Roman deity, but that vision of the future, when the world shall have transformed itself in readiness for its next incarnation. This is a time, according to Rudolf Steiner, when Man shall have achieved the quality of love which we are in the world to learn.¹¹ Then, we realize that Shakespeare has a vision which extends to the end of earthly evolution. When Posthumus and Imogen are worthy at last, when their garments are the right ones, their marriage can be confirmed. Like all the marriages in his plays, theirs is only a reflection of that ultimate wedding which will take place at the end of time.

¹⁰ Revelation 3. 19, and 'Cymbeline' by Shakespeare.

¹¹ The Gospel of Saint John—lecture cycle by Rudolf Steiner.

What makes his plays valid for generation after generation of play-goers, of whom very few are even dimly aware of the source of spiritual wisdom streaming through his work, is that the magnitude of Shakespeare's vision is never allowed to swamp the value of one human soul. No matter where that soul stands in the painful journey from darkness to light, she is lovingly observed. From the most conscious striving of a Prospero to the most unconscious yearnings of a Caliban, with every degree of human possibility of Good and Evil in-between, like the Good Shepherd, Shakespeare allows not one sheep to be lost. The deeper one penetrates into the characters created by Shakespeare, the more one reaches into a being who has learnt the love that:

'... alters not with his brief hours and weeks,
But bears it out even to the edge of doom'.¹²

Note 1.

Scholars are agreed that it is almost impossible to be certain about the exact years in which Shakespeare wrote his plays. However the particular sequence of plays discussed in this article are probably dealt with in the order in which they were written. Their approximate dates are:

Titus Andronicus	1593/4
Romeo and Juliet	1594/5/6
Hamlet	1601/3
Othello	1604/5/11
King Lear	1605/1606
Cymbeline	1605/1608/1610

For further details concerning the dating, see the Shakespeare Encyclopedia edited by Oscar James Campbell and published by Methuen.

Note 2.

In Lecture II of 'Eurythmy as Visible Speech' Rudolf Steiner indicates that the cosmic origin of the following consonants can be found in these groups of stars.

Aries — V. W.
Cancer — F.
Libra — Ts.
Capricorn — L.
Taurus — R.
Leo — T. D.
Scorpio — S.
Aquarius — M.
Gemini — H.
Virgo — P. B.
Sagittarius — K. G.
Pisces — N.

¹² Sonnet 116 by Shakespeare.

DRAMATIC TRAGEDY AND CHRISTIAN BELIEF

CHARLES DAVY

Some years ago a book was published with the arresting title, *The Death of Tragedy**. The author, Dr. George Steiner, Professor of English and Comparative Literature in the University of Geneva, was not concerned mainly with tragic occurrences in daily life but with dramatic tragedy presented on the stage, first and most notably in ancient Greece:

There is in the final moments of great tragedy, whether Greek or Shakespearean or neo-classic, a fusion of grief and joy, of lament over the fall of man and of rejoicing in the resurrection of his spirit. No other poetic form achieves this mysterious effect: it makes of *Oedipus*, *King Lear* and *Phèdre* the noblest yet wrought by the mind.

From antiquity until the age of Shakespeare and Racine such accomplishment seemed within reach of talent. Since then the tragic voice in drama is blurred or still. What follows is an attempt to determine why this should be.

The "tragic voice in drama"—why does it have this unique power? Why has tragedy usually ranked above comedy in the scale of dramatic values? I think it is mainly because—as Professor Steiner suggests—dramatic tragedy shows men and women driven to extremity but not overcome by it. This characteristic appears in its starkest form in the works of Sophocles, Aeschylus and Euripides, written between about 500 and 400 B.C. and presented ceremonially at certain festivals during the Athenian year. The central figure is a hero who encounters calamities and often death, but remains undaunted by them. His ordeals arise from inexorable fate or from the caprice of the gods.

That at least has been the generally accepted view of what the Greek tragedies were about, until a few years ago it was challenged by Professor John Jones, a classical scholar and Professor of Poetry at Oxford. In a book † praised by other eminent scholars he argued, mainly by a close examination of Aristotle's *Poetics*, that in Greek tragedy the focus of attention was not on an individual "hero" but on the action of the drama. The performers, wearing linen masks and high heeled shoes, were not there primarily to simulate human beings but to illustrate the action, and this was concerned to show the *mutability* of human fortunes, which could either fall

or rise. Modern commentators, Professor Jones believes, have gone wrong by importing our romantic idea of the heroic individual and his introspective emotions into a form of drama where they had no place.

Certainly we cannot tell how these performances were experienced by their first audiences. The chorus, and the irrecoverable music and dances, were essential parts of the presentation. Many of the spectators will have brought to the plays a familiarity with their background of myth, legend and ritual that we cannot recapture. We do know from other evidence that the ancient Greeks—at least the free citizens, perhaps not so much the slaves—had great love for the physical world and the beauty of the physical body, but were haunted by a feeling of transience, and a belief that beyond death lay only a sad realm of the shades. We are told by Rudolf Steiner that the Greeks of that period were living at a time when the old faculties of inner vision were fading; any direct knowledge of the spiritual worlds could be gained only through the Mysteries. The great tragedies appeared at a time when shadows were falling on the ancient world.

* * *

The word "tragedy", Professor Steiner tells us, entered the English language in the later part of the 14th century. Chaucer used it to signify stories—not dramas—about the fall into wretchedness of Princes and other persons of high degree. When the Greek tragedies became known in Europe, some writers—notably Ben Jonson in England—set out to compose tragedies on the strict classical model, observing as far as they could the unities of place and time. Shakespeare broke away from this tradition. His tragedies retain, as central figure, an eminent personage who falls from high degree, but not because of an inscrutable fate or by the actions of arbitrary gods. He falls through a frailty in himself. Macbeth is undone by ambition; Othello by blind jealousy; Lear by senile illusions; Hamlet by indecision. Tragedy is individualised. But we are made aware also of a supernatural dimension, whereby human affairs are shown to be encompassed both by heavenly and by infernal powers. "The tragic stage", Professor Steiner writes, "is a platform extending precariously between heaven and hell."

All this did not prevent Shakespeare from introducing passages of comedy, even low comedy, into his tragedies. And *Twelfth Night*, the last comedy he wrote before turning to tragedy, ends on a note of sadness. Olivia's Fool, left alone on the stage, sings:

When that I was a little tiny boy,
With hey, ho, the wind and the rain,
A foolish thing was but a toy,
For the rain it raineth every day . . .

*Faber, 1961; paperback, 1963.

† *On Aristotle and Greek Tragedy*. (Chatto & Windus, 1962; paperback, 1968).

It is rather as though the comedy, enchanting though it had been, were fading into illusion, with darkness coming on.

* * *

Shakespeare died in 1616. From 1642 until the Restoration in 1660, the theatres were closed by order of a Puritan Parliament. Under King Charles II they flourished, but with forms of popular entertainment which admitted Shakespeare only in shortened or altered versions (e.g. *Romeo and Juliet* was given a happy ending). It was not until near the end of the 18th century that Shakespeare in his entirety was rediscovered by the poets of the Romantic revival. By this time his reputation and influence had spread to the Germany of Goethe and Schiller, and later he became a hero of the French Romantics, led by Victor Hugo.

The English Romantic poets were impressed particularly by the tragedies and were impelled to emulate them. Keats, Byron, Shelley, Coleridge and Wordsworth all wrote dramatic tragedies; and the hope that by this means the theatre could be regenerated, raised to its old heights, persisted through the 19th century. Professor Steiner writes:

We can hardly refer to a poet or novelist of the 19th century without finding somewhere in his actual writings or intent the mirage of drama. Browning, Dickens, Tennyson, Swinburne, George Meredith; Stendhal, Balzac, Flaubert, Zola, Dostoevsky; Henry James. In each there burnt on occasion the resolve to master the stage, the determination to add something to the literary form which had in antiquity, in the Renaissance and the Baroque, marshalled the best of poetic genius. But consider the plays these writers actually turned out: the incongruity is baffling. There appears to be no relationship between the stature of the artist and the bleak conventionality or total mechanical failure of the work. There is here some need of explanation.

Clearly there is, and Professor Steiner is essentially right, I believe, in regarding the "triumph of rationalism and secular metaphysics" in "the age of Descartes and Newton" as marking the time when it became hardly possible any more to write good dramatic tragedies in the Shakespearean vein. For "after the seventeenth century . . . concepts such as grace, damnation, purgation, blasphemy, or the chain of being, which are everywhere implicit in classic and Shakespearean tragedy, lose their vitality . . . After Shakespeare the master spirits of western consciousness are no longer the blind seers, the poets, or Orpheus performing his art in the face of hell. They are Descartes, Newton and Voltaire".

This was the time when the influence of a new stage in the evolution of human consciousness, the stage called by Rudolf Steiner the epoch of the Consciousness Soul, was taking hold of intellectual thinking in Western

Europe, and in England most of all. It was manifest in a new demand for freedom, religious and secular: by a new impulse to explore the world, far and near: and by a new capacity for standing apart from the world and examining it objectively. This "onlooker consciousness" led to the great achievements of modern science and medicine, but the light it shed on the material world was a narrow bright beam, compared with the wider "participating consciousness" of earlier times. For "onlookers" the physical-material world is the one basic reality, and they feel most at home with those parts of it that can be measured or weighed:

"Bring out number, weight & measure in a year of dearth—" Blake's aphorism can be taken to imply that reliance on these methods as the one source of reliable knowledge goes together with spiritual poverty.

A confirmed 'onlooker' may admire Shakespeare's tragedies, but with some reservations. He will regard their supernatural elements as outmoded superstition, and he may feel that the tragic outcome of one or other play could have been averted if modern resources had been available. Hamlet and Othello could have been helped by a psychiatrist; Lear treated by a geriatric specialist; Macbeth and Lady Macbeth could have been taken into custody at an early stage and all the later murderous violence, culminating in Macbeth's death in battle, would not have occurred.

Anyone who is used to this modern way of thinking may be inclined to look on Shakespeare's tragedies as magnificent survivals from a pre-scientific past. Certainly a flourishing survival, for Shakespeare's plays, including the tragedies, are constantly performed and draw large audiences. But how has it fared with modern dramatic tragedies on the English stage in this century? How far do they illustrate Professor Steiner's argument?

We have witnessed the plays of Ibsen, many of them tragic: the tormented tragedies of Strindberg; and various forms of verse drama by T. S. Eliot. With Ibsen, tragedy comes about not only through individual errors and illusions, but also because of features of the social system in which his characters are imprisoned or against which they rebel. Thus we are led to feel that many such tragedies might be averted if the system were reformed.

In Shaw's *Saint Joan* the tragedy is again due mainly to external causes—religious dogmatism and political conflicts. *Saint Joan* is a magnificent play, but to my mind too intellectually argumentative, too closely bound up with the theology and politics of the period, to communicate the kind of experience that belongs to the great tragedies. Moreover, it is in prose, and I doubt whether dramatic tragedies can be written without loss in prose, even prose as good as Bernard Shaw's. They need the heightening power of poetry; but how far is poetry in modern language viable on the modern stage?

Eliot used verse for his dramatic works, but without much confidence in it. "I have before my eyes," he wrote, "a kind of mirage of the perfection of

verse drama, such as to present at once the two aspects of dramatic and of musical order . . . to go as far in this direction as it is possible to go, without losing that contact with the ordinary everyday world with which drama must come to terms, seems to be the proper aim of dramatic poetry". In his later plays, notably in *The Cocktail Party* and in its less well-known successors, he resorted to a limp kind of colloquial blank verse, while hoping (he said) that it would not be recognised as poetry.

Eliot's dramatic works—notably *Murder in the Cathedral*, written for a Canterbury pageant—show the influence of his Christian beliefs, but his great gifts as a poet were not seen at their best in the theatre. Could it be that in some cases Christian beliefs may hinder the writing of modern dramatic tragedies? A Christian background was taken for granted by Elizabethan playwrights (though Shakespeare's personal beliefs are not known), and Marlowe's *Faustus* is a kind of Christian tragedy, or melodrama, in mediaeval guise. Nevertheless, Professor Steiner sees in Christianity an "anti-tragic vision of the world":

Christianity offers to man an assurance of final certitude and repose in God. It leads the soul towards justice and resurrection. The Passion of Christ is an event of unutterable grief, but it is also a cipher through which is revealed the love of God for man. In the dark light of Christ's suffering, original sin is shown to have been a joyous error (*felix culpa*). Through it humanity shall be restored to a condition far more exalted than was Adam's innocence . . . Being a threshold to the eternal, the death of a Christian hero can be an occasion for sorrow but not for tragedy.

In a Christian life, Professor Steiner adds, there may be "moments of despair; cruel setbacks can occur during the ascent towards grace," but they occur within a context of "essential optimism."

A Christian may feel that the Event of Golgotha was not a tragedy, for it led on directly to the Resurrection. But to me it appears that there was profound tragedy in the fact that it had to be. It had to be, because only by uniting himself with the earth, by incarnating in a human body and suffering human death, could the Christ act against the gradual degeneration which had been set in motion, far back in time, by the Fall of man. Only by this act of redemptive sacrifice could human evolution be turned from its descending arc and set on a slow and painful ascending course. Only in this way could the archetypal form of man be rescued from the eventual death of matter. I draw these indications from Rudolf Steiner, well aware how inadequate my understanding of them is.

I would question also Professor Steiner's view that "Christianity offers to man an assurance of final certitude and repose in God," if this implies, as it seems to do, that this final condition will be attained by all mankind. In Matthew 13 we are told that when Jesus was asked by the disciples to

explain the parable of the sower, he said (in the RSV rendering): "The harvest is the close of the age and the reapers are the angels. Just as the weeds are gathered and burned with fire, so will it be at the close of the age. The Son of Man will send his angels and they will gather out of this kingdom all causes of sin and all evildoers, and throw them into the furnace of fire. There men will weep and gnash their teeth. Then the righteous will shine like the sun in the kingdom of their Father. He who has ears to hear, let him hear."

In the last of his twelve lectures on the Apocalypse of St. John*, Rudolf Steiner says that by the end of earth-evolution humanity will be divided into those who have "received the Christ-spirit and are thereby enabled to keep pace with the necessary spiritualisation of the earth," and those who, having turned away from repeated occasions for so doing, are at last unable to keep up and condemn themselves to sink (though perhaps not finally) into the "abyss of evil." For if human beings were not free to choose between good and evil, they could never attain to "the love which springs from freedom."

Again, many Christians have been taught that they need only have faith in the redeeming power of Christ and their sins will be washed away. There is no doubt that very many men and women, having come to this faith, whether by conversion or gradually, are redeemed in the sense of leading different and altogether better lives; but it does not follow that they have cast off the consequences, the karma, of their previous actions.

In his lectures on "Christ and the Human Soul"*** Rudolf Steiner says that "when we grasp the true nature of human freedom, we can have no wish that a sin should be so forgiven us that we would no longer need to pay it off in our karma." For it is only by compensating for a sin that a person can make good the injury his sin has inflicted on himself. "Hence there is rightness in the rule that we are not excused a farthing of our karma, but must pay our debts in full." But sins are also objective facts which in their totality could burden the future course of earth-evolution; and this burden cannot be removed by any human actions, but only by the deed of Christ. "This distinction must be kept clearly in mind. Karmic justice remains, but Christ is that Being who, because he is of another kingdom, is able to blot out from the world our debts and our sins, taking them upon Himself."

Hence I cannot feel that Christianity, as I understand it, is an "anti-tragic vision of the world." It gives full weight to the hard fact that evil has to be, or human beings would have no freedom to choose between evil and good. Few persons, probably, have ever said deliberately, "evil, be thou my good," but very many are impelled by passions and temptations to courses of action which make up the terrible record of man's inhumanity to man

* Nuremberg, June 1908. See also Alfred Heidenreich, *The Book of Revelation* (Florin Books, 1977).

** Norrköping, July 1914.

that runs through human history. Also running through human history, but less often recorded, are countless acts of courage, devotion and self-sacrifice. In this company are the saints and martyrs; they are in the forefront of the unending conflict of which St. Paul wrote (RSV rendering):

For we are not contending against flesh and blood, but against the principalities (*archai*), against the powers (*exousiai*), against the world rulers of this present darkness, against the spiritual hosts of wickedness in the heavenly places. (Ephesians 6, 12).

This conflict often has the character of a dramatic tragedy in which inner victory is gained in face of outward defeat.

Thus it appears to me that Christianity is by no means inimical to the writing of dramatic tragedies, but in the present climate of the onlooker epoch there is little to encourage the writing of them on any but social themes.

* * *

How might the climate become more favourable? We will imagine a future time when the first phase of the onlooker period is over, and a society in which some higher faculties of perception, transcending the limited onlooker outlook, are beginning to appear. At first, not many people will acquire these faculties, but they will have come to be accepted as valid—though not infallible—ways to supersensible knowledge, and most people will have some acquaintance with their findings.

These developments would obviously have a far-reaching influence on many aspects of life. They would open windows on death and birth and destiny; on ways of thinking about illness and old age, and about children born with handicaps, or children in need of special care, as Rudolf Steiner called them. Many forms of human handicap and suffering would no longer be regarded as arbitrary and meaningless, but it would still be felt as tragic that they had to be.

In this future society the climate for dramatic tragedies would certainly be more favourable than it is today, for the supernatural element they may include would present no difficulty, and I think there would be audiences very ready to respond to the poetic, tragic and yet heartening experience they can offer.

* * *

Now suppose that a dramatist of genius is born into this future society. He may not, probably will not, have direct experience of supersensible knowledge, but he will be familiar with its main findings. He will know how much in his civilisation has come down from the life and work of Rudolf Steiner. And he will be deeply aware of the element of tragedy implicit in human life as a result of the Fall and its enduring consequences. That is what will impel him, at some point in his life, to write a tragedy.

In reading Shakespeare's tragedies he will have observed how the leading figure often goes blindly towards disaster, with no understanding of what is happening to him. Lear is deceived by his daughters; Othello by Iago; Macbeth is bemused by the Weird Sisters. He will see that in these cases the blindness is necessary for the course of the action, but is something like it a necessary element in all dramatic tragedy? He may decide that it is, for although characters who were always clear-sighted might be involved in tragic accidents, they would not be so likely to bring down tragedy on themselves.

At this point he may have in view no clear plan for his own work. Pictures of men and women he has known or heard of will pass before his mind: he will imagine some of them in relation to one another, drawn into certain situations. They will vary as widely as ever in talents, tastes, behaviour, moral standards. This future society will not be free from crime and conflict, and not devoid of courage, hope and self-sacrifice.

These impressions may lead him to reflect: "We are further on: the spiritual worlds are not closed to us, as apparently they were to most people in Shakespeare's time. But we know of persons who attain to some degree of higher perception without being properly prepared for it. They open themselves to a realm where it is far easier to be deceived, to fall victim to illusions and temptations, than it is in ordinary life. They can wreak havoc around them if they remain under the spell of experiences they have encountered beyond the threshold but have not understood. They will blindly follow courses of action which lead to tragedy, for themselves and for others. Yes, that is how it might be . . ."

* * *

If anything like this comes about, Professor Steiner's "death of tragedy" will not be final, but more like a state of suspended animation, brought on by the discouraging conditions of the onlooker period. Now there are signs that the onlooker outlook is losing its dominance: in various countries we can observe widespread searching, especially among young people, for ways towards heightened modes of consciousness, and we can see in science a questioning of some established theories—e.g. as to the *how* of Darwinian evolution. But much may have to happen before a time comes that would positively favour the writing and production of dramatic tragedies.

Towards the end of his life Rudolf Steiner often spoke of the mounting conflict between the adversary Powers and the Christian leadership of the Archangel Michael. He expected it to reach a climax at the end of this century. And in the outer world there are now many obvious dangers—population pressure, food and energy shortages, the arms race and the nuclear threat—which may well reach crisis point before the century is out.

For Michael, it is a tragedy that human intelligence, which in its original form as cosmic intelligence had been under his regency,* so often now comes under the spell of the adversaries and of the very gifts they bring. Lucifer kindles enthusiasm and artistic inspiration; Ahriman aids clear, objective scientific thought. If we realise that these gifts are also temptations, we can learn to use them rightly, without being enchanted by them.

* * *

As Professor Steiner says, there is optimism at the heart of Christianity, but—as he seems not quite to recognise—there is also tragedy. It is because dramatic tragedies can evoke a moving experience both of tragic downfall and of unyielding courage that they have never lost their power and will surely continue in new forms in times to come.

* See Rudolf Steiner's lectures, *The Karmic Relationships of the Anthroposophical Movement* (Dornach, July-August 1924).



FOUR POEMS

CHARLES AUSTIN

Lay hold of hand
in the time of the dying of the night
in the hour of the slowing down of the machine
at the moment of fracture in the seed
at the splitting of the headstone
at the falling of the keystone.

Bear hold on arm then
and guide, for now is the time
for the coming together of the one loved
and the one loving. Now is the realisation
of the flash of blindness, each man's abyss
and step into darkness. No other conjunction
can save the child in cot
can mend the crack in the cornerstone
can revive the limp crop or the limping cattle.
No other union can save us
from our own duality.

It is not easy to pass from point to nothingness.
It is not easy to stand in loneliness on unfirm ground.
It is not easy to accept the unreality of accepted reality.
Yet to this task are we called
and hear our own voice in the calling.

* * *

And peace is of the Rose,
the peace of winter sun and summer rainfall,
of all men's quiet after their great dark,
of evening calm in eyes without emotion
and hands that fold the deep and humble night
about a small light in a room, and there is nothing
but the still rose in the still heart
and a child sleeping.

How air is alive, how it shines,
 how it sings in sympathy with symphony of bird dawn,
 how it is wonder-filled at delight of daylight,
 teeming at noon-mid with high zenith sun,
 or equally at home caring for quiet creep creature
 by the wraith of the moon. How a wing
 hollows on its warmth, wheels in its hand,
 hangs over a cliff-top edge tipped into gale,
 sails form and form locked at one with wind.

And we? We absorb air, become its creatures,
 confirm our blood by it, inhale its heart
 in bird of lung, touch and hold captive
 one caught up tip of time, and release,
 renewing our life lease. How come alive,
 how we shine in sung air, how in singing
 give back magic for measure, small mark
 of reparation in air's coin, in a full sound,
 in a round sphere of sheer joy chorused out.

* * *

Out of sleep the spirit steals
 into speech, into song.
 Word, sound and the thought born
 out of time womb, out of space home,
 into sunlight,
 into sun.

Out of night the daylight creeps
 into focus, into form.
 Eye, sight and the vision framed
 out of chaos into colour
 between darkness,
 between light.

Out of light a little love
 filters through to will, to heart.
 The word to carry and the touch to heal,
 out of God deed, out of Christ death
 in Spirit fire,
 in man reborn.

THE DEVIL AS COMPANION— THE WAY TO THE MOTHERS*

ANDREW WELBURN

The Poets of Night and Charnel-house beg to be excused because they have just struck up an interesting conversation with a newly arisen Vampire, and this might lead to the development of a new genre of poetry. The Herald has to accept the excuse, and he calls on Greek Mythology to fill the gap, which it does, retaining still both character and charm even in the mask of modern times.

(Stage Direction in Goethe's *Faust*, Part II)

I have tried to suggest that the scene of *Faust* in his high-vaulted Gothic chamber must have struck Shelley when he read it as almost a record of his own experience. Already in his youth he had been deeply interested in natural science, above all in electricity which seemed to suggest some occult power behind nature, and used to terrify his younger sisters with sparks and explosions. Even as a child he had been sensitive to fearful presences lurking behind material reality, the potential terror of the Ahrimanic which he had exploited in his early "Gothic" novels *Zastrozzi* and *St. Irvyne, or The Rosicrucian*. He recalls in a later poem:

While yet a boy I sought for ghosts, and sped
 Through many a listening chamber, cave and ruin,
 And starlight wood, with fearful steps pursuing
 Hopes of high talk with the departed dead . . .

As a student at Oxford he practised alchemy and perhaps magic in his quest for the secrets of nature; in his notebooks he sketched what he called "daemons and other monsters of my thought", strange elements rising from a lake and leaping from mountain crags. In Wales he fought with (indeed, took a shot at) a horrific daemon, of which his drawing survives to mystify and perplex his biographers as it perplexed and frightened his first wife, Harriet. The strange thing is that Shelley's magical explorations remained so intimately bound up with his materialism. *Faust* had no qualms about devil or burning, and likewise Shelley remained firmly sceptical about the orthodox scheme of Heaven and Hell. Of questions concerning these absolutes of the moral and natural world he says with confidence:

* The second part of the article, of which the first part was published in the *Golden Blade* last year. But this part can well be read on its own.

No voice from some sublimer world hath ever
 To sage or poet these responses given—
 Therefore the names of Demon, Ghost, and Heaven.
 Remain the records of their vain endeavour.

Nonetheless, the poetry of Night and Charnel-house remained one of Shelley's major modes, from his youthful novels to what is probably the greatest Gothic play in English, *The Cenci*.

Mont Blanc had ended by posing the question of the significance of the Ahrimanic "vacancy" for the total workings of the imagination. How is it possible, he asks implicitly, for human imagination to face the Ahrimanic void and not be destroyed? The great step toward resolving that question came when the poet left England and migrated to the sunnier climes of Italy. He had grave crises to contend with: the death of his children, and the undermining of his own health. But he rose above them, partly it may be through the writing of the masterpiece which occupied him from 1818 to late the following year, *Prometheus Unbound*. In Italy he was fascinated by the Greek and Roman sculptures. Above all, the climate promised regeneration. *Prometheus* was chiefly written while Shelley was perched high up

upon the mountainous ruins of the Baths of Caracalla, among the flowery glades, and thickets of odoriferous blossoming trees, which are extended in ever winding labyrinths upon its immense platforms and dizzy arches suspended in the air. The bright blue sky of Rome, and the effect of the vigorous awakening spring in that divinest climate, and the new life with which it drenches the spirits even to intoxication, were the inspiration of this drama.

At the same time, he was re-reading classical drama, and the problem at the heart of his poetic development gradually fused with the idea of writing a lyrical tragedy based upon the myth of the Titan who stole fire from the gods for mankind. Here, in fact, was a theme of Faustian aspiration—but set, not in Gothic Germany, but in the fantastic realm of Greek mythology. Gothic gloom gave way to classical phantasmagoria.

* * *

Of course, Shelley did not get to know Goethe's *Faust* until 1822, after *Prometheus* was completed and published. And of course, he knew only the *First Part* of *Faust*, since the *Second Part* with its amazing *Klassische Phantasmagorie* did not appear until after Goethe's death in 1831. If it is remarkable, therefore, that *Faust I* echoes Shelley's development in the years before he knew it, it is even more remarkable that Shelley's development in the writing of *Prometheus* should so oddly prefigure the course Goethe was to take in his still unwritten *Faust II*. When *Faust I* came into Shelley's hands, he must have recognized an astonishing

anticipation of his own poetic thought; and if Goethe had ever come upon *Prometheus Unbound*, he would have had to see in it an anticipation of the direction he had gone in his own subsequent writing!

Part of the explanation of this surprising parallelism lies in the fact that Goethe had responded in much the same way as Shelley to the Greek antiquities and the exuberant climate of Italy, which had also led him to completely remodel his style. The young Goethe had evolved a taut, sinewy style which he himself had compared to the Gothic architecture of the cathedral in Strasburg. And he too had entered into some of the darker aspects of life in his poetry. Indeed, as the *Walpurgisnacht*, the *Witches' Kitchen*, and the Auerbach's Cellar scenes of *Faust* show, he had a more profoundly realistic sense of the grotesque, seamy and brutal side of human nature than the more refined Shelley, for all his proletarian sympathies. Gargoyles, we may remember, are an important feature of Gothic buildings, and the Brocken scenes in *Faust* are their poetic equivalents. The warm, sunlit world of Italy, however, brought new ideas: Goethe experimented with and duly mastered the classical style in poetry, even going back to ancient Greek metres as well as to mythological themes. In the *Second Part* of *Faust* he transported his hero back into classical Greece and recreates the spirit of mythology with unrivalled imaginative virtuosity, so that in Acts I and II we hardly know that this is the same Faust who featured in the Gothic *Part I*.

The *Faust*-books on which Goethe drew had already connected Faust with Helen of Troy, whose phantom he was supposed to have summoned up by his demonic arts. Goethe spiritualises the story, so that Helen becomes the embodiment of Faust's higher self. When the listless Faust revives at the beginning of *Part II*, with the nature-spirits singing to the accompaniment of Aeolian harps of the refreshing powers of sleep, the drama is transposed to a new level, a new plane. Henceforth it is played out in inner worlds. Helen embodies that harmony of being which humanity possessed in ancient Greece at its best, a harmony which has since been lost by our more modern civilisation and can only be won again from the inner depths of man's being. Faust glimpses her first in the *Witches' Kitchen*—though Mephistopheles soon manages to divert his attention; then he calls her spirit back in the magic-demonstration he gives for the Emperor—but when he tries to grasp her, the vision collapses and dissolves. So he must journey back to the past, the mythological past that lies hidden deep inside all of us, to find her in reality.

It would be a mistake, however, to conclude that Goethe was advocating a return to something which had once existed in the life of humanity, without respect for the changing conditions of widely separated epochs in man's history. Goethe was well aware that what is done in world-evolution cannot be undone; any attempt to retreat simply leads to manifold illusions. He was no soft-headed "primitivist" trying to find his way back to a lost

Utopia. Like many of the Romantic poets in England and Germany, he enormously admired the classical ideal, but he knew that it had to be given a new form for the modern age. The best from the ancient world had to be married to the highest aspirations of the modern world—and that is what we are shown in the altogether remarkable poetic achievement of Act III: the marriage of Faust and Helen.

In order for that union to be consummated, however, there has first to be a return to the depths; a confronting of outward realities and a transformation from within. There has to be, in short, an initiation.

* * *

When Faust attempted, in the scene we have examined from *Part I* of the drama, to pierce beyond the visible world he felt himself either lost in an unreal void, or overwhelmed by the appalling energy of the Earth-Spirit who surges in the ebb and flow of things, in the storms of life. He shrank back from the terror of the Ahrimanic. His paltry human ego—which moments before he had called the image of God—felt the threat of annihilation which stems from an apprehension of the vastness of the universe, its lack of concern for human hopes and desires.

When we come to the Faust of *Part II* of the play, on the other hand, we find that his intimations of Helen (his higher self) have begun to change his whole way of experiencing the world. We watch him develop toward a higher mode of consciousness, one in which man is able to confront the external universe and overcome the terror of the void; a kind of consciousness which can enter the realm where Ahriman reigns without the threat of destruction.

Hence we see that in much of the *Second Part* it is actually Faust who has the upper hand over Mephistopheles—whereas previously things had gone very much the Devil's way. The shift in the balance emerges clearly in the wonderful scene describing the Descent to the Mothers, the creative sources of being and life. At the outset, Mephistopheles has to admit that he cannot be of much help to Faust in the search for Helen. He can only tell him a little about the way. He is rather unwilling to say anything at all, and only does so at Faust's express command:

MEPHISTOPHELES.

Loth am I now high mystery to unfold:
Goddesses dwell, in solitude, sublime,
Enthroned beyond the world of place or time;
Even to speak of them dismays the bold.
These are The Mothers.

FAUST.

Mothers?

MEPHISTOPHELES.

Stand you daunted?

FAUST.

The Mothers! Mothers—sound with wonder haunted.

Far from being daunted, Faust is eager to set forth. "Where lies the way?", he demands. But Mephistopheles denies that there is any way: the Mothers belong to hidden depths of being "beyond the world of place or time", and to reach them Faust will have to enter boldly into that realm of experience he shrank from before. Mephistopheles does his best to intimidate Faust with the Ahrimanic sense of vacancy and estrangement that must accompany his quest for ultimate truth:

FAUST.

Where lies the way?

MEPHISTOPHELES.

There *is* none. Way to the Unreachable,
Never for treading, to those Unbeseechable,
Never besought! Is your soul then ready?
Not locks or bolts are there, no barrier crude,
But lonely drift, far, lone estrangement's eddy.
What sense have you of waste and solitude?

* * *

And if to ocean's end your path should lead,
To look upon enormity of space,
Still would you see that waves to waves succeed,
Ay, though you have a shuddering doom to face,
You'd still see something. For in the green
Of silenced depths are gliding dolphins seen;
Still cloud will stir, and sun and moon and star;
But blank is that eternal void afar:
There eyes avail not, even your step is dumb,
No substance there, when to your rest you come.

Faust will have to brave the sense of loneliness and emptiness which Shelley explored before Mont Blanc, or in the solitary wandering youth in *Alastor* (*Hast du Begriff von Od' und Einsamkeit?*). Even ocean-wanderers like the Ancient Mariner or the Flying Dutchman have the consoling presence of the dolphins, half seen in the soundless depths, and those inalienable companions, sun, moon and stars. But the metaphysical traveller experiences the quintessence of alienation—what Blake called "the Void Outside of Existence".

In the scene from *Part I*, Faust played into Mephistopheles' hands. He

was desperately seeking for some ultimate reality beyond or behind the outer physical world. But unable to transcend the limitations of his human organization, his finite resources of mind and sense, he had been left groping helplessly in the void. He could see nothing beyond phenomenal nature but darkness and vacuity; he felt the very ground taken away from beneath his feet. In the "Mothers" scene, however, he has begun to realize that the true means of attaining to higher vision lies within. A deeper vision of reality can come only through a transformation of man's own being so as to embody that principle he seeks in the form of Helen, his own spiritual self. And with that realization, the Ahrimanic void begins to lose something of its terror.

So Faust replies to Mephistopheles' intimidations in high humour. He is not to be diverted from his quest by this ordeal and asserts confidently:

Well, let us on! We'll plumb your deepest ground,
For in your Nothing may the All be found.

And not waiting for the ground to be snatched from under him, this time he stamps his foot and sinks resolutely into the earth.

According to Blake—if we quote him now a little more fully:

There is a Void outside of Existence, which if enter'd into
Englobes itself & becomes a Womb.

Translated into the terms of Faust in Goethe's poetic drama, this means that if Faust will trust to his own inner strength as the ground of truth, if he will boldly enter into the void where before he grasped fearfully about for external support, he would be reborn to a higher level of existence. Instead of experiencing an alien, inhuman world-out-there, he would experience a man-centred universe, given meaning and truth by the light of human spirit. He would be able to confront the Ahrimanic vacuity with a degree of equanimity that he has hitherto been denied. And as we have seen, Faust does dare to take that plunge and turn the world inside-out. Accordingly he comes into the creative realm of the Mothers—one of his many apprehensions in the play of the many sides of the "Eternal Feminine", the power which in the amazing final scene will eventually lead him above into the spiritual world

* * *

The scene of the Descent to the Mothers may help us to understand the scene in Shelley's *Prometheus* where the poet once again tackles the sombre themes of *Mont Blanc*, the two parallel imaginations illuminating each other.

Already in the stage setting at the beginning of the play, describing Prometheus bound on a rocky precipice in the Indian Caucasus, Shelley returns to his dark intuitions. Prometheus is trapped in the spiritless Ahrimanic world of external perception:

Black, wintry, dead, unmeasured; without herb,
Insect, or beast, or shape or sound of life.

The inhospitable mountain landscape recalls the scarred and riven slopes, the icy deserts of Mont Blanc, the presence of vast forces of creation and destruction. It transpires in the course of the drama that Prometheus is able to attain to a higher vision of the world than this: but at the beginning of the play he is still self-divided, estranged from his real or higher self—which here too appears in the guise of a female ideal of harmony and beauty, the sea-nymph Asia. Like the *Second Part* of *Faust*, much of *Prometheus* is taken up with an initiatory process, culminating in the marriage of Asia and Prometheus in the lyrical Act IV. There are, however, certain differences in the way Shelley handles his mythology which we must register before a genuine comparison with Goethe becomes possible. Asia is at first the representative of Prometheus' higher self before his inner awakening: hence it is she who in this version must make the initiatory descent into the void, and it is only then, when she has been transfigured into the Spirit of what Shelley sometimes called Intellectual (i.e. spiritual) Beauty, that she becomes strictly comparable to Goethe's Helen.

The great descent is made in Act II. It symbolizes another attempt to probe ultimate reality, beyond the reach of the senses and the ordinary mind. It takes Asia (with her sister Panthea) into the realm of Demogorgon—a striking outsider to the classical mythology of the rest of the play. He is the name given to the Power which dwells in the unfathomable abyss Shelley had felt behind the mountain rock and glacier, present in visible nature as the unswerving law of Necessity; to this imagery Shelley now adds the tremendous force of the volcano's "meteor-breathing chasm". Transported by "Demogorgon's mighty law" on their mysterious voyage, Asia and her sister reach the bounds of sense-perceptible reality and pass beyond.

Through the veil and the bar
Of things which seem and are

to the "remotest throne", an absolute realm where even the distinction of seeming and reality ceases. Their vision again takes the form of "icy spires" thrust up by keen "sky-cleaving mountains"; of cataracts and ravines, "continuous, vast, / Awful as silence"; the inevitable rush of the avalanche. To the human heart it is all "solitude and vacancy", and the "remotest throne" suggests that of Ahriman reigning amid the ice-floes. The veil of outer appearances is rent away, but reveals only the nightmare depths of the Ahrimanic void—the Cave of Demogorgon.

Demogorgon cannot be pictured. He is "a tremendous gloom", a "mighty darkness / Filling the seat of power", about which no positive assertion can be made, from which no positive answer can be wrung. No light shines in the abyss, but

rays of gloom
 Dart round, as light from the meridian sun.
 —Ungazed upon and shapeless; neither limb
 Nor form, nor outline; yet we feel it is
 A living Spirit.

Asia puts to Demogorgon her burning questions about the sources of being ("Who made the living world?"). But his enigmatic replies tell her nothing she did not know before. All things were made by God—but when questioned further Demogorgon merely confesses, "I spoke but as ye speak"; he turns the question back on the questioner. The abyss, he says, will not "vomit forth its secrets", "a voice / Is wanting, the deep truth is imageless." Like Faust in the Gothic chamber in *Part I*, Asia is left groping in the void when she seeks ultimate answers from the lord of material reality. No voice from some sublimer world will reveal the foundations of truth or morality.

This vision might bring despair and "awful doubt". But a different response is possible, and the way forward dawns suddenly upon Asia as she ruminates on Demogorgon's words. She suddenly sees that moral acts can only be grounded in man's own heart and his vision of truth, that reality is not something to be sought beyond man's soul but in his own depths. Only man can free himself from the "loathsome mask" of self-ignorance, hypocrisy and fear:

ASIA. So much I asked before, and my heart gave
 The response thou hast given; and of such truths
 Each to itself must be the oracle.

Asia's lines stand almost mathematically at the dead centre of the play, and are the pivot of the action. The Ahrimanic absolute becomes, through this all-transforming realization, a cause of grace in its very negativity. The soul has confronted the void and turns back upon itself in an act of regeneration. In his empty non-actuality, Demogorgon becomes a sign of all that man may become, all he may achieve. The void outside of existence becomes the womb of rebirth; the darkness, "ungazed upon and shapeless", now suggests the prolific waters of creation on which the creative Spirit brooded like a dove.

At the moment of her rebirth, Asia is transfigured and begins her reascent. Light floods the scene: no longer the natural light of the sun (which stands still with astonishment), but spiritual rays burning through the form of Asia and penetrating the outer dark. The spirits of nature hail man's spiritualized consciousness as the

Lamp of Earth! where'er thou movest
 Its dim shapes are clad with brightness.

Nature rises to newly awakened life and beauty before the eyes of transformed humanity. The world ceases to be an alien kingdom of material forms in which man feels himself an intruder; henceforth man is bound to it by the bond of love, which pervades all his experience and makes outer reality a reflection of his inner ideals—a love

Which in the winds and on the waves doth move,
 Harmonizing this earth with what we feel above.

The terror of the void has at last been overcome.

According to Rudolf Steiner's descriptions of the process of initiation, every pupil has at a certain stage to confront the power of Ahriman. It is the experience he often describes as the meeting with the "Greater Guardian of the Threshold". The Greater Guardian shows him all that he—and his whole experience of the world—have become under the influence of the Ahrimanic tendency. This experience stands in the way of any unprepared and premature vision of the spiritual world. If someone not yet mature were to come to it without sufficient inner strength, says Steiner, "he would, on approaching the 'Greater Guardian of the Threshold', find himself completely overwhelmed—overwhelmed with a feeling that can only be compared with boundless fear and terror." We have seen that both Shelley and Goethe's Faust came near to such experiences. But they also had intimations of the later, more mature response to the Guardian. For Steiner goes on to describe a stage at which the pupil "has wrestled his way through to a perception of his Higher Self, and now sees clearly what he still has to achieve in order to gain control over his Double, the 'Guardian of the Threshold'. And he has furthermore had the meeting with the 'Greater Guardian of the Threshold' who stands there before him, continually calling upon him to work further at his development. This 'Greater Guardian of the Threshold' now becomes for him the Ideal, the Example that he will do his utmost to follow. Having once come to this resolve, the pupil will be enabled to recognize who it is that is there before him as the 'Greater Guardian of the Threshold'. For this Greater Guardian now changes for the eyes of the pupil into the figure of the Christ . . ."[†]

Only in some such way can we understand the finale of Shelley's *Prometheus*, which is a poetically daring effort to depict the regenerate universe of spiritual perception, pervaded by love. The cold, inanimate moon, a little world of death, is told by the Earth that it will feel

from beneath, around, within, above,
 Filling thy void annihilation, love
 Burst in like light on caves cloven by the thunderball.

Love interpenetrates the "granite mass" of Earth, too. And from all directions Demogorgon, no longer a void annihilation but a Christ-like

[†] Rudolf Steiner, "Occult Science, an Outline" (London 1969), pp. 293, 296.

symbol of man's ideal, rises from Earth and is showered like night, calling the vast universe together to be united in man.

* * *

I have tried to suggest that Goethe and Shelley are poets of supreme importance for the modern age, perhaps even more relevant to us now than in their own lifetimes. For they are both poets who can help us to come to terms imaginatively with the Ahrimanic sphere—a sphere into which we have nowadays entered still more deeply. They are, in a multitude of ways, forerunners of the approach to knowledge of nature that Rudolf Steiner was to develop in his spiritual science or Anthroposophy. Above all they saw the futility of fleeing from man's inevitable connection with the earth into impotent idealisms. They accepted the challenge of the Ahrimanic and willingly took the Devil for a companion: but not for a master. If the world of Ahriman threatens to destroy or unbalance the human soul, they taught us, the answer cannot be to flee from the Ahrimanic, but to expand our humanity to ever greater imaginative heights, to convert an abstract and exterior truth into a fully human reality. Both Goethe and Shelley made brilliant efforts to realize the imaginative potential of the sciences of their day. Goethe in his studies of colour and plant metamorphosis as well as in poetry, Shelley above all in the last Act of *Prometheus*. I have also tried to suggest that this way—as it is tantalizingly outlined by the Lord in the *Prologue in Heaven*—is also a way that can truly be called the Christian way, as Steiner has taught us to understand it.

I know of no English poet since Shelley who has gone further with this problem of responding imaginatively to the challenge of Ahriman. His words in *A Defence of Poetry* still seem to point to the root of our predicament today:

We have more moral, political, and historical wisdom than we know how to reduce into practice; we have more scientific and economical knowledge than can be accommodated to the just distribution of the produce which it multiplies. The poetry in these systems of thought is concealed by the accumulation of facts and calculating processes. There is no want of knowledge respecting what is wisest and best in morals, government, and political economy, or at least, what is wiser and better than what men now practice and endure. But we let "*I dare not wait upon I would*, like the poor cat in the adage." We want the creative faculty to imagine that which we know; we want the generous impulse to act that which we imagine; we want the poetry of life: our calculations have outrun conception; we have eaten more than we can digest. The cultivation of those sciences which have enlarged the limits of the empire of man over the external world has, for want of the poetical faculty, proportionally circumscribed those of the internal world; and man, having enslaved the elements, remains himself a slave.

“PNEUMA” AND “PSYCHE” IN THE NEW TESTAMENT

STANLEY DRAKE

IT is told of St. Patrick that when he came across from England to Ireland to preach Christianity to the Irish, it was his custom when he preached on the Divine Trinity to pluck a shamrock and use that as a “visual aid”, as we would say today, to the understanding of the threefold being of God. And if we assert that the acknowledgment of the threefoldness in unity is the hallmark of Christian belief, it is no less true that man, being “made in the image of God” (Gen. 1, 27), must also consist of a threefoldness.

This point is clearly made by St. Augustine:

“We ourselves can recognise in ourselves an image of God in the sense of an image of the Trinity. Of course it is merely an image and, in fact, a very remote one. There is no question of identity nor of co-eternity nor, in one word, of consubstantiality with Him. Nevertheless it is an image which by nature is nearer to God than anything else in all creation and one that by transforming grace can be perfected into a still closer resemblance.”

City of God, Chap. 26

It is therefore reasonable to expect to find in the New Testament some reflection of this threefoldness of man's being, even if not expressed in a neat intellectual formula. There was no need to expound it, because it was assumed. We can therefore find in the New Testament passages where it is assumed or indicated that man consists of body, soul and spirit.

One place there is where St. Paul states this in so many words:

“May the God of peace himself sanctify you wholly and may your spirit, soul and body be kept sound and blameless at the coming of our Lord Jesus Christ.”

1 Thess. 5, 23

Noticeably he writes “spirit, soul and body” and not “body, soul and spirit” as we mostly do today.

In the Greek text here we find the words *pneuma*, *psyche* and *soma*. Since the translation does not give the full range of meaning of the Greek, let us look at these words as used in the New Testament and see what they can tell us.

Pneuma has the primary meaning of air or wind and so the beginning of Genesis (Septuagint version) can be rendered either "the Spirit of God—or the wind of God was moving over the face of the waters." So too in Christ's conversation with Nicodemus (John 3, 8) we read:

"the wind (*pneuma*) blows where it will and you cannot tell whence it comes or whither it goes. So is everyone who is born of the spirit (*pneuma*)"

In its English derivatives, *pneumatic*, *pneumonia*, it conveys the sense of air or breath and so we also find it used in the Greek of Gen. 27:

"he breathed into his nostrils the breath of life (*pnoen zoes*) and man became a living soul" ("*psyche zosan*"). (*pnoen* is an alternative form of *pneuma*).

However in the New Testament *pneuma* nearly always refers to the Divine Spirit, as at the Baptism:

"and he saw the Spirit of God descending like a dove" (Matt. 3, 16)

or in the Farewell Discourse:

"but the Counsellor, the Holy Spirit, (*pneuma hagion*) whom the Father will send in my name" (John 14, 26)

or after the resurrection:

"he breathed on them and said: Receive Holy Spirit" (no article in the Greek) John 20, 22.

Here is an echo of the creation passage in Genesis. This marks the beginning of the new Creation through Christ. Occasionally it is used of the spirits who oppose man and lead him astray, as in Luke 1, 24:

"When the unclean spirit (*to akatharton pneuma*) has gone out of a man, he passes through waterless places seeking rest."

But on the cross the word is used of Christ's own spirit: "Into Thy hands I commend my Spirit" (Luke 23, 46) and in the Book of Revelation it is used of the Seven Spirits of God, the Elohim.

An interesting contrasting use of *pneuma* and *psyche* is found in the opening words of the Magnificat: "My *soul* magnifies the Lord and my *spirit* rejoices in God my Saviour". In the moment of exaltation of her visit to Elizabeth and Elizabeth's experience of the Holy Spirit (Luke 1, 41) Mary's soul expands in praise to God and her spirit is lifted up in a state of spiritual rejoicing such as Paul indicates in his Epistle to the Philippians, 4, 14 "Rejoice in the Lord always".

In John's Gospel we read four times between Chapters 11 and 13 that Jesus was deeply moved or troubled in spirit. This was all connected with

the raising of Lazarus and what followed. On his meeting with Mary in Bethany, and before going to the tomb, it is said: "When Jesus saw her weeping and the Jews who came with her also weeping, he was deeply moved in spirit and troubled; and he said: "Where have you laid him? and they said: Lord come and see." Jesus wept." That in this moment a strong element of human emotion is experienced is not to be denied: the contraction of the astral body forces the tears from his eyes. But may we not also think that the spirit of Christ felt something like the approach of a spiritual thunderstorm in the face of the seventh sign which he had to perform on earth—the raising of Lazarus. *Embrimesato en pneumati* "He groaned in spirit"—says the A.V. This is repeated again (v.38) when he comes to the tomb.

The third occasion (12, 27) has a somewhat different quality. "Now is my soul troubled and what shall I say? Father save me from this hour? *Nun he psyche mou tetaraktai* . Looking at the two Greek words pictorially—or eurythmically—*embrimēsato* can suggest the rolling of thunder and *tetaraktai* the jagged flash of lightning. The significance of this moment is clearly brought out by Rudolf Steiner in the twelfth lecture of his Lectures on St. John's Gospel (Cassel).

"For the etheric body of Jesus of Nazareth had been transformed by Christ into precisely so perfect a vehicle that it could impart new life even to the physical body. The instant in which the etheric body of Jesus of Nazareth (in which Christ then was) had become capable of imbuing the physical body with new life in the fullest sense, in that instant the etheric body of Christ becomes transfigured. The writer of the Gospel of St. John describes the moment:

"Father, glorify Thy name. And there came a voice out of heaven, I have both glorified it and will glorify it again.

The multitude therefore that stood by and heard it said it had thundered."

This was as dramatic and significant a moment as the Baptism in the Jordan and itself marked a preparatory stage towards the formation of the resurrection body.

"Now is the judgment of this world; now, shall the Prince of this world be cast out". This was Christ's explanation. The Fall in so far as it worked on in the physical body was overcome in the body of Jesus.

The fourth and last of the 'troubled in spirit' phrases occurs at the Last Supper (John 13, 21) when Jesus identifies Judas as his betrayer. From that moment the circle of the Twelve, which was a necessary support and protection for Christ's earthly work, was broken.

Psyche in the New Testament has the primary meaning of "life" as in Matt. 2, 26 "those who sought the child's life are dead," or in Mark 10, 45 "The Son of Man came . . . to give his life as a ransom for many." But this

word too has a connection with air and breath, with breath as the evidence of human, or animal, life. If we say, someone breathed his last, we mean that life departed from him and he was dead. The word therefore stands between 'bios', which means the animate as against the inanimate, and 'zoe' which is the more spiritual life, as in 'zoe aionios' which is eternal life.

However in terms of fourfold man, *psyche* lies on the borderland of the etheric life forces and the astral soul-body. In translation therefore the meaning oscillates between 'life' and 'soul'. An example of this is in Luke 21, 19 which the A.V. translates: "In your patience possess ye your souls", but the RSV has: "by your endurance you will gain your lives."

The pure soul element comes out in such passages as: "Take my yoke upon you and learn from me . . . and you will find rest for your souls" (Matt. 11, 29). Or in reply to the lawyer's question, Which is the great commandment in the law? Christ replies: "You shall love the Lord your God with your whole Heart (*kardia*), with your whole Soul (*psyche*) and with your whole Mind (*dianoia*)". May we not perhaps see in this saying a hint of what we now call the emotional soul, the intellectual soul and the consciousness soul, even if the age of the consciousness soul was still to come?

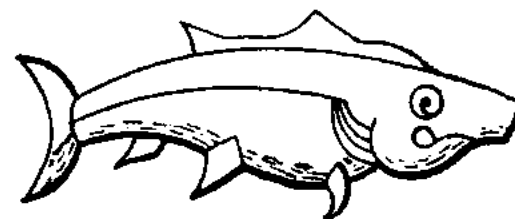
In the Acts and the Epistles the meanings of 'life' and 'soul' persist but *psyche* here and there expands into the spheres of *kardia* and *dianoia*. St. Paul writing to the Ephesians (6, 6) speaks of 'doing the will of God from the heart' (*ex psychēs*) and to the Colossians (3, 23) 'whatsoever you do work heartily' (*ex psyche*). On the other hand we read in Acts 14, 2 'But the unbelieving Jews stirred up the Gentiles and poisoned their minds against the brethren' (*ekakasan tas psychas*) and in Philippians 1, 27 'with one mind (*mia psychē*) striving for the faith of the Gospel.'

In some passages it has the sense of persons or individuals Acts 2, 41; 7, 14; 27, 37; Rom. 2, 9; even if some translators prefer to retain the word 'souls'.

Finally reference must be made to the expression *sōma psychikon* used by Paul in his exposition of the resurrection in 1 Corinthians 15, 45. The word *psychikos* has two meanings: 1. pertaining to the soul, breath or life—i.e. spiritual in contrast with *sōmatikos*, bodily; 2. natural or animal. It is this second meaning which most translators of 1 Cor. 15 have used because it contrasts with *sōma pneumatikos*, spiritual body. 'There is a natural body and a spiritual body' (A.V.) R.S.V. makes it a physical body. But are those translators right? Through Rudolf Steiner's description of man as a sevenfold being, a different terminology is possible. A soul-body is no longer a paradox but an exact term and the transformation of that soul-body through the power of the Risen Christ will produce the true spirit body of man.

Paul makes a clear distinction between the first Adam—man in his first appearance physically on earth, but incorporating a living soul, breathed

into him by the Godhead but nevertheless capable of dying—and on the other hand "the second Adam" who though capable of a physical body (in Jesus) is himself a life-giving or life-begetting spirit. Such is Christ as "first fruits of the Resurrection." But such also shall man become at the end of earth evolution, because of the transforming power of "Christ in us". Then shall we manifest ourselves as "Sons of God".



PHILIA, ASTRID, AND LUNA

ADAM BITTLESTON

FROM quite early in life, we begin to look back in memory. What we remember is very individual; all the feelings and thoughts which arise for us from our memories, influence very deeply what we are. Past experience can stir thankfulness or anger, fuller understanding or increasing bewilderment. As life goes on, we may begin to see that though so much is individual, there is a great deal too which we share with others. In all our destinies, the hand of wisdom can be recognised—not always easily, but with the help of a long view and patient effort.

It is one of Rudolf Steiner's great contributions to the understanding of human life to show how each seven-year period, from birth onwards, is differently related to the universe around us. Not only are causes at work in our own organism which bring our bodies to new stages of maturity about the ages of seven, fourteen, and twenty-one, but spiritual powers outside us take account, in their influence upon us, of the seven-year periods throughout our lives. In the first twenty-one years they are concerned particularly with human bodies, in the time from twenty-one to forty-two with human souls, and afterwards with human spirits. But the periods interpenetrate each other; at seventy we are in some respect children, at five perhaps in some respects, elderly.

The spiritual beings which observe these transitions are not only the heavenly Hierarchies, from angels and archangels up to Cherubim and Seraphim, but also the elemental beings of earth, water, air and fire, and the great Tempters, Lucifer and Ahriman. Not long after his own sixty-third birthday, Rudolf Steiner described how an Initiate can look back *through* the seven-year periods of his own life, after each has been completed, into the planetary spheres which have particular effect upon us at different times. Our lives up to the age of twenty-one are, as it were, transparent for the spheres of Moon, Mercury and Venus; from twenty-one to forty-two for the Sun-sphere; from forty-two to sixty-three for Mars, Jupiter and Saturn. Thus during the last year of his life, the Saturn-sphere had become accessible, in this particular way, to Rudolf Steiner.

Fourteen years earlier, just after the Mars-period of his life had been completed, he had begun the writing and production of his four Mystery Plays. The first, "The Portal of Initiation" was written and produced in the summer of 1910; "The Soul's Probation", "The Guardian of the Threshold" and "The Soul's Awakening" in the following years. There would have been a fifth in 1914 but for the outbreak of the First World War. In the four plays we can find expressed in a very moving and

impressive way how the individual and the universal interpenetrate in human life. Generally, we can follow the destinies of the characters from play to play; and eight of these people appear all through, from the first scene of the first play to the central scenes (in the spiritual world and in ancient Egypt) of the fourth. These are the Initiate Benedictus, his pupil Maria, her friend the painter and writer Johannes Thomasius, the historian Capesius, the physicist and engineer Strader, the country-dwelling herb-gatherer Felix Balde and his wife Felicia, and a woman with the gift of prophecy, Theodora.

Rudolf Steiner has left some indications about the ages of this group of people. At the beginning of the first play Johannes is quite young, perhaps only twenty; Maria possibly seven years older. Strader and Theodora, who later marry, are also young although they both die in the course of the plays, a time extending over fourteen years or more. Benedictus, the Baldes (who have a grown up son) and Capesius are considerably older. (But Capesius perhaps the eldest of them all in years, is inwardly young, while in Strader the forces that lead into later life are already so strong that he appears as old to the imaginative vision of Johannes.) Thus we can think of four of the central characters as still within the Sun-period of their lives at the beginning of the plays, and four are already beyond it.

How can the periods of our life start to become—for ordinary people, not for Initiates—windows into the spiritual world? Everyone over fourteen years old can, if they wish, make the experiment for themselves, of looking long and attentively at the events and circumstances in their lives between seven and fourteen, for example. What brought most health and harmony to them during this period? The answer can lead to a sense of the qualities of the Mercury-sphere, in which after death we receive healing for all the sickness we endured on earth.

During the Sun-period we pass through three times seven years. Each has its own particular qualities and tasks, which concern the harmonious development of the soul. Rudolf Steiner often distinguishes in this development between what we can call in English the sentient soul, the mind-soul, and the spiritual soul. (The German name for mind-soul, "Verstandes oder Gemütseele" is untranslatable; "Verstand" is probably somewhere between intelligence and understanding. "Gemüt" perhaps includes the whole range of a person's accustomed feelings, particularly the positive ones like courage or devotion.) At the beginning of the Sun-period in our lives, the sentient soul is born within us in such a way that it manifests its most characteristic qualities in our twenties. About twenty-eight, when our natural spontaneity comes to a kind of halt, the mind-soul is born, and reveals its nature for the seven years up to the mid-point of human life, thirty-five. Then the spiritual soul is born, and should work in us powerfully in our late thirties and early forties.

All three soul-elements are indeed present in us all through our lives.

Physical birth is for us on earth a very striking event; an independent life enters earth-existence, having been sheltered by the body of the mother, but before that for the physical senses quite unknown. What can be called births at the beginning of each following seven-year period are increasingly subtle and hidden events, very often hidden even from ourselves until much later, or throughout life. But at each such birth something within us loses a protection, and becomes more open to the influence of the world around us, and more dependent upon the activity of our own I. For example, we may find at twenty-eight that the process of reaching a decision has become much more laborious than it was earlier; and at thirty-five that the external world seems to have become harsher, and our own limitations more constraining. At such moments there is both loss and gain; gifts we had seemed to possess may vanish away, while far-reaching tasks which we had not known before come to stand before us.

At first the sentient soul appears to bind us very closely to the surrounding world, to the sight and sound and touch of all that we enjoy or dislike. In a tumultuous ocean of feelings, we are steered by a power of which we do not know the origin. We have to grow calm and steady enough to take over the helm, when it is time. Next, the Mind-soul helps us to recognise the truths which we can make lastingly our own, and then the spiritual soul may grant us a vision of reality as it is, and an unshakeable inner security about ourselves.

The first Mystery Play shows how in Johannes Thomasius Imaginative vision develops far enough for him to see Maria's soul in the spiritual world—in which he is as much more awake than in the everyday earthly consciousness, as this is more awake than dream. He beholds Maria protecting the soul of her foster-daughter, and surrounded by three beings, who resemble three of her friends. They speak with her about her work in preparation for his own spiritual awakening, and promise their help.

The words of this conversation are very different from everyday words; they are music, bringing very much more, as is the purpose of all true poetry, than their prose meaning. From this scene, as Rudolf Steiner said not long after its first performance, much more can be learned about the sentient soul, the mind-soul, and the spiritual soul, than he could convey in any other way. But these beings are not meant as symbolical, they are actual, particular spiritual entities, with their own life-histories. Just as a human individuality has his own guardian Angel, or a nation its own Archangel, Philia and her sisters are beings with special tasks. They act as mediators, to relate the powers of the human soul to the cosmos. In one person it may be Philia who is specially active, in another Astrid or Luna. Johannes sees these three spiritual beings as bearing the forms of Maria's three friends because these have affinities of this kind with them.

The comparison between our earthly life and sleep, and between life in the spirit and the awakening from sleep, is a very profound one, which is

made again and again through the four Plays. Philia, Astrid, and Luna help in our awakening, though we may know nothing of this. But to understand in what sense we are asleep, and how we can waken, is becoming more and more our task, ever since the Dark Age, Kali-Yuga, ended in 1899. (It is at about this point of time that we can think of the first play beginning, so that we can place the fourth play about fourteen years later, the time of its production.) Our external civilisation indeed abounds in qualities which continue and often deepen the drowsiness of Kali-Yuga. We are exposed to influences which make the spirit in us machine-like, the soul in us plant-like, the body animal. When overcome by these influences, we are plunged into a profound sleep. And yet many people today, at every age of life, long for awakening. Nearly all who appear in the plays show something of this longing, though only with a few do we see how waking begins.

Benedictus is fully awake; Maria as well, though something is lacking in her, as the fourth play shows. Johannes is like a sleeper who is tempted several times, after waking, to fall asleep again. These three are people who do not belong very strongly to the present, but in a sense to all time. Capesius, as a historian, is deeply attached to the past, and half-forgotten memories from past ages disturb what might have become comfortable academic sleep. Of this little group, only Strader has tried to dismiss the faith of his childhood completely and become nothing but present-day man. Technology is his home. And what begins his awakening is something from the future: Theodora's prophetic vision of Christ's coming in the etheric world. This is described in the first scene of the first play. But at the end of the second play Philia, Astrid, and Luna can still call him "the spirit sleeper", though they promise that he will awaken. They are shown with him in the Sun-Temple above the earth:

PHILIA: My being I shall fill
with shining power of faith;
my being shall breathe in
the living strength of trust
from joy in soul's endeavour;
that light may waken
the spirit sleeper.

ASTRID: I'll weave together
the revelation given
with joyful piety.
I shall confirm
the beams of hope.
In darkness there shall glow,
in light the shadows fall;
that powers can sustain
the spirit sleeper.

LUNA: I'll warm the light of souls
and build the power of love.
So they shall be emboldened,
so they shall gain deliverance,
and hovering unrestrained
wish to find weight;
so that the cosmic loads
fall from the spirit sleeper
and joy in light
can make him free.

In the speech of these beings two things come together which our civilisation generally holds separate: moral relationships and natural processes. In our time, visible light is thought of as something the physicist can measure; to speak of a person as "enlightened" is regarded simply as a metaphor. But Light in the language of Philia, Astrid, and Luna is neither only a metaphor or only a fact of nature. There is light that brings healing, and light that misleads. For them faith shines, just as on earth a star or a glow-worm do for us. And light brings about changes, just as sunlight does in the chemical processes of a leaf. It is the same with everything that Philia and her sisters say; the events they describe happen where the human soul and what are called in anthroposophical writings "etheric formative forces" encounter and work upon one another. This is the realm where the Christ can be found in our time, as Theodora foretold. In his technological work Strader comes up to its frontiers; and because of his selfless desire to serve mankind the effects of what he does can be good. Every human activity has its results in the etheric realm; there it can be seen whether they are done in Love and Wisdom. The machines and the machine products, for example, which we have around us, have come about with greater or less insight into human needs, greater or less purity of motive. It is Strader's hope, revealed in the third and fourth play, to bring far more humanity into economic life by means of a technological revolution. But in the second play he is very near despair, as he shows in his conversation with Capesius in the fourth scene. It is now Astrid's concern to awaken hope in him, while Philia and Luna speak of faith and love. How can these three great qualities grow so strong in him, as by the time of his death they do?

In his last incarnation, which he cannot yet remember, he was a Jewish doctor; very much isolated from the people around him, and yet working devotedly for their needs. Repeatedly in inner vision he sees the living, shining form of Christ; and yet a storm of anger arises within him against the Being he sees. In a much earlier incarnation, of which Theodosius speaks, as Hierophant of Love in the Sun-Temple, the individuality of Strader had seen

"God remote from nature
And nature utterly estranged from God."

Thus the division between the moral and the natural, so characteristic of our present time, had possessed Strader's soul much, much earlier in the history of mankind. And it had stirred in him a great longing, in his isolation among men, for the Christ. If the divine and the natural are seen as completely separate, there is nothing to hope for. The Christ brings new life, not only to the souls of men, but to their bodies and the whole earth as well; enduring hope can be founded on Him alone, not on a Godhead remote from earthly being.

Before the Incarnation, the Christ had to be found in realms beyond the earth. After the first third of the Greco-Roman Age, He entered earthly evolution. From then on the Incarnation, the Passion, and the Resurrection could be proclaimed in human words. But the soul of Strader while on earth could not receive these until later, when he was a devout traditional Christian during his nineteenth century childhood and youth, only to reject this faith when he came to manhood. Astrid gives to his sleeping soul the promise:

"I'll weave together
the revelation given
with joyful piety."

Astrid leads the part of the soul which was developed during the Greco-Roman Age, the Mind-Soul, into harmony with the universe. Thus we can expect that we may deepen our relationship with the Mystery of Golgotha between the ages of 28 and 35. In the midst of this period, between 30 and 33, we have the same age as Jesus between the Baptism in Jordan and the Passion. In our incarnations since the Mystery of Golgotha we may have rejected in some measure the word of revelation, as did with all vehemence the fiery soul of Strader (and the soul of Saul before Damascus); but the clear thinking and gentle inward feeling of the Mind-Soul may renew it in us. The Word had declared that the Light shines into darkness; within us we may find how light and darkness in their encounter bring about an inner rainbow. Luna says:

"I'll warm the light of souls
And build the power of love."

When Maria in the first Play describes how the elemental beings work with the soul-powers, it is the Fire-Spirits who help Luna:

"From Luna's strength
shall come firmness.
Fire-beings' power
can work in creating
sureness of soul."

The age of 35, the middle of a human life reckoned as 70 years, has long been regarded as a time of great significance. Dante describes his soul's journey through Hell, Purgatory, and Heaven as beginning at this age. In human history as a whole we are called since the beginning of the fifteenth century to develop the spiritual soul; and in the individual life the spiritual soul is fully born. Thus at this age we become full citizens of the contemporary world, and face the onslaught of Ahriman, the strongest temptation towards materialism and cynicism. The world grows cold; for the objectivity, with which we are now to face our environment and ourselves, seems at first a chilly thing.

At the last Christmas of his life, Rudolf Steiner wrote about the love which may be enkindled in human hearts when they contemplate the child Jesus, and the great cosmic mysteries which surround his birth. "If such love lives in human hearts, it brings fire into the cold Light-element of the spiritual soul. If it were to remain without this fire, man would never achieve its spiritualisation. He would die in the cold of the intellectual consciousness; or, he would have to remain in a spiritual life which does not advance to the unfolding of the spiritual soul. He would then remain within the unfolding of the Mind-Soul. But in its essence the spiritual soul is not cold. It appears to be so only at the beginning of its unfolding, because it can then only reveal what is light-filled in its content, and not yet the cosmic warmth, from which in fact it originates."

Thus in individual lives there is the danger that the spiritual soul, after it is fully born about 35, remains something cold in the human being—the objectivity of a detached, uncaring onlooker, or even of one who basically rejects the world and himself, or is wrapped up in himself. But it is not so with Strader; there is always warmth now in his devoted study of the world, and in his humble efforts to understand himself. Rudolf Steiner described in the Karma lectures of 1924 how warm was his own contemplation of the personality, who served as a model for the figure of Strader in the Plays. Rudolf Steiner had himself gone through tremendous inner struggles between the ages of 35 and 42. In his autobiography he describes how on the one hand he could observe physical facts and inter-relationships much better than before; but also how he had to meet the onslaught of whole worlds of thought inspired by Ahriman. This was the period of his life in which his relationship to the Christ became decisive. For his battle with Ahriman, it would not have been enough to continue into the present the Christianity achieved in the Mind-Soul of the past; a knowledge of the being and deed of Christ had to be won afresh. The spiritual soul had to grow warm not only in devotion to the world of the senses, but where thought freed from the body can grasp in true Imagination the supersensible realities of which the world we see is only an incomplete manifestation.

A complete relationship with any being or event is only achieved through

the activity of all three powers of the soul. When the spiritual soul is born and goes on developing for the rest of our lives, the sentient soul and the mind-soul do not become unimportant. It would be easy to think that we would be well rid of the sentient soul, with all its troublesome desires and emotions! But this would be a mistake. In his wise book on the evolution of the soul, in which he uses his life-long experience as an anthroposophically orientated psychiatrist, Dr. Rudolf Treichler compares the soul-powers to different parts of a plant—the sentient soul with the leaves, the mind-soul with the formation of bud and calyx, the spiritual soul with the flower and the fruit. But the continued development of sentient soul and mind-soul is necessary, just as the plant continues to need its leaves. "In particular the sentient soul—and correspondingly the mind-soul—can become a source of renewal, bestowing strength through a whole life."

But here an immensely difficult problem for our time arises. The sentient soul unfolded in the Egyptian-Babylonian periods. During our incarnations in that period we may have prepared for tension between part of the sentient soul and the other elements in the soul's being. This finds dramatic expression when Johannes and Capesius, at different times, have a vision of Luna and Astrid—and instead of Philia, "the other Philia". She is the being who hinders the connection of the human soul with the cosmos. Philia, Astrid, and Luna support one another; "the other Philia" opposes them violently. She accuses them of trying to estrange the human soul from earthly joy and earthly warmth, and of leading into cold, inhuman spiritual heights. She says to Capesius:

"They are deceiving you,
the evil sisters.
They want to snare you
in flaunting fantasies."

and to Johannes:

"O do not hear the sisters—
they lead you into cosmic space,
and take from you the nearness of the earth.
They do not see how earthly love
bears cosmic love's resemblance."

As is shown in the fourth Play, both Johannes and Capesius have behind them an Egyptian incarnation containing unresolved tragedies, though of different kinds. In our age, in which much from the third period of civilisation is reflected, the effects are revealed in different kinds of youthfulness continuing into later life, perhaps as creative qualities, perhaps as cravings and attachments which hinder the fulfilment of destiny. Thus Johannes falls desperately in love with Theodora, and pursues her with desire even after she has passed into the spiritual world. And Capesius cannot meet with inner steadiness the tasks which still meet him on earth.

It is one of the greatest problems of our age, which has become more evident in this century and will become more so in the next—that we do not know quite how to grow up, or to grow old. We can all too easily stay twenty-eight years old in our souls, through a long life. We are then warm, but immature. Or we grow old and cold, inwardly rejecting life and other people.

In the history of painting, we find two astonishing examples of a youthfulness in no way immature, and of a kinship with old age, that has nothing of bitterness in it. Raphael lives only to the age of 37, and all his paintings are filled with joyful, youthful splendour. The golden background to be seen in much medieval illumination and painting has only just withdrawn; often only a narrow strip of cloud separates the earthly world from the warm and radiant glory of the heavens. And even in grief there is a certain perfection and completeness in almost every human form, and clear bright colours in every human garment.

A little over a hundred years after Raphael's death, Rembrandt began his career as a painter; and at about the age when Raphael died, Rembrandt suffered the grievous loss of his beloved wife Saskia. In the second half of his life, he had to meet many sorrows; fortune and fashion seemed to turn against him utterly, but his painting grew continually in mastery and depth of insight. But we are in a quite different world from that of Raphael; everywhere we are reminded of the actual qualities of the physical world, the decay and distortion of form, the confusion of movement, the incongruity of greatness and triviality. And above all we see the marks of suffering on almost every human face. In manifold encounter, light is encompassed by darkness.

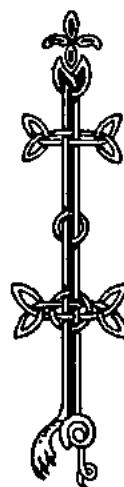
Again and again Rembrandt painted the faces of old people, or showed them in solitude, reading or pondering. And again and again he painted his own face—puzzling over the habitation in which his spirit had chosen to dwell. He sees himself with appalling honesty, as he too grows old. While Raphael stood only on the threshold between the fourth and fifth ages of civilisation, close still to all the riches of Greek art, Rembrandt is thoroughly a man of our time, seeing everything physical eyes can see. But he is a true pupil of Luna; consciousness of material things does not turn him into a materialist. He meets all he sees with loving comprehension and mysterious patience, as if he is beginning to hear the eternal answers to the riddles of destiny.

Raphael felt the presence of the spiritual world, and its intervention in earthly concerns. But so does Rembrandt. As to Peter in prison, an angel comes to old, blind Tobit—none other than the archangel whose name the painter Raphael bore. The story of Tobit and his son's fateful journey fascinated Rembrandt. And he knew that a young man could really be led by an angel, that this was just as much a fact as any physical thing.

It is not in order to turn away from reality that the spiritual soul will seek

Imagination, but in order to grasp realities towards which the intellect has been blind. On its search it will meet the warming, healing power of the angels, and of the great Angel in whom is embodied Christ himself, who helps us to endure the necessary, painful knowledge of ourselves.

It will be a great turning-point in our age, when human beings feel clearly enough that they are not alone, in their wrestling souls, but that the powers of the spiritual world are concerned for them, come to meet them, and would have them as fellow-workers for the future of the earth. In unexpected, astonishing ways the spiritual powers will make their presence known, but quietly, seldom using the all too noisy voices of the media. We may recognise their presence first through changes in other people, or through the influence of those who have died, who are in their company. Through the work in us of the powers which make us old, we may come to recognise the helping guidance of Luna, who leads us to find in Imagination a true means of knowledge, by which we share in the processes of growth and change around us. Through the powers that keep us young, we may come to recognise the strong help of Philia, who leads us to find in Intuition the pure love by which we enter the innermost being of others and experience their destinies as if they were our own. And between them Astrid teaches us how by selfless listening we may grow towards Inspiration, which will reveal to us the fullness of the Mystery of Christ's Incarnation upon the earth.



SHORT REVIEWS

ANTHROPOSOPHY, A WAY OF LIFE

by FRANCIS EDMUNDS

(Carnant Books, Forest Row, £5.50)

FOR a long time there has been a need, indeed one might almost say a necessity, for a book to be written showing what anthroposophy is all about—how it is a way of life that can be attempted by all manner of men, a way that can lead us into the future and give us strength to face the immense problems and catastrophes that undoubtedly lie before us.

In his new book, this is precisely what Francis Edmunds sets out to do. Under one cover he presents to us a lively, living survey of what Steiner has said or indicated on almost every aspect of life. It is the answer to our questions concerning not only life itself but our own particular lives and our children's lives and futures. For many years Francis Edmunds was a Waldorf teacher in this country, for more than twenty years he has helped to pioneer Steiner education in Canada and the United States. His lecturing and advisory work has taken him to every continent. In 1962 he founded Emerson College, and from that great venture has come a new stream of students and teachers who have spread the knowledge and application of anthroposophy world-wide.

Now in the later years of his life, Francis Edmunds is withdrawing from the most active aspects of his work, leaving the five continents for others to lecture in and visit. In this admirable and rewarding book he has given us the first fruits of his planned retirement, and there are we believe and hope other books to follow. Francis Edmunds has always been aware that outer events are moving faster than we realise—and he has in the past urged us to ponder how much longer we may have the freedom to practice anthroposophy as we can at present. Now in his new book he helps us to take a long look at this prospect—his range of subjects covered by anthroposophy is immensely wide yet his treatment of them is economic. In the concluding chapters he leaves us contemplating the Mystery of the Second Coming, gaining through this the spiritual strength to combat Anti-Christ and above all to strengthen our knowledge and awareness of Christ Himself.

Roma Browne

CHARLES DICKENS — A NEW PERSPECTIVE

by DONALD PERKINS

(Floris Books, £6.95)

THE overall impression on reading "Charles Dickens — A New Perspective", is that it pays splendid tribute to Dickens as a writer of exceptional insight and imagination, uniquely expressive in his use of words and with a measureless love and conscience for his fellow human beings. He also has a wonderful command of laughter and tears or, as the book expresses it, humour and pathos which indeed play a somewhat different rôle. There is a redeeming force in Dickens' work which meets us at all times, above all in the darkest moments, even in death. To all this and more the author draws attention.

The question remains as to what it is that makes for the new perspective. It is, presumably, that the author is able to add new meanings and interpretations out of an anthroposophical background, for instance, the successive phases of a life time, the temperaments, the three-fold nature of the human being, and other such matters, culminating in his novel presentation of Ebenezer Scrooge, the crowning piece of what is, all in all, a slender volume though great in content. It could be that one not familiar with anthroposophy may feel that these interpolations impose a particular judgement which falls between the reader and his freshly naive enjoyment of the artistry of the work itself.

The great aim, clearly, is to quicken the desire to immerse oneself in Dickens all over again—which one hopes will be greatly successful.

Francis Edmunds

Curative Education
and
Social Therapy

The journal for Anthroposophical Curative Education and Social Therapy is published by the Konferenz für Curative Education and Social Therapy at the Goetheanum. Editor: Hans Hasler, Assistant editor: John Anderson.

Seelenpflege
in Heilpädagogik und
Sozialtherapie

The journal appears quarterly in both English and German editions. Subscription rates are sFr.20.-. Order from the Sekretariat of the Konferenz für Curative Education and Social Therapy, Broisweg 9, CH-4143 Dornach.

NOTES AND ACKNOWLEDGEMENTS

The acknowledgement to Mr. John Fletcher for his own photographs of Russian churches was unfortunately omitted in last year's edition of the *Golden Blade*. We are again very grateful for his help with the reproductions of Liane Collet d'Herbois' paintings. Mr. Fletcher came in contact with anthroposophy in 1936. He studied painting under Eleanor Merry and Gladys Mayer. He has given lessons on art and instructions in painting since 1950, and he is the author of the "Painted Churches of Romania", and the compiler of "Russia, Past, Present and Future". He is the Chairman of The Mercury Arts Group.

Charles Davy was Assistant Editor of "The Observer" up to his retirement. Together with Arnold Freeman he founded the "Golden Blade" and was Editor of it for many years. Author of "The Three Spheres of Society", "Towards a Third Culture", and "Words in the Mind".

Wolfgang Schad has worked in the Pforzheim School as class teacher, and in the Upper School teaching biology and chemistry. His main work since 1975 is in teacher training for Waldorf Schools at the Seminar in Stuttgart. Author of "Man and Mammals", New York 1977, "Blütenspaziergänge" (Dornach 1975), "Menschen in Ostafrika" in: Bockemühl, Schad, Suchantke "Mensch und Landschaft Afrikas" (Stuttgart 1978), "Die Vorgeburtlichkeit des Menschen (Stuttgart 1982).

Jacob Streit had many rich years of experience as a teacher in Switzerland, has published many books for children, and books and articles to help parents and teachers.

Mary Crawford was born and brought up in New Zealand. She trained in nursing and midwifery in Britain, and married in 1981 and moved with her husband to Canada. She works there in a hospital, and shares actively in public study and discussion in Canada of some of the matters with which her article deals.

Hetti Brice is the Principal of a Rudolf Steiner School for children with special needs, Potterspur Lodge, near Towcester.

Eileen Hutchins is a pioneer of Waldorf School education in Britain and co-founder of Elmfield School, Stourbridge.

Dawn Langman comes from Australia and studied at Emerson College, Forest Row, and at the London School of Speech Formation. She returned to Emerson College as a teacher of Speech and Drama.

Charles Austin is an architect, living in Forest Row.

Andrew Welburn is a Fellow of New College, Oxford, and is writing a book on Shelley.

Stanley Drake is a priest of the Christian Community and has worked for many years in the Forest Row area.

Michael Burton studied at Emerson College and is now training as a Waldorf School teacher in New Zealand.

Rudolf Steiner's diagram shown in the Editorial Notes is from "Education as a Special Problem" published by Anthroposophic Press, New York, 1969.

The passages from the Mystery Plays are translated by A.B., taken from the forthcoming edition of the plays in preparation by the Rudolf Steiner Press.

Living Art

**A SPIRIT-SELF-CENTRE
of activity**

This Book and Artshop serves you differently also in its advertising.

It does not seek support because
it meets your personal needs, but because
it is constituted to serve a powerless society.
It is grounded in spirit-reality,
in a world movement as a Living Art of thinking
which recognises a spiritual world truly.

It trusts in your support out of self knowledge as a free human being.

**Stone Cottage, The Square
Forest Row, Sussex RH18 6ES
Tel. (034 282) 2287**

A NEW EURYTHMY CENTRE

*Eurythmy combined
with a work programme,
emphasizing therapy
and pedagogy.*

*A two year full time study in close
cooperation with Elmfield Waldorf
School and Sunfield Children's Homes*

For further information please contact:

*The Eurythmy Committee
of Elmfield Waldorf School
Love Lane Stourbridge
West Midlands, tel.: St. 4633
England*

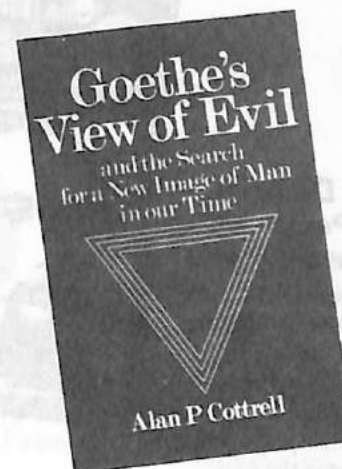
Goethe's View of Evil and the Search for a New Image of Man in our Time

Alan P. Cottrell

In Goethe's best-known work, *Faust*, modern man's struggle for freedom and mature self-determination is seen to progress through repeated encounters with the forces of evil. The suffering he experiences through the attacks of Mephistopheles contributes to his development by prompting him to awaken to his spiritual nature and tasks.

While Goethe's view of evil is articulated programmatically in *Faust*, it extends to many others of his works as well. Evil is seen as a phenomenon which rests in a cosmic evolutionary context and is intimately related to the mystery of man.

Goethe's work also offers insights as to how the workings of



evil may be understood and counteracted. The implications of these insights also extend to his achievements as a natural scientist, particularly in the realms of morphology and colour theory. The image of man which underlies both the poetic and scientific works may be seen to be in harmony with Johannine and Pauline Christianity.

*First edition October 28, 1982;
22 x 14cm; 338pp; hardback;
£12.95; \$27.50; 0-903540-51-7*

*If you have difficulty ordering
from a bookshop you can
order direct from:*

Floris Books
21 Napier Road
Edinburgh EH10 5AZ

*Please send payment with
order. Sterling Cheque/PO
or transfer to Post Office Giro
Account No. 15 200 4009
(Boodle). Please add 10% for
surface postage (inland and
abroad), minimum 30p,
maximum £3. For air mail
add 40%, minimum £1*



**Floris
Books**

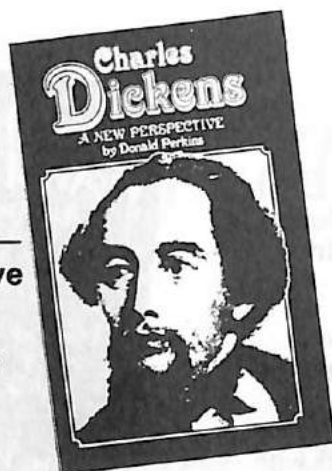
Charles Dickens — A New Perspective

Donald Perkins

Charles Dickens's main concern was for the soul of his fellow men. He had a compassionate understanding which is surely unique. The author shows how the novels follow the pilgrimage of the soul through the ages of life and experience. Dickens's characters wear Victorian garb, but are human beings in whom we recognize ourselves. We share their struggles and pains, their hopes and dreams, their failures and triumphs.

Dickens is not only one of the great novelists of our literature, regarded in his age as the master, but a true friend. He can never be out of date. He has a message for this time of grievous destiny, since the problems he encountered are our problems, and the solutions he offers are as valid now as they were in his age. The novels of Dickens may be regarded as a mythology. This book attempts to interpret the mythology and reveal the message.

First edition May 27, 1982; 22 x 14cm; 128pp; hardback: £6.50; £15.95; 0-903540-53-3



Iona

Fiona Macleod

William Sharp wrote a number of legends and stories of the Western Isles under the pseudonym 'Fiona Macleod'. The story of Iona is one of his best-known and most popular.

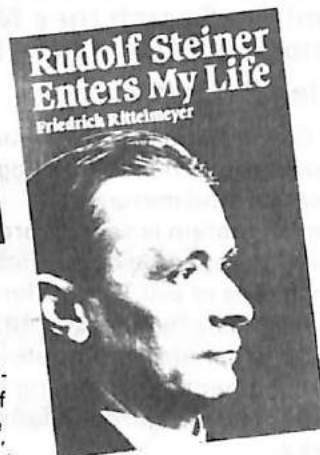
First published 1900, reprint October 28, 1982; 22 x 14cm; 176pp; softbound: £2.95; \$7.25; 0-86315-500-6

The Antichrist

Vladimir Soloviev

Soloviev, a Russian mystic and philosopher, wrote the *Antichrist* as a prophecy of the end of the twentieth century. It contains insights surprisingly relevant to understanding the currents underlying the events in the world today.

Tr. from Russian; first edition 1915; reprint October 28, 1982; 22 x 14cm; 64pp; softbound: £2.25; \$5.50; 0-86315-501-4



Rudolf Steiner Enters my Life

Friedrich Rittelmeyer

Rudolf Steiner (1861-1925) founded anthroposophy and pioneered alternative forms in many spheres of life. Rittelmeyer tells us of his personal experience of Rudolf Steiner over a period of many years in the form of a narrative, speaking of his ten years of apprehension, critical investigation and cautious scrutiny of the new body of thought, and his final conviction of the unparalleled greatness of Steiner's spirit.

Tr. from German; fourth edition 1963, reprint 1982; 22 x 14cm; 148pp; softbound: £3.95; \$9.50; 0-903540-55-X

The Field of Form

Research concerning the outer world of living forms and the inner world of geometrical imagination

Lawrence Edwards

Of all the mathematical disciplines available today, projective geometry holds a special place. Its elementary concepts are so simple and basic as to make it one of the foundation stones of mathematics; and its study leads to a world permeated in a quite special way by symmetry and beauty; here the fundamental laws of the workings of number (addition, multiplication and so on) assume spatial significance.

On the basis of twenty years of research the author shows that this same geometry can be seen as a true key for the unlocking of the secrets of living forms in nature.

What is the relationship between the form of the bud and that of the seed-bearing part of the plant? How does a bud open itself to light and air? How do these forms relate to the organs of the human body, particularly the heart?

First edition 1982; 22 x 14cm; 224pp; 116 figures; softbound: £8.50; \$19.95; 0-903540-50-9



LAWRENCE EDWARDS

Thirteen to Nineteen Growing Free

Julian Sleight

New selfhood, aloneness, relating with parents and others, awakening to sexuality, drugs and other supports, are subjects explored in finding the new person emerging from childhood.

First edition October 28, 1982; 18 x 11cm; 32pp; paperback: £1.00; \$2.50; 0-903540-58-4

The Search for Identity

Conscience and rebirth

Michael Debus

The search for identity is often promoted by conscience. There are three stages: observation, understanding, resolve. These three stages reappear in life after death and lead to the resolve for a new life on earth.

Tr. from German; first edition October 28, 1982, 18 x 11cm; 32pp; paperback: £1.00; \$2.50; 0-903540-59-2

MEDITATIVE
PRAYERS
FOR TODAY

ADAM
BITTLESTON

Meditative Prayers for Today

Adam Bittleston

Growing into the daily use of these meditative prayers makes us conscious of how we stand continually in great world rhythms. We learn to follow the alternation of waking and sleeping, the ordering of seven days of the week, and the course of the seasons as gifts of heavenly powers who gradually become known to us. Turning and returning to these pages we are helped to respond to these rhythms and receive in them the enduring will of Christ.

Sixth edition, 1982; 13 x 10cm; 54pp; hardback: £1.95; \$4.95; 0-903540-54-1

Meditation

Guidance of the inner life
Friedrich Rittelmeyer

This book demonstrates how the pictures and sayings from St John's Gospel can be so thought and imagined that they come alive in the heart, uniting it with the being of Christ through his words and deeds.

Second edition 1936, reprinted 1981; 22 x 14cm; 256pp; softbound: £3.95; \$9.50; 0-903540-45-2



Floris
Books



Floris
Books

RSP

RUDOLF STEINER PRESS
38 Museum Street
London W.C.1
Tel. 01-242 4249

Aggression and Repression In the Individual and Society

Hans E. Lauer

Trans. K. Castelliz and B. Saunders Davies

The social and economic ills that are pervading modern society are viewed as the outcome of the individual's refusal to accept himself as a spiritual being and to consciously develop the higher faculties latent within each of us. Dr. Lauer, an historian, examines further the need for a fundamental economic change, and for co-operation between the producer and the needs of the consumer.

O 85440 359 0 (paper) £2.95

Anthroposophical Medicine An Extension of the Art of Healing

Victor Bott

This book places modern medical knowledge within the context of Rudolf Steiner's view of man as a being having a soul and a spirit as well as a body. Both medical practitioners and laymen will be greatly served by this extended view.

O 85440 323 X (paper) £5.25

English Spirit, The

D. E. Faulkner Jones

Introduction by Owen Barfield

First published in 1935, *The English Spirit* shows through examples of traditional English poetry and drama, the characteristic soul life and spiritual heritage embodied in the Celtic and English peoples; and in this way reveals something of the truths to be found in the teachings of Rudolf Steiner and Anthroposophy.

O 85440 388 4 (cloth) £5.30

O 85540 389 2 (paper) £3.50

Festivals and their Meaning, The

Rudolf Steiner

Some twenty-nine lectures by Rudolf Steiner on the significance and meaning of the Christian festivals, Christmas, Easter, Ascension and Pentecost, and Michaelmas. Now published for the first time in one volume.

O 85440 370 1 (cloth) £8.95

O 85440 380 9 (paper) £6.50

Living with your Body

Walter Böhler

Only by looking at man as a total being, composed of body, soul and spirit, is it possible to gain a comprehensive idea of his nature and thus learn to understand more about the questions of health and illness.

O 85440 345 0 (paper) £3.75

Phases

**Crisis and Development in the
Individual**

Bernard Lavegood

This book gives a general account of the phases in a human being's life, and the characteristic, ever-changing problems and opportunities which they bring. *Phases* offers a basis for insight into the unique course of each individual's life.

O 85440 353 1 (paper) £4.75

Rudolf Steiner Education

The Waldorf Schools

Francis Edmunds

On the whole much of our modern education, so far from helping the situation, has had a general tendency to make things worse. It has resulted in waking children up to adult consciousness at too early an age. The book demonstrates that Steiner Schools offer the child the chance for complete fulfilment without the destructiveness of specialisation and class 'streamlining'.

O 85440 344 2 (paper) £2.95

Way of a Child

A. C. Harwood

The book examines the threat of modernity to the relationship of adult and child, and the stultifying of the child's development through the creative imagination, the living world of childhood phantasy. Are we in danger of losing track of childhood altogether?

O 85440 352 3 (paper) £3.75

Colour

Rudolf Steiner

Trans. John Salter

Three lectures given in Dornach, 6th-8th May, 1921 with extracts from his notebooks.

O 85440 310 8 (paper) £3.50

Essentials of Education, The

Rudolf Steiner

Revised Trans. Jesse Darrell

Five lectures given at the Educational Conference at the Waldorf School, Stuttgart, April 8th-12th, 1924.

O 85440 197 0 (paper) £2.25

Genesis

Secrets of the Bible Story of

Creation

Rudolf Steiner

Trans. Dorothy Lenn and Owen

Barfield

Ten lectures given in Munich, 17th-26th August, 1910.

O 85440 391 4 (paper) £4.75

Kingdom of Childhood, The

Rudolf Steiner

Trans. Helen Fox

Seven lectures and answers to questions given in Torquay, 12th-20th August, 1924.

O 85440 284 5 (paper) £4.95

Man in the Past, the Present and the Future

The Evolution of Consciousness

Trans. E. Goddard

Three lectures given in Stuttgart, 14th, 15th, 16th September, 1923 and

The Sun-Initiation of the Druid Priest and his

Moon-Science

One lecture given in Dornach, 10th September, 1923.

O 85440 403 1 (paper) £3.25

Occult History

**Historical Personalities and Events
in the Light of Spiritual Science**

Rudolf Steiner

Trans. D. S. Osmond and C. Davy

Six lectures given in Stuttgart, 27th December, 1910-1st January, 1911.

O 85440 371 X (paper) £4.75

Planetary Spheres and their Influence on Man's Life on Earth and in Spiritual Worlds

Rudolf Steiner

Trans. George and Mary Adams

Six lectures given in England during 1922 to members of the Anthroposophical Society.

O 85440 392 2 (paper) £3.25

Roots of Education, The

Rudolf Steiner

Trans. Helen Fox

Five lectures given in Bern, April 13th-17th, 1924.

O 85440 198 9 (paper) £2.25

Rosicrucianism and

Modern Initiation

Mystery Centres of the Middle Ages

Rudolf Steiner

Trans. Mary Adams

Six lectures given in Dornach, 4th-13th January, 1924.

O 85440 381 7 (paper) £4.95

Books can be ordered direct from the Rudolf Steiner Bookshop, 38 Museum Street, London W.C.1. Please allow 15% to cover postage and packing (inland and abroad). Complete catalogue available on request.

CARNANT BOOKS

Books on Anthroposophy

Spyways House
Hartfield
Sussex
TN7 4DN. G.B.

We are pleased to announce the first in a new series of books on anthroposophy. This venture has arisen out of a realisation that the number of anthroposophic books requiring publication, or awaiting reprinting, has outgrown existing publishing capacity. Carnant Books is partly financed by an established publisher and partly by gift and loan money from the anthroposophic community. Eventually this work will be self-financing.

The new book is *Anthroposophy, a Way of Life* by Francis Edmunds. It is available from the usual specialist booksellers, or from us at £5.50, post included. We have a prospectus for the book available free on request. Our next book will be a revised edition of *Universe, Earth and Man* by Rudolf Steiner (1908). It is being published with the agreement of Rudolf Steiner Press.

Further similar books are planned. If you would like to be kept informed of future publications as they appear please write to us, and mark your envelope, Mailing List.

MEETING the THIRD MILLENNIUM, a journal for all those concerned with the problems of today and tomorrow

Vol. III, No. 1

Autumn, 1982

CONTENTS

Editorial	Dan Lloyd
Darwin, Freud, Marx: the Great Deceivers	T. Gladstone
"The Holy Blood & The Holy Grail" a commentary	Roma Browne
"Beware of False Prophets"	Russell Evans
"Creme de la Crème"	Allysen Caris
Planets for 1982	Dan Lloyd
Book Reviews	Frank Newell, Joan Brinch and Roma Browne

Editorial Board

Dan Lloyd, Editor

Roma Browne

Joan Brinch

Henry Brown

Obtainable from:

Roma Browne, 2 Riverside, Forest Row, Sussex RH18 5HB

Price: 60p U.K.; 80p Europe; 80p Overseas surface mail

Cheques or P.O. payable to: Joan Brinch

The Golden Blade

Copies of the following back issues are still available from the Rudolf Steiner Bookshops—35 Park Road, London NW1 6XT, and 38 Museum Street, London WC1A 1LP—or other bookshops

1976

Youth in an Age of Light

RUDOLF STEINER

Soul, Spirit and Environment

CHRIS DAY

Prayer and the Elemental Beings

ADAM BITTLESTON

Michelangelo: the Medici Tombs

BARUCH URIELI

Ancient Mysteries and the Tasks of Our Time

ITA WEGMAN

C. S. Lewis: Science-fiction and Theology

CHARLES DAVY

1978

The Human Heart RUDOLF STEINER

Thoughts on the Future of England

Edited by ALISTAIR MACDONALD

English Landscape-Painting

WILLIAM DAVIE

The Garden of England

STANLEY DRAKE

Meaning and the Human Soul

JOHN DAVY

1980

The Peoples of the Earth in the Light of Anthroposophy RUDOLF STEINER

The Work of Michael, Past and Present

M. P. VAN DEVENTER

Must Man Remain Unknown?

EUGEN KOLISKO

Man and the Underworld

JOHN DAVY

Art for whose Sake?

CHARLES DAVY

From Twenty-One to Forty-Two

ADAM BITTLESTON

1979

Michael and the Dragon

RUDOLF STEINER

Cosmic Rhythms and the Course of History

JOHN MEEKS

Why Reincarnation?

OWEN BARFIELD

Out of the Darkness

H. L. HETHERINGTON

The Being of the Arts

RUDOLF STEINER

Henry Ford, Objective Idealist

JONATHAN WESTPHAL

1981

The Decline of Greece and the Mysteries of the Holy Grail RUDOLF STEINER

In Quest of the Holy Grail

URSULA GRAHL

The Trials of Parsifal

FRANCIS EDMUNDS

The Temple of the Grail

JOHN & DORIS MEEKS

Grail Mountain and Garden of Marvels

HUGH HETHERINGTON

The Crisis in the World Economy

DANIEL T. JONES

1982

West-East Aphorisms

RUDOLF STEINER

Anthroposophy in the Eighties

REIJO WILENIUS

The Work of Man for the Earth

VLADIMIR SOLOVIEV

The Russian Folk-Soul

MARGARITA WOLOSCHIN

Leningrad and Washington

KONRAD OBERHUBER

World Contrasts between East and West

HEIMO RAU