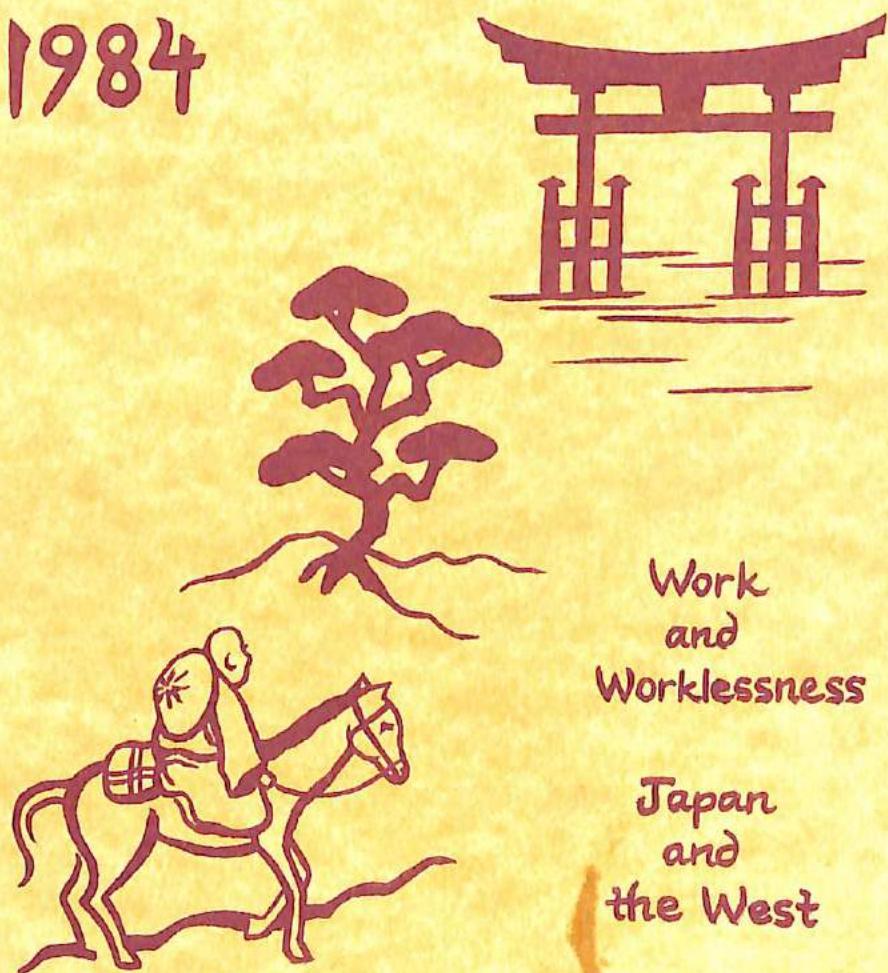


THE GOLDEN BLADE 1984



Work
and
Worklessness

Japan
and
the West

To Nellie
from Nancy
Christmas 1983

The Golden Blade

THIRTY-SIXTH (1984) ISSUE

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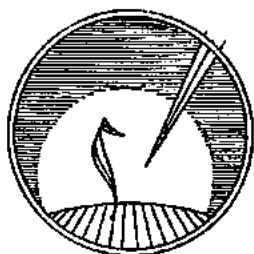
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Anthroposophy springs from the work and teaching of Rudolf Steiner (1861-1925). He spoke of it as "a path of knowledge, to guide the spiritual in the human being to the spiritual in the universe".

The aim of this Annual is to bring the outlook 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 Mazda, a golden dagger, by means of which he was to fulfil his mission on earth... It represents a force given to man whereby he can act upon and transform external nature".

**Rudolf Steiner Press
London**

The cover design is by Martha Claire Rowse. It represents the poet Bashō riding a sagacious horse lent to him by a farmer for part of one of his journeys.

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EDITORIAL NOTES

THIS "Golden Blade" is concerned with two main themes; the human experience of work, and of unemployment — and the relation of Japanese culture to the West. An evident connection of the two themes is that Japan, of the great capitalist industrial nations, has the lowest rate of unemployment (though a grave one), and has a reputation for a positive attitude to work, which claims the attention of the West. But connections can be found on many levels. We print a lecture by Rudolf Steiner which deals with the carrying over, in Karmic metamorphosis, of the experiences contained in a human life from one seven-year period to the next *by the elemental beings closely related to human feeling*. This has little evident connection with either theme. But we hope to show that both Japanese culture and human feelings about work can be better understood if we bring into the picture the life of the elemental beings — who are indeed excluded by intellectual, purely quantitative thinking, but are always present and active in deeper levels of our consciousness.

As Rudolf Steiner describes here, and often elsewhere, Man is ordinarily quite awake only in his thinking, but dreams his feelings, and is asleep in the activity of his will. Thus a great part of human work he sleeps away, unless conditions are exceptional; for instance, when he is consciously learning a new skill, or asking himself questions about what he is doing, or suffering from a sense of injustice or unfreedom.

Until quite recently, the great majority of men and women have done their work as a matter of course, something into which they were born. And every kind of work was hallowed by the presence of gods and spirits watching over its fulfilment. The earth was a kind mother, and every spring and tree and wind had its in-dwelling spirit. If such contacts were in some way broken, work grew burdensome. The German word for "work", "Arbeit", goes back to an ancient stem meaning "orphaned"; it is the orphan who is compelled to work, and feels it as suffering. In Grimm's Fairy Stories senseless work is often imposed by a step-mother; in the ancient world the slave is generally a stranger, one who has lost his of her mother country, having been taken captive in war.

In different parts of the world awareness of Mother Nature and her host of elemental beings has been lost at different times and in different ways — though always because of the self-assertion of the intellect in the head. Philosophers and theologians do not *cause* such changes — but they may give them clearer expression, and through their followers

reinforce them. Calvin, to take an extreme example, gave Christian theology a radically systematic, intellectual, unimaginative form, concerned almost exclusively with the polarity of God and Man, in effect leaving aside the great ladder of the Hierarchies and their work. This often made its followers furious opponents of ways of life and thought open to the elemental worlds, as in Western Scotland. Locke in the 17th century could dismiss the *qualities* of colour, sound, smell, and taste as entirely subjective, enthroning Measure, Number, and Weight as the sole realities — categories which the elemental beings experience quite differently from the human intellect.

In Japanese history we find the first great encounter with a faith coming from outside when Buddhism, brought from Korea and China, met the indigenous Shinto religion about the middle of the 6th century. (Buddhism, already a thousand years old, had divided about the time of Christ into two streams, the Theravada, with its austere teaching, and the Mahayana, proclaiming the compassionate work for humanity of many Buddhas and Bodhisattvas. It was the second stream which came to Japan.) Ever since, the two religions have been able to live together without basic conflict, and outstanding personalities, from Prince Shōtoku (572-622) who greatly encouraged in Japan the influence of Chinese architecture, sculpture, and painting, to the poet Issa (1763-1827), have been able to draw deeply upon both of them. Shinto was intensely aware of the elemental beings; Buddhism taught those moods of soul, in which human beings can best open their hearts to them.

Among the several Buddhist schools which took root in Japan there was often intensive competition, sometimes even armed conflict. The period from 1051 to 1477 was in many respects chaotic in Japan; the military caste, the Samurai, with fervent loyalty to their overlords and often with deep Buddhist, mainly Zen, convictions, fought savage battles from end to end of the country. And yet it was the general conviction, expressed in the No drama round the middle of the 15th century, that the warrior was condemned to fight on and on, under a tragic fate, after death.

From early in the 16th century a series of outstanding military leaders began to unify Japan; and voyagers appeared from Europe, inquiring about the prospects for trade. (Both during this period, and after Commodore Perry's appearance in Japanese waters in 1853, Japanese artists very often represented European and American visitors with distinctive, prominent noses.) The traders were followed by missionaries, who made some devoted converts. But many Japanese found the Christians the most intolerant of religious teachers, the least understanding for their own traditions; and after a time met them with harsh persecution. Why should Buddhist or Shinto ancestors, who had

never heard of Christianity, be condemned to hell for their failure to become Christians?

The military rulers, the Shōguns, decided to keep the foreigners out. From 1641 to 1853 communication with the West, on all levels, was reduced to a trickle, of which ordinary people knew almost nothing. Thus no intellectual system in science or religion altered the old relationship to nature; though in the rapidly developing towns the merchant class began to change the old pattern of society. Thus during the period when Japan slept through the tremendous changes in consciousness coming about in the West, there could be a flowering in the arts, and particularly in poetry. Poetry in Japan was already nearly as old as the introduction of Buddhism; Japan had its equivalent of Sidney's "Apology for Poetry" as early as the beginning of the 10th century, in Ki Tsurayuki's preface to the *Kokinshū*, the first Imperial anthology. He says:

"Poetry has its seeds in man's heart . . . Man's activities are various and whatever they see or hear touches their hearts and is expressed in poetry. When we hear the notes of the nightingale among the blossoms, when we hear the frog in the water, we know that every living being is capable of song. Poetry, without effort, can move heaven and earth, can touch the gods and spirits . . . it turns the hearts of man and woman to each other and it soothes the soul of the fierce warrior."¹

This passage has by no means been forgotten; a late 18th century poet, Yadoya Meshimori, makes fun of it:

Our poets had best
Be rather weak:
If heaven and earth
Began to move —
What a terrible mess!

Since the 17th century one special form of verse, the haiku, has been greatly valued and extraordinarily popular. It is as if in England after Shakespeare the sonnet had become and remained the most favoured form for poets, and in the 20th century millions of sonnets had been written by all sorts of people. But the haiku is much shorter than the sonnet; only three lines, seventeen syllables in all, arranged in the sequence five, seven, five. But just as the sonnet writers up to and including Shakespeare attempted to bring great polarities of the universe — time and eternity, swift and slow, youth and old age — into their fourteen lines, so the writers of haiku try to bring into their three lines an inexhaustible depth of meaning. And each haiku is linked, with very few exceptions, to the course of the year. This can be done by using the actual name of one of the seasons, or by mentioning a flower or animal or activity associated with a particular time of year — cherry blossom, butterflies, cuckoos, the rice harvest, scarecrows, and so on.

In great haiku this is not done in a trivial way; but in a special mood, in which spiritual traditions from the ancient past converge and are made one.

The greatest writer of haiku was Bashō (1644-1694). He was born a samurai, though not in a powerful family. In his youth he acted as a kind of page companion to a very gifted young man who belonged to the higher nobility, and after his early death Bashō chose a life of poverty, austerity, and relative loneliness. He studied assiduously the great writers and thinkers of the past, though he said that we should not attempt to follow in their footsteps, but seek what they sought. To the friends and pupils who came to him he was gentle and helpful. Gradually a circle of his disciples established themselves as poets in their own right, whose work has endured. His own greatest haiku were written, for the most part, during the last 10 years of his life, often during long arduous journeys into remote parts of Japan, with only one or two companions.

He was a very conscious poet. It is not easy to think of many poets in the West who have expressed the place of poetry in the universe and in the human soul with such clarity. During Bashō's lifetime Henry Vaughan and Thomas Traherne were writing. But Japan under the Shogunate was almost entirely cut off from Europe, drawing on its own 1000-year-old literary resources and the much older traditions of China and India. So Bashō writes with the simplicity of maturity. For example:

What is important is to keep our mind high in the world of true understanding, and returning to the world or our daily experience to seek therein the truth of beauty. No matter what we may be doing at a given moment, we must not forget that it has a bearing upon our everlasting self which is poetry."

This is the sun in the soul, the divine nature in Man; and it is also a description of his own vocation. Further, he describes how poetry ought to be written:

"Go to the pine if you want to learn about the pine, or to the bamboo if you want to learn about the bamboo. And in doing so, you must leave your subjective preoccupation with yourself. Otherwise you impose yourself on the object and do not learn. Your poetry issues of its own accord when you and the object have become one — when you have plunged deep enough into the object to see something like a hidden glimmering there. However well phrased your poetry may be, if your feeling is not natural — if the object and yourself are separate — then your poetry is not true poetry but merely your subjective counterfeit."

In a more directly imaginative way, with humour and humility, Bashō described his own being and mission at the beginning of his account of his visit to the Kashima Shrine:

"... I wandered out onto the road at last one day this past Autumn, possessed by an irresistible desire to see the rise of the full moon over the mountains of the Kashima Shrine. I was accompanied by two men. One was a masterless youth, and the other was a wandering priest. The latter was clad in a robe black as a crow, with a bundle of sacred stoles around his neck and on his back a portable shrine containing a holy image of the Buddha-after-enlightenment. This priest, brandishing his long staff, stepped into the road, ahead of all the others, as if he had a free pass to the World beyond the Gateless Gate. I, too, was clad in a black robe, but neither a priest nor an ordinary man of this world was I, for I wavered ceaselessly like a bat that passes for a bird at one time and for a mouse at another."²

Thus in a few sentences Bashō gives us three parables of the relation between the realm of time and the realm of eternity, and poetry moving between them. This can prepare us to approach the most famous of all haiku, which Bashō wrote at the beginning of his final period:

"The old pond:
A frog jumping in —
The sound of the water."

From this verse onwards Bashō according to his own account was always writing about death, up to his very last poem:

"Sick on a journey —
Over the withered moor
My dreams wander on."

Here we must touch on the difficult question of translation. In a sense it is quite impossible to translate poetry from one language into another; for each significant word in a poem has overtones different from those of any word in another language which may be chosen to translate it. And yet we should be able to share in each other's poetry, even though incompletely; extraordinary things, for example, have been achieved in the translation of Shakespeare. The brevity and simplicity of haiku are a great challenge to the translator, and



R. H. Blyth in Seoul in the 1930s.

notable attempts have been made. Although his versions have been criticised as too prosaic, those of Dr. R. H. Blyth stand out, for several reasons. His knowledge of Eastern literature in general was immense; he brought to it wide reading in European poetry, philosophy, and imaginative prose. And Buddhism had become for him so much part of his life that he looked at everything in nature and in history in its light.

He was born in England in 1898, took his degree in English Literature at London University, and then taught in Korea while himself studying Zen Buddhism. He came to Japan in 1940 and at the outbreak of war was interned as an enemy national. After the war he became a Professor of English at one of the Tokyo Universities, and private tutor in English to the Crown Prince. He died in Tokyo in 1964 at the age of 65. D. T. Suzuki wrote of him that he had made unique contributions towards East-West understanding. Kuniyoshi Munakata says of him that he "looked a mixture of Charlie Chaplin and Sir Laurence Olivier, and could make any person laugh, even the Empress, at any time he liked, not only in English but also in Japanese". His four volumes of haiku (1949-1952) contain not only about 2,000 English translations of haiku, with the original Japanese, but his commentary on them. Again and again he helps us to find the way from the immediate picture to its significance as a parable of human existence in general; not imposing a meaning on the poetry, but helping us to feel, at least a little, as the poet felt. For poetry would be an illusion if all things in nature, and we ourselves, were not in reality parables. The skylark is not simply *like* the inspired soul, the same particular power in the universe gives inspiration to the soul and the lark to the sky.

Nearly 70 years after Bashō's death, and after the death of all his Ten Disciples, Issa was born. His mother died when he was three years old, and he regarded his step-mother as savagely cruel, though he was very rarely critical of other human beings, or indeed of any creature. His life was full of poverty and bereavement; a few years after his late marriage, several of their children died, and his young wife herself. But his poems are nearly always tranquil and joyful. While the prevailing mood of Bashō can perhaps be described as a serene wonder at all the beauty of the world, shown in great things and in small, Issa is above all the poet of compassion; like St. Luke and St. Francis he is very much aware of poverty, and the helplessness of young and little creatures.

When we read poetry in translation, we have always to remember how important in the original the actual sounds are. This is certainly true of haiku; Blyth often reminds us of it. And a reader at home in the Japanese may be inclined to say that his own feeling about the original is very different from the effect of the translation on the English reader. Nevertheless in the very plainness and clarity of Blyth's

renderings something very moving does seem to be conveyed. And the effect can grow stronger still if we do not just read them quickly and enjoy them, but take them as something like meditations, to be listened to with patient inner attention. Doing this, remarkable discoveries can be made. We are not simply hearing about butterflies through the hearts of poets; we are approaching a mystery about the relationship between the butterfly, the flower, and the human being. All Japanese poets from Moritake onwards had certainly in mind the famous story told by Sōshi (Chuangtse):

"Formerly, I dreamed I was a butterfly flying about enjoying itself. I did not know I was Sōshi. Suddenly I awoke and was Sōshi again. I did not know whether it was Sōshi dreaming that he was a butterfly, or a butterfly now dreaming it was Sōshi."

Many haiku reflect this story directly; for example Shiki, the great modern renewer and teacher of the haiku, himself rather a sorrowful sceptic in religious matters (1866-1902):

Butterfly asleep on the stone,
You will be dreaming
Of the sad life of me.

Looking at a butterfly only with physical eyes, it seems a small creature, without much consciousness. But looked at with the heart's vision, it is something immeasurably great. From his childhood onwards, Rudolf Steiner looked at all creatures with the heart's vision, though it was often a long time before he could put what he experienced into words. At the same moment in his life when he gave the fullest description of the elemental beings, he wrote³ six lines which complement Moritake's verse (which we print later, in "Twenty-seven Haiku"):

Behold the plant!
It is the butterfly
Chained by the earth.
Behold the butterfly!
It is the plant
By the whole cosmos
freed.

Such perceptions become open to Man
when he frees himself



From a portrait of Bashō

in thinking from the domain of the head and unites his feeling with the world around him in quiet devotion. The great makers of haiku were wonderfully prepared to do this. For Buddhism had always taught non-attachment, liberation from all kinds of possessiveness; and Zen Buddhism in particular had schooled its disciples in the abandonment of dogma and theory — and not to make this abandonment itself into a theory or dogma. This is the way out from self-enclosure into the realm of the elemental beings. The good powers of earth and water and air and fire are always calling us to join them, and we are always making excuses about property that has to be attended to, and theories that have to be repaired. Property does indeed need attention, and theories correction; but the elementals would help if we would let them. When Bashō seems to be gently reproving the man who complains that his children are a burden, he is stating a fact; our complaints really do exclude us from a share in the full reality of the flower, visible and invisible, of which the fire-beings accompanying bee and butterfly are magnificently aware.

It is thus no arbitrary convention that haiku should include a word indicating the season of the year to which they belong. Spring, summer, autumn, and winter mean very much more here than can be described in physical, quantitative terms. Very great ingenuity has been developed by biologists to explain the way living creatures observe times of day and of the year as if they had the most reliable built-in clocks and compasses. But without rejecting this ingenuity as wasted, we approach the reality much more if we think of beings that work behind the elementals, guiding and directing them, beings who share in the divine reality of time and space of which our instruments convey only the remotest reflection. These beings, Spirits of the Rhythm of Time, have their expression in the seasons of the year, the times of day, in human life and the manifold periods of planets, moons and comets. So it is not just a convention that a haiku includes a word placing it among the seasons; it is because the great haiku are not only descriptions of human experience, but spring from the realm in which the soul is at one with the changing and yet enduring life of the elemental beings.

These beings, as Rudolf Steiner described, are very much at home where there is some kind of frontier or transition; the gnomes, for example, at the edge of veins of metal in the earth; the undines where water flows over rock. Where a special attachment comes about between man and animal, a shepherd with his sheep, for example, or a rider with his horse, fire spirits flourish. Elementals like hedges, particularly where several kinds of flowers and herbs are growing; and clearings in woods. But where men try to put thousands of acres under

one crop, pursuing quick profits, this is for the elementals quite horrible.

The more we study great haiku, and particularly those of Bashō and Issa, the clearer it becomes that they are concerned with every kind of frontier; however trivial the subject may seem, it is something that is significant for the elemental beings where the contrasts of great and small, swift and slow, bright and dark, young and old, and many others, are doors to worlds beyond worlds. Nobody who ponders haiku could fail to be taught by them, but nobody could turn them into systems or dogmas. As with all poetry, it is perhaps a little dangerous to teach them in schools; an imperceptive teacher can do lasting harm.

When Western literature, Western science, and Western technology flooded into Japan from 1870 onwards, they were given at first a very enthusiastic welcome, and were learned and imitated, sometimes with more and sometimes with less discrimination. The alienation from Nature which had already begun in the cities proceeded apace, so that very often quite a different realm of elemental beings became the companions of the worker. Rudolf Steiner speaks even of the steam engine, which seems to us now almost as old-fashioned and harmless as a donkey, as a beginning of "demonomagy". The Japanese passed from a long period of peace into a series of terrible wars, of which the last brought an encounter with the demonic powers summoned up by man more terrible than any other people on earth had suffered.

During the century 1870 to 1970, the people of Japan made two tremendous efforts; first, to become a part of the modern world — industrially, socially, and intellectually — and then to rebuild the country as a whole from the ruins of 1945. This meant accepting from America everything which could be taken without an utter breach with Japan's past; and eventually, the desire to surpass the West in technology. Since 1973 the Japanese economy has suffered grievously, like those of the West, from the two violent rises in the price of oil; Japan has relatively small energy resources of her own. The general recession has naturally involved Japan as well, though until very recently rates of productivity growth remained very high.

But there are now nearly 2 million unemployed, and this seems not to include school-leavers and graduates waiting to find jobs — nor the many under-employed elder women, nor those who might like to return to employment if they could when their children have reached their teens. In spite of the tradition of lifetime employment by large well-established firms, there is much anxiety about the future. A recent survey of 25,000 young people between the ages of 18 and 24 in eleven countries put Japanese youth bottom of the list in terms of satisfaction with their family, society, and job. They were the least happy and hopeful in the survey (The Economist, 9-15 July 1983). American,

Swedish and British youth were the happiest. Such results have to be taken with a pinch of salt; but there are other indicators which point in the same direction. The real reasons for happiness or unhappiness are not always simple and evident, as Rudolf Steiner's lecture here shows; but they certainly have a great deal to do with our sense of belonging or not belonging to different kinds of community. Young people in Japan are certainly subject to very intensive intellectual pressures, and are expected to "belong", whether inwardly willing or not.

Work and Worklessness

Because human work is often done with relatively little consciousness of what it means, either for the doer or society in general, it has been studied far too little. Is it possible to find contentment in work dominated by modern technology? And what is really lost by an unemployed person, apart from the difference between normal wages and unemployment relief? To these questions there are hardly any adequate answers. Professor Marie Jahoda, a social psychologist at Sussex University, is one of the relatively few people who have given a lifetime of careful selfless work to the study of questions like these, partly through her own field-work, partly through comparing the results of researchers all over the world. She writes of five categories of experience brought by present-day employment apart from the earning of a wage.⁴

"It imposes a time structure on the waking day; it enlarges the scope of social relations beyond the often emotionally highly charged family relations and those in the immediate neighbourhood; by virtue of the division of labour it demonstrates that the purposes and achievements of a collectivity transcend those for which an individual can aim; it assigns social status and clarifies personal identity; it requires regular activity." . . .

Of course Professor Jahoda does not suggest that all jobs — or perhaps any job — meet these needs completely; but all employment goes some way towards meeting them, while the lack of a job nearly always means some deprivation in all these respects. An unemployed person, or someone who has just retired, may by his own initiative and with the help of others do something to fill these gaps; but experience shows that this is by no means easy.

Everyone needs, even from infancy, some regularity in the events of the day. Someone who has had to stop working generally finds this difficult, particularly if living alone or in a small family where no-one has regular times fixed from outside; mealtimes and bedtimes become chaotic, with damaging effects on health and emotional stability. Sometimes almost the only stabilising factor is the regularity of radio

and television programmes. Otherwise even the day of the week may be completely forgotten — unless it is the day for collecting Social Security or pensions. Holidays lose their significance or cannot be afforded.

All this is connected with Professor Jahoda's second point — the need for wider social contacts, beyond solitude or the nuclear family. Working relationships are extremely varied — with equals, with those above or below in some hierarchy of authority, with customers. They can be reported back to the family or reflected upon in the evening. Without them a sense of reality can easily ebb away, and dreams or nightmares take its place. And social contacts, it is too little realised, need not only be with *people*; work may bring us in touch with animals and plants and substances we might not meet otherwise — and, as we shall see in more detail, with whole categories of elemental beings. These help to restore objectivity, and this leads over into the sense of common purpose; a working group is confronted by objective needs, which they can only meet *together*, and with some confidence in one another. Dr. E. F. Schumacher described this by saying that one of the functions of work is to enable a person to overcome his inborn egocentricity. And he goes further: "In the process of doing good work the ego of the worker disappears. He frees himself from his ego, so that the divine element in him can become active".⁵

This is the truest recognition which can be given to another person, granting him "status and identity" not just in an external sense; seeing her or his selfless activity we see their true, Sun-like self. (Both Peter Roth and Marjo van Boeschoten describe this in almost the same picture.) It is often said of the aggressive, competitive, self-seeking element in the human being that this is "just human nature". And there is truth in this. But if generosity, selfless giving, and genuine humility are described, it could be said just as truly: this is human nature. Man is complex: he bears within him what Rudolf Steiner and others call the astral body, which is by nature thoroughly selfish; and he has a true Ego, which extends far beyond "egocentricity" and is basically loving and giving. This is called forth in each one *from outside*, and not at all to be found by brooding about oneself. (We hope that the reader will find this illustrated in the ten very varied examples of occupation described later.)

To be deprived of the opportunity to work is thus a grimly unfavourable situation for finding the true self; but so is work which utterly disregards individuality. It is healthy to work in fairly small groups, not too large for everyone to have some picture of each other's capacities and limitations. But a group can itself be damaging, if it is pervaded by a self-seeking or angry mood. Instead of helping its members to reveal something of their true selves, it may then impose some mask upon their faces; and instead of helping them towards

positive Karmic encounters, it may make mutual recognition more difficult. At the best, in most human lives the true self shines out quite clearly only at certain times, and is often clouded over, and perhaps sometimes completely darkened.

Within a lifetime, the period between adolescence and about the age of 28 is often critical in this respect. Relationships established about the age of 21 can sometimes be so positive that they support the whole subsequent life. But many have to wait much longer; and can be assailed by terrible doubts about themselves, bringing a sense of emptiness and even despair; thus prolonged unemployment during this period can be particularly harmful.

In order to clothe such generalisations with flesh and blood, if our own experience has not provided examples, we can take such books as Jeremy Seabrook's masterly study "Unemployment", which consists almost entirely of interviews with unemployed people in the depressed areas of Britain, places which were already hit by the recession of the early 1930's, and again now.⁶ Here is an example from Sunderland in October 1980:

"A council flat . . . A young man with a beard, a few threads of silver in his dark hair, tries to pacify his nine-month-old son, while his wife, 19 and pregnant with their third child, pushes her three-year-old out of the door onto the landing, and tells her not to come back until she is ready to say sorry. The child starts to scream, and the mother buries her face in her hands. The room is piled with washing, clothes, towels, nappies, and a few scraps of children's toys. The double bed and cot leave room for nothing but a sideboard, with a television standing on it. There is an electric kettle, a teapot, a pint of sterilised milk, a sugar bag, a sliced loaf and a tub of margarine. The young couple live with the girl's parents in their two-bedroom flat. The electricity has been cut off in their own house, the arrears of rent having reached over £100. The husband went to London to find work, but was offered only low-paid catering jobs, and could find nowhere for his family to live. He came back, even more heavily in debt, and with an even more overwhelming feeling of failure.

'My wife has known nothing but debt and poverty ever since we've been married,' he said. 'I know I ought to feel glad, being able to spend so much time with my kids while they're young. But what can I give them? I just feel empty. I'm ashamed I can't provide them with everything they need. What kind of father is that? We have no life together, even though we're never apart. I've even stopped looking for work. Some days, I feel like topping myself, I'm not kidding. If there's no hope for me, what

chance will they have? Life won't be worth living. I feel like topping myself and taking them with me.' "

Many, many other accounts confirm how characteristic this description is. In particular, this young father's feeling that though he has much time to spend with his children he has nothing to give them. "I just feel empty". Family life cannot blossom without wider contacts. Tensions within the nuclear family grow quickly unbearable, unless its members have wider social relations.

When Jeremy Seabrook compares such situations with those prevalent in the 1930's he finds some material improvement; but for him, and those with whom he talked, this is outweighed by a grievous loss in solidarity and actual mutual help among the working classes as a whole.

The underlying causes of this go very deep. Rudolf Steiner has indicated Karmic reasons for birth into aristocratic, middle-class, or working class environments. He was looking primarily at Middle Europe; and there he said that the aristocracy brought strong impulses from the past, and particularly guilt from the past, into the life of feeling, while the middle classes brought present-day impulses into thinking, and the working classes impulses for the future, carried in the will. In Middle Europe these three groups tended to diverge, in a disastrous way. In Britain, Rudolf Steiner says, there was a tendency to converge.

Now this working class solidarity in the sphere of the will should be clearly distinguished both from Marxist theory, a matter of the head, and any brand of Communist politics — as the events in Poland in recent years make very evident. A will that is truly for the future is constructive, not possessed by anger, living in the service of the world as a whole. Part of what Seabrook describes is a failure of the Trade Unions in Britain to incorporate such a will — to be too narrowly concerned with the interests of the employed and often even divided among themselves. In general, their "muscle" has been put behind wage claims, and the maintenance of the status quo in their own industries and Unions; too little behind helping the unemployed and the retired, and behind the improvement of actual conditions of work and the search for industrial democracy. For example, there is great need for concern about stress-induced disease in industry and elsewhere. It used to be thought that this was a speciality of management, of people who had to bear the burden of making decisions. The truth seems to be almost the opposite; such disease appears to be the result of not being allowed or able to make decisions in matters that concern one deeply. (Half a century ago Archbishop William Temple said that what tires us is not what we do, but what we do not manage to do.) Industrial

democracy should not mean just a few representatives of the workers on the Boards of Companies — this is only a fraction of what is necessary. At every level, people need to have a say in what they are doing, and how they do it.

It is vital that it should be generally understood that while technology does entail the presence of machines among us, it does *not* necessarily make human work mechanical. On the contrary, technology can eliminate the necessity for mechanical operations by workers — for these are just what machines can do. Only in the first stages of mass production need the worker be the servant of the conveyor belt, as the Japanese seem to have realised better than anyone else. The worker may well not be able to have the same satisfaction as the old craftsman, but he can be an intelligent and resourceful participant in a task that is continually changing, in response to the needs of consumers and of his fellow workers. Later in this issue, Daniel T. Jones describes some of the ways in which this is achieved. And this is significant not only for human relationships but also, as we are trying to see, for the elemental beings. Every place where human beings work together has a kind of aura about it which expresses the healthiness or unhealthiness of what is done there, for all concerned — and “all” here includes mankind, and Nature, and the spirits of Nature. What is dark in this aura need not be, though it can well be, emotional tensions among the workers; it can be, to take a grim example, that it is a factory producing armaments for sale to developing countries, whose needs are utterly different. The sale of slightly out of date weaponry is a growth industry in the U.S.A., Soviet Russia, France, Germany and Britain.

Now it might be thought that for elemental beings in the West Midlands for example it could be of no interest what sort of machines are being made there for some remote part of the world. But much more than we suppose is the earth a single organism; and what we might regard as simply a *moral* fact looked at from a human point of view, resembles for the elementals a beneficial or disastrous event like the ripening of harvest, or a flood. From wrong human actions a new category of elemental beings arises, different from those we have considered so far. Rudolf Steiner spoke of them rarely; one such occasion was at Whitsun 1908.⁷ He spoke then of three kinds of harmful beings, which arise through lying, injustice, and intolerance. Untruth and slander produce what he calls “phantoms” invisibly detached from our physical bodies during sleep. Through unjust laws and social measures prevailing in a community there arise etheric “spectres”. And “in every act that does not allow the free soul to confront the free soul, but employs, even in the slightest degree, forcible means of convincing and persuasion” what he calls “demons” enter our world. If we try to imagine, for example, a printing works where newspaper is put together

— under certain conditions, which have been widespread in our century, what devastating floods of untruth, injustice, and intolerance have streamed through the world. And then we can think how in the very machines themselves a new kind of Nature, really a sub-Nature, has been raised from the depths. The pollution of our earth and oceans of which we are conscious is as nothing compared with the pollution that elemental beings have to face.

But though the elemental beings work differently in different places they receive help which is shared by them all. Just as one sun and one moon shine for every land, there works for the elementals of every land the healing and unifying power of the Christ. If the history of the earth were to be written from its spiritual aspect, this would be among the most important events of the past 2,000 years. Christ speaks to the elemental world; and His word brings order and purity among them. What they hear concerns the whole earth. When in pre-Christian times human beings were torn away from their native countries, they suffered deeply. But not only the slaves went from land to land, great journeys were undertaken willingly by seekers for wisdom. They were able to encounter quite different natural conditions from those into which they were born, for example, climates far more fiery or more watery than their own, and make sense of them. Historically the life of Alexander provides a remarkable example; he would have gone anywhere on earth, and sent back notes to his teacher Aristotle. But for his armies, when he wished them to descend into India, things became too strange altogether, and they insisted on turning back.

Today wealthy travellers are largely insulated from such shocks in almost identical hotels in each country. But all over the world, more than ever before, young people today wish to go from continent to continent and have the most direct contact with the earth, living as simply as possible. This is no superficial desire; such journeys even help souls to wander more freely among the stars after death. And below the level of the ordinary consciousness the soul is helped to develop a sense of how the Christ works for the earth as a whole.

There is not only longing for travel; there is the wish to work with the people of other countries, in the most practical way. Such attempts meet many bitter disappointments, but also times of happy achievement. Co-operation in work need not always mean meeting physically, though it benefits very much from sharing a way of life. What will matter more and more is that fire joins fire; the burning devotion to truth, the burning thirst for justice, the burning love for real freedom, which can redeem the earth from pollution by spirits of untruth, injustice, and intolerance.

It must be felt that unemployment is not just an unhappy consequence of economic processes outside human control, but an injustice which

cries out to heaven, as slavery was rightly felt to be. It needs to be seen that between the human capacities which want to be used, and the human needs calling to be satisfied, nothing stands but our own mismanagement, our lack of foresight, our inappropriate institutions, and our own greed.

Money must and can receive a truly human face. Very early coins often bore the image of the guiding spirit of a city, perhaps a goddess like Athene; later the growth image of a Roman Emperor, who blasphemously claimed to be a god. The Christ on earth contrasted Caesar's money with Man himself, who bears the image and superscription of God. (Matth. 22,15). Man himself, and his labour, must not be bought and sold; nor must he be left standing in the market place; nor must the land he tills, or his home, be put up to auction there, or loan money itself be sold to the highest bidder.

All this need not sound remote; wages have been protected for a long time now from blind market forces (for example in many countries by minimum wage legislation), and the use of land and housing costs controlled in countless ways. But it has not been seen so clearly how far reaching in their social effects decisions about loan capital are. Bankers have sought for centuries to lend where they could receive the highest interest with the greatest security — sometimes to the benefit of society, sometimes with disastrous effects. It is becoming more widely known at the present moment what vast loans have been made by Western bankers to *governments*, particularly in Latin America and to the smaller Communist countries; money which is known to go largely to repay interest on older loans or to the purchase of armaments. The use of such capital could have been of far greater value, for all the world, lent at low rates of interest to new enterprises of every size.

Governments are not the appropriate borrowers or lenders in this field, while associations of producers and consumers, not bound to maximise profits, *could* be. Some tentative steps have been made in this direction, for example in Japan; the ideas involved, and the practical problems (particularly in Europe) have been described in detail in Wilken's "The Liberation of Capital".⁸

The whole atmosphere of work in industry, and related occupations, could be changed by this development. When work was still akin to the will of Mother Earth, it found a voice in song; as two great haiku describe; one by Raizan (1653-1716):

The women planting the rice, —
Everything about them dirty,
Except their song.

the other by Bashō:

The beginning of all art:
A song when planting a rice field
In the country's inmost part.

A new song will arise when even the most complex and inhuman technology begins to be truly under the control of hearts devoted to the Christ, and answering His voice, to which already the elemental beings listen in East and West and North and South. In every country of the world, and very clearly in Japan, is to be found the predisposition to this. There will be no triumph of nationalism, or over competitors and human antagonists, but only in the overcoming of lies and injustice and unfreedom, in this new song, inspired by Christ and all the good spirits of the whole earth.

REFERENCES

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¹ Quoted in "The Penguin Book of Japanese Verse" by Geoffrey Bownash and Anthony Thwaite.

² These three passages quoted from Nobuyuki Yuasato's edition of Bashō's "The Narrow Road to the Deep North" (Penguin).

³ Rudolf Steiner: "Man as Symphony of the Creative Word".

⁴ Marie Jahoda: "The Social Psychology of Employment and Unemployment". Cambridge University Press.

⁵ Dr. E. F. Schumacher: "Good Work" (p.118) Abacus.

⁶ Jeremy Seabrook: "Unemployment" (p.2) Paladin.

⁷ Rudolf Steiner: "The Influence of Spiritual Beings upon Man" (p.167), Anthroposophic Press, Spring Valley, N.Y.

⁸ Folkert Wilken, "The Liberation of Capital", Allen & Unwin.

ELEMENTAL BEINGS AND HUMAN DESTINIES

RUDOLF STEINER

A lecture at Dornach, December 6, 1919, printed in German in "Die Sendung Michaels" published by De Verlag der Rudolf Steiner Nachlassverwaltung, Dornach, Switzerland (GA 194) as lecture 7. Translation revised by Charles Davy.

FOR a true understanding of the nature of the human being we have to recognise his division into three members, each of which is, relatively speaking, self-dependent. We have within the human being the head, the organs of the breast system, and the organs of the limbs. These are of course crude expressions that are only roughly true. Under the name of limbs, for example, we have to include a good part of what is contained in the trunk. Moreover, as you will have gathered from my lectures, as well as from my book, *Riddles of the Soul*, there is a connection between the head of Man and his life of thought and ideation; the whole rhythmic activity in Man — roughly speaking, the breast system — is connected with the sphere of feeling; and finally the sphere of the will, which represents the essentially spiritual part of Man, goes together with the system and organisation of the limbs. Relatively speaking, these three systems of the human organism are independent one of another. Similarly, the life of ideas, the life of feeling and the life of will are each self-dependent, although at the same time they work together.

Now, as you know, we can best comprehend the difference from a spiritual point of view between these three systems when we observe them in the following way. In ordinary waking life Man is fully awake only in his head system — in all that has to do with the life of thinking and ideas. Everything connected with the life of feeling — that is, from a bodily aspect, with the rhythmic system — is a dream-life. Even in daytime the life of feeling pervades our waking life with a life of dreams. What goes on in the sphere of feeling we know indirectly through ideas, but we can never know it directly through the feelings themselves. The life of will is in still greater darkness; we have no clearer grasp of its real content than we have of the life of sleep.

A recognition of these distinctions allows us to indicate more exactly than is usually done the character and extent of the subconscious states lying below ordinary human consciousness. Subconscious ideas lie beneath the life of feeling; and still more deeply unconscious ideas lie beneath the life of will.

Now it is very important to realise that each one of the three systems contains within it thinking, feeling and willing. In the head system or the system of thought, a life of feeling and a life of will are also present; only they are much less developed than the life of ideas. Similarly, thoughts are present in the sphere of feeling, more feebly than in the sphere of the head and only coming to consciousness in a dreamlike manner.

One thing is usually quite disregarded, my dear friends, in our time of abstract science, and it is this. These subconscious members of the human being are more objective in proportion as they are less subjectively present in consciousness. What do I mean by that? I mean this. In our life of ideas, in our head life, we have processes which take place within us. On the other hand, what we experience through our rhythmic system, the processes that go on in the sphere of our feeling, are by no means our own individual property. They take place within us and yet at the same time they represent objective world-processes. This means that when you feel, you have of course an experience in yourself, but this experience is at the same time something that happens in the world and has significance there. And it is of extraordinary interest to follow up the world-processes that lie behind our life of feeling.

Suppose you experience something that affects you very deeply, some event that moves you to joy or sorrow. Now you know that the whole of life runs its course in such a way that we can separate it into periods of about seven years in length. Roughly speaking, the first is from birth to the change of teeth, the second to the age of puberty, the third to the beginning of the twenty-first year, and so on. All these boundary lines are of course only approximate. Here then we have *one* division that shows itself in the course of human life.

The turning-points in the development of the human being which we arrive at by this method are clearly marked in the earlier part of life — change of teeth, and puberty — but later are more or less concealed, although they can be distinctly noted by one who knows what to look for. That which takes place in the soul and spirit of the human being about the twenty-first year of life is, for one who can observe it, just as clearly perceptible as the change at puberty is for external physiology. The division into seven-year periods holds true, in fact, for the whole course of human life.

Now let us go back to the event that makes a strong impression on our life of feeling. Suppose the event happens between the change of teeth and puberty. A very remarkable thing then takes place, which in these days of crude observation is not generally noticed. The impression made upon your feeling is there, and then gradually the vibrations of it die away in your consciousness. But something takes place in the objective world quite apart from what is in your consciousness, quite apart from any share your life of soul has in it. And this process that goes on in the

objective world may be compared with the setting up of a vibratory motion. It vibrates out into the world. And the remarkable thing is that it does not go out and out endlessly into the infinite, but when it has spread itself out for a sufficient distance — when its elasticity is, so to speak, used up — it swings back and makes its appearance in the next seven-year period as an impulse that works upon your life of soul from outside. I will not say that such an event always comes back seven years later, for the lapse of time depends on the whole form and character of the individual life, but it falls into the course of the next seven-year period, although very often entirely without your notice.

Yes, my dear friends, we continually undergo experiences which strike in upon our feeling life and are the reaction of the world to an experience we had in the sphere of feeling during the previous seven-year period. An event that stirs and moves our feelings resounds again into our life of soul during the next stage of life. People do not usually remark such things, but anyone who takes a little trouble can learn to observe them, even externally.

Who of you has not at one time had the experience that someone you know well suddenly becomes dejected and out of humour? You have no idea why, but a change has come over him "out of the blue", as we say. If you follow up the matter and have the eyes of your soul open to observe the particular way in which such a man conducts himself in life, if you can feel what is in between the words he says — or rather, what is *within* the words — then you will be able to go back to some earlier event that affected him deeply. And during the whole of the interval something has been going on in the world which would not have been going on if the man had not had that moving experience. The whole thing is a process which, besides being experienced by the man himself, takes place also as an absolutely objective experience outside him.

You will readily see how many opportunities there are for such things to go on outside us! They come about through our instrumentality, but they are none the less objective world-processes. These processes become involved in all that is going on among the elemental beings outside us, including such elemental beings as I described to you recently. You will remember how in another connection I brought them together with the breathing and the whole rhythmic system. Now you can see them working together with the rhythmic system indirectly through stimulation of the feelings. When we understand these things rightly, we are led to the inevitable conclusion that Man is continually creating around him as it were a great aura. And into the waves that are thus thrown up, elemental beings plunge; they mix themselves up, as it were, in the whole process and are able to influence the reaction that comes back on to Man — their power to do so, however, depending on the individual human being.

Let us picture the whole process. Something moves you deeply. You ray it out all around you. When it comes back to you, it is not unchanged; in the meantime elemental beings have concerned themselves with it, and when it works back on to you, then, together with the process outside you of which the elemental beings took hold, you receive also the influences and workings of these elemental beings. Man spreads out around him a spiritual atmosphere whereby he comes into contact with elemental beings — he and they mutually affect one another. All destiny that works itself out *within* the course of life is connected with these beings. For even within this life we have a kind of fulfilment of our destiny. If we have some experience today, then that experience has a significance for our later life. And this in fact is how our destiny is moulded. Elemental beings who feel attracted to us by reason of our nature, work at the shaping of our destiny. There they attain to a feeling of themselves: there they work with us and upon us.

* * *

We have here obtained an insight into the interplay between Man and his environment, and can see how spiritual forces are at work in the environment. By following this interplay, we can throw a light on many things that happen to Man in the way of destiny. An insight into these connections is nowhere within the scope of the 'enlightened' knowledge of our times; we can find traces of it only in traditions that have survived from earlier times, when Man lived in more elemental stages of consciousness and had more direct connection with reality. These traditions you will find sometimes very beautifully brought to expression in poems of earlier ages, where a destiny that befalls a human being is referred to the intervention of elemental beings. One of the most beautiful that has been preserved is a poem often presented to you in a Eurythmy performance. Here you can see how elemental beings from the Elf King's realm intervene in the destiny of Man. The poem runs thus:

THE ELF KING'S DAUGHTER

Sir Olaf rides from house and hall
Till late, his wedding guests to call.

There elves are dancing on the green,
Elf King's daughter amidst them is seen.

"Welcome Sir Olaf, your hand I'll take,
Come dance and join us for my sake."

"I shall not dance nor dance I may,
Tomorrow will be my wedding day!"

"Mark well, Sir Olaf, and dance with me—
Two golden spurs I'll give to thee!

A silken sark snow white and fine—
My mother bleached it by moonshine."

"I shall not dance nor dance I may
Tomorrow will be my wedding day!"

"Mark well, Sir Olaf, and dance with me—
A mountain of gold I'll give to thee!"

"To a mountain of gold I'll not say nay,
But I shall not dance nor dance I may."

"If you refuse to dance with me
Illness and pest shall follow thee."

Over his heart she struck amain,
Never he felt such bitter pain.

Pale-faced he sat on his horse so tame—
"Go back", she cried, "to your worthy dame."

And when at last he reached his gate
Trembling his mother stood to wait.

"My son, my son, oh tell me true
Why is your face of deathlike hue?"

"Of deathlike hue it needs must be
For Elf King's daughter did I see."

"My son so dear, and loved so well,
What to your bride I needs must tell?"

"Tell her that to the woods I'm bound—
To exercise my horse and hound."

At early dawn, at break of day,
Came bride and guests in their wedding array.

They feasted and drank of wine and beer—
"Where is Sir Olaf, my bridegroom dear?"

"Sir Olaf to the woods is bound
To exercise his horse and hound!"

The bride she lifted the cloth so red
There lay Sir Olaf — and he was dead.

There you have the elemental world interweaving in the destiny of Man, at the very moment when his destiny strikes in upon him with the shock of illness and of death. Please note the words exactly. In old poems these things are not presented as they would be in poems of recent times. (Herder took these verses from an old folk-poem). Of the poems produced within present day culture we may well say that about 99 per cent are superfluous. The poems that are derived from an ancient knowledge are always to be distinguished by the fact that they are true to reality. It could not possibly have been said in this poem that she struck him on the head, or on the mouth, or on the nose, but:

Over the heart she struck him amain,
He felt therefrom a grievous pain.

In this connection it has to be an organ of the rhythmic system, hence the *heart*.

What I want you to note is that here you have an entirely faithful reproduction in poetry of what actually goes on around Man in such an hour of destiny. It is in fact always going on around Man, but it makes itself felt particularly strongly in connection with the phenomenon of this periodic return of experiences in the sphere of feeling. For these always come back to us in a changed form. They enter into our destiny only after they have passed through whatever the elemental beings have found to do with them. Just as we live within the external physical air or among the products of the mineral, plant and animal kingdoms — in the very same way do we live with the subconscious parts of our nature in spiritual spheres. In particular, with our rhythmic system we live in the spiritual sphere of the elemental beings. And in that sphere is shaped as much of our destiny as can be shaped in the course of life between birth and death.

Only because in our head we are fully awake, do we rise up at all out of this interplay with the elemental beings. In respect of our head life alone we are not involved in the realm of the elemental beings. There in our head we emerge, so to speak, above the surface of the ocean of elemental existence, in which as human beings we perpetually swim. Here then you may see how experiences can come back in the form of destiny even within the ordinary course of life, when they are related to our rhythmic system.

For the limb system, too, there is an interplay with the environment, but it is very much more complicated. Here again the events swing back; but they make a wider circuit and come back only in the next life or in one of the following earth-lives. Thus we can say that what we call our destiny or Karma need not after all be so enigmatic for us, if we look on it as only a further expansion of what can be studied in the return of

experiences within a single life. For the experiences do not come back unchanged; they have undergone a very great change in the meantime.

* * *

Let me now draw your attention to a particular fact. Wherever I have lectured on education, I have always given emphasis to an important landmark in the course of life that occurs at about the ninth year. It is a turning-point that should be very carefully marked in teaching. Up to that time one's teaching about nature should be entirely of the kind where the description of nature and her processes is connected — by way of fables, legends, and so forth — with the moral life. Only at the ninth year may one begin to describe nature in a simple, elementary manner. Then the child is ripe for it. In Waldorf education the whole arrangement and treatment of subjects is derived directly and entirely from actual observation of the human being, down to the smallest details. I pointed this out in the article I wrote on the educational foundations of the Waldorf School, and I alluded there to this turning-point around the ninth year.

We may characterise this turning-point by saying that the ego-consciousness receives then a new form. The child becomes capable of taking note of external nature in a more objective way. Earlier, he unites whatever he sees in nature with his own being. Now the ego-consciousness unfolds, as you know, in the first seven-year stage of life, from about 2-2½ years of age. What happens is that it comes back in the second seven-year period, at about the ninth year. This is one of the most striking 'returns' — this return of the ego-consciousness at about the ninth year of age. It comes back in a more spiritual form, whereas in the second or third year of life it has more of a soul character. This is only one of the events which comes back in a striking manner. The same observation can be made for less significant events.

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Indeed, my dear friends, it will become urgently necessary for the future of human evolution to pay attention to these intimate things in the life of Man. An insight into such things must gradually become part of general culture. The culture and education of mankind change from epoch to epoch. We today, for example, are quite unhappy if at ten years old our children cannot read or do sums. The Romans were not so at all; they were unhappy if a child of ten did not yet know the twelve tables of the law. We for our part do not put ourselves to great trouble to make our children acquainted with the terms of the law. Our children's minds would be in a sorry plight if we did! What is thought necessary for people generally to be aware of, changes from age to age; and today we stand at the starting point of a time when the very

evolution of the earth and mankind requires that these more intimate connections of Man's life of soul shall be generally recognised. Man will have to come to the point of knowing himself more exactly than has been held to be necessary hitherto. Otherwise these things will work back upon the whole disposition of human life in a most unfavourable way.

Because we do not know that something which stirs us deeply has such an origin, it does not by any means follow that nothing of the kind takes place in our life of soul. The events come back; they exercise their influence upon our life of soul. We cannot account for them. We do not attempt to bring them into our consciousness. The result is that many people today suffer a great deal from conditions of soul which they simply accept, while of course having no idea that they are to be referred to earlier experiences. Whatever concerns our feelings always comes back in some form or other. You will probably remember the typical instance I have often given. If we teach a child to pray — if, that is, we teach him to develop a prayerful mood and feeling, the effect of it will swing back into his life after many years. It swings back in the interval, but then swings out again further, and only later, after a very long time, does the feeling of prayer come back and manifest in a mood of blessing. As I have often said: No-one will be able in old age to bestow blessing upon others, merely from his presence, from the imponderable elements in his nature, if in childhood he has not learned to pray. Prayer turns into the power to bless. That is how things come back in life. And it is becoming imperative that men should understand these things.

* * *

The truth is that men's failure to comprehend these things is the cause of their inability to perceive the great significance of the Mystery of Golgotha. What meaning can it have for people who are caught in the toils of present day education when they hear it said: 'After Christ had passed through the Mystery of Golgotha, He united Himself with the life of earthly humanity'? People are not ready to form any idea of their reciprocal relation to the very realm of life wherein the Christ is to be found. The influence of the Christ Impulse is not very noticeable in the concept-forming activity of our heads. As soon, however, as we look down into the unconscious, as soon as we turn our gaze downwards into the sphere of feeling and into the sphere of willing, then we live, first of all, in the sphere of elemental beings; but this sphere is interwoven for us with the Christ Impulse. By way of our rhythmic system — that is, by way of our feelings — we dive down into the realm with which the Christ has united Himself. There we come to the place where the Christ is truly

to be found, quite objectively, not merely through tradition or through subjective mysticism.

Moreover, we are living now in an epoch when the events that come from this place, in the way I have just explained, are coming to have great objective significance for the life of Man. For they are beginning to exercise an unconscious influence on men's decisions, upon all that men do; and this is true, even if they struggle against it. If only we are willing to enter into this matter and understand it, we shall be able to experience the influence consciously and to reckon with it; and then we shall be able to call on the spiritual worlds around us to aid us and to work with us.

* * *

An external observation will suffice to show that in this matter we are standing at a turning-point in human evolution. I need only refer you to one fact of which I have often spoken from one or another point of view. If we look at the accustomed treatment of history, we shall see that it has not yet reached an understanding of the Mystery of Golgotha. Just recall the history of the world as it is usually set before us. A description is given of the ancient Assyrian and Babylonian kingdoms, of the ancient Persian and Egyptian kingdoms and of Greece and Rome, and then perhaps mention is made that the Mystery of Golgotha took place, and after that follows an account of the migrations of peoples, and so on. Some historians then carry the story up to the French Revolution or to Poincaré; others to the downfall of the Hohenzollerns, and so forth. But in all this *fable convenue* you will find no mention of the continued working of the Christ Impulse. From the point of view of history as conceived today, it is just as though the Christ Impulse had been simply struck out. It is not there.

It is remarkable how, for example, an historian such as Ranke, who was a Christian and had a true appreciation of the Christ Impulse from a subjective aspect, simply cannot bring the Christ Event into his history. He does not know what to make of it. It plays no part in his conception of history. We may truly say that for Man's knowledge of the spirit, as manifested in history, Christianity is not yet there. It is our anthroposophical spiritual science which for the first time treats history in such a way as to reckon quite positively with the necessity that in the fourth Post-Atlantean epoch the event of Golgotha should break in upon the course of historical evolution. This event is placed at the very centre of our picture of the history of Man. Yes, and we go further. Not only do we receive the event of Golgotha into our picture of the history of Man, we portray cosmic evolution also, so that the Mystery of Golgotha has place within it.

If you will study my *Outline of Occult Science*, you will find that we do not speak there merely of eclipses of the sun or eclipses of the moon or of explosions or eruptions in the cosmos, but we speak of the Christ Event as a cosmic event. Strange to say, while the so-called historians can find no possible way of including the Christ Event in the progress of Man, the official representatives of religion are infuriated when they hear that some kind of anthroposophical spiritual science has entered the field and speaks of the Christ Event as a cosmic event. When they hear this, they treat it as a terrible outrage. Thus you can see how little readiness there is on the part of the Churches to meet the requirements of our time, for it is essential that the Christ Event should be brought into connection with the great events of the universe.

It must be said that even theologians today often speak of the Christ just as they may speak of any other divine Being. They speak of Him very much as the Hebrews of old or the Jews today speak of their Jahve. I told you a few days ago how one could take Harnack's book, *The Essence of Christianity*, and substitute for the name of Christ, wherever he uses it, the general name of God, and this without altering the sense, for Harnack has no glimmering of the specific nature of Christianity. His book is page for page a description of the very opposite of the essence of Christianity. It does not treat of Christianity at all; it treats of a general Jahve teaching.

It is important to point out these things, for they are deeply connected with the necessary demands of our time. It is no vague awareness of the presence of an abstract spiritual world that is needed: the evolution of human culture requires that Man should bring into it a consciousness of the actual spiritual world in which we live with all that we feel and will and do, and out of which we raise ourselves only in so far as we think. We emerge from it only with our heads, so to speak. Indeed, an entirely new kind of world-picture is justified when the endeavour is made to permeate all our feeling and willing and doing with the Christ Impulse. Our modern astronomy and our theory of evolution have been able to develop so entirely along the lines of abstract formulae solely because the Christ Impulse has not taken hold of men inwardly, but has remained a tradition. Even where it has taken hold of men subjectively, their inner experiences have not been at the same time objective world experiences — that is, experiences where we feel an interplay between ourselves and all that is happening spiritually around us.

Here and there one sees people beginning to be very keenly aware of the need for a new impulse in the evolution of humanity. But it is with the greatest difficulty that they come to the point of resolving to take hold of the life of the spirit in its actuality. When people speak of the spirit, they always have more or less a desire to keep within the abstract.

Even the consciousness of how we stand in relation to our thoughts must change in a certain way. For, as I have repeatedly pointed out, anthroposophical spiritual science is brought forward at this present time in fulfilment of a definite purpose. It is not the result of a wish to promote enthusiasm for some sort of ideal. It springs from an insight into Man's needs at the present time. And we must again at this point relate the needs of the present day to certain powers of the soul that were present in earlier ages, when Man had a closer connection with his spiritual environment. For in earlier times the conditions of Man's life of soul were quite different.

As I have often explained to you, we cannot look for any further development of Man from sources outside himself. The impulses for the progress of human evolution must in future be called forth from within; they must proceed from our connection with the spiritual world, and we must not blind ourselves to the fact that unless something is added by our own exertion to the experiences of life, these will tend increasingly to become experiences of decline. We find ourselves already in the descending evolution of the earth, and as human beings we must lift ourselves up by our own efforts if we are to transcend the earth-evolution, for we can emerge beyond it only through our connection with the spiritual world. It is our strivings in the direction of knowledge that we shall have to feel as a power within us, enabling humanity to pass over into future stages of evolution, when the Earth dies away, even as we pass on to further stages of evolution when our body dies away and we go through the gate of death.

We pass as individual human beings through the gate of death into the spiritual world; the body dies away beneath us. So will it be one day for mankind as a whole. Mankind will evolve over into the Jupiter existence. The Earth will become a corpse. We are even now in the dying stage of its evolution. The individual human being gets wrinkles and grey hairs. For the geologist who knows how to observe correctly, the Earth bears upon her today the unmistakable signs of old age; she is dying away beneath our feet. The spiritual quest we are engaged upon today is working counter to the ageing of the Earth. Awareness of this fact must permeate our consciousness.

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Earlier ages spoke from a different point of view of the close relation between their Mystery knowledge and physical health and healing. This is a truth that must now begin once more to find its way into human consciousness. All striving for knowledge must give rise to the thought: I am doing something to promote the further evolution of the whole of mankind. We shall obviously never come to this consciousness as long as we do not pay attention to the actual process that goes on around us in

the way I have described. For until we recognise this, we are bound to regard everything we feel and will and do as our personal affair. We shall have no idea that it is something which takes its course outside us, as well as within.

It will be necessary also for the more exact branches of human knowledge to come to meet this extension of our thought and understanding of the world. And here allow me to refer to something that may perhaps not be fully intelligible to everyone.

The more exact domains of knowledge are by no means yet at their zenith — far from it! For example, you can find today in the exact sciences the most impossible ideas. I will select just one, which may perhaps be generally intelligible. People have usually the following trivial picture: out there somewhere is the sun, and from the sun light goes out in all directions, just as from any other source of light. And you will find that wherever people follow this diffusion of light with mathematical ideas, they will say: You see, the light spreads out and out into the infinite, and then — why then it somehow or other disappears; it gradually weakens and is lost. But this is not so. Everything that spreads out or is diffused in this way reaches a boundary, and from this boundary it swings back again; it returns to its source in a changed form. The sunlight does not go out into the infinite, but swings back on itself — not indeed as light, but as something else. None the less, it does return.

So it is in reality with every form of light. And so it is with every kind of activity. All activities and influences are subject to the law of elasticity. The elasticity in them always has its boundary or limit. And yet ideas such as I have described above are current in our so-called exact sciences; you will find them presented there today. If you were physicists, I would draw your attention to how people reckon with *distance* traversed and *time*. They call the velocity, usually denoted by 'v', a function of distance and time, and they arrive at the following equation: $v = \frac{s}{t}$.

But, my dear friends, that is absolutely false. The velocity is not a resultant; the velocity is an elementary principle or quality that something, be it material or spiritual, bears within it. And this velocity we analyse; we split it up into distance and time. We abstract the two things out of it — space and time. Space and time, however, are not real things in themselves. Velocities, varying velocities, are real.

This observation I make for the benefit of physicists. They will understand me when I say that their theoretical knowledge of time rests on very shaky foundations. These theories would indeed not hold water if we were in a position to grasp the spiritual in its actuality.

That is the very thing required of us in the present Michael Age. It means that we must take full cognisance of the environment of Man; we

must come to know the various elemental and higher beings in our environment as surely as we know of the air and water around us. These are the important things for us; and they must once again become a part of general education and culture, as they were in ancient times. People are not prepared to admit this. They will not admit that in human evolution changes occur as momentous as that which occurred, for example, at the turning-point in the middle of the 15th century. And yet it is quite possible to prove it from detailed facts.

Some Swede or Norwegian has recently written a book in which he gives many quotations from the alchemists. In particular he cites a passage where all manner of things are mentioned — mercury, antimony, and so on. And now our author, whom his book shows to be an excellent modern chemist, says he can make nothing of a certain recipe which is indicated by some alchemist. He cannot do so for the simple reason that, when a present-day chemist speaks of mercury or quicksilver, he means the external metal. But in the book from which he is quoting the words mean something quite different. They do not refer to the external metal at all, but to certain processes within the human organism, and they indicate a knowledge of the inner being of Man. They carry the sense they had for the alchemist. Certainly it is quite possible to read them as if one were reading the description of a laboratory experiment, carried out with retorts and the like — but then one gets no meaning out of it! One is bound to regard it all as nonsense. It *has* meaning, however, as soon as we know what was meant by the words antimony, mercury, and so forth in those times. They have, it is true, a certain application to the external minerals, but they refer paramountly to inner processes of human nature, for which one had other means of approach than those we have today. The relevant writings from before the 15th century have accordingly to be read with an understanding quite different from the way in which we approach scientific writings of later date.

Such things as these give opportunity to study even externally the far-reaching change that has occurred in Man's life of soul. For a long time now, indeed for hundreds of years, mankind has set no value on these things, but today we are living in an epoch when we must begin to place very great value on them.

THE MEANING OF WORK

MARJO VAN BOESCHOTEN

A colleague of mine recently made the distinction between three kinds of non-work:

unemployment	a situation in which people can no longer earn a regular income through offering their labour to an organisation.
sub-human work	that is work in which the human activity is no more than an extension of the machine(ry), requiring little or no skills, thoughts or judgements.
work for work's sake	work that does not contribute in any way to the real needs of other people but offers a pastime (and possible income) to those who execute it. Both in the scientific world and in large bureaucracies millions of people are employed in this fashion.

Of these three evils the first has been most in the limelight of our society, but if work is to be Christianised the other two need as much confrontation and healing as the illness of unemployment. Why is work so important to us?

Thinking about the meaning of work today I have identified four different levels of work experience:

- In the physical/material sphere, work as a necessity and a means of survival.
- In the sphere of self-esteem, work as a means of acquiring status or identity.
- In the sphere of development, work is a formative as well as a potentially deformative force.
- At a higher level of consciousness and responsibility work can become a gift to other people and to the spiritual world.

Work as a Necessity

As long as people are paid for their labour and as long as money buys the goods we need in order to live, we need work and for most of us this will mean work in the form of employment.

In the Northern hemisphere, however, this is hardly a question of life or death. On the whole (with perhaps the exception of the U.S.A.) social welfare is of such a nature that people will still be able to survive, albeit on a bare minimum, even if they are no longer employed. A rather disturbing new viewpoint was recently put forward by J. Seabrook in his book "Unemployment", in which he demonstrated that the consumer society had destroyed many of the old "coping" skills as well as a sense of solidarity, which could give so much more strength and dignity to the unemployed of the thirties as compared to the present isolated and bored young unemployed.

Although a great many people agree that unemployment is the biggest issue in our society I believe there are few who are prepared to face the probability that unemployment is here to stay, at least for the next decade.

The large anonymous conglomeration of working people in large industries as well as in the public sector seems to be suffering most — the dinosaurs seem to be dying and that may not be such a terrible thing if it means that only organisations that are prepared to work on a much smaller, but human scale, and that are still trying to be in touch with the real needs of people, can survive.

Will they be able to create enough work, will there be enough substance? It will need many people who have the skill, the social sensitivity and the courage to take new initiatives. Unfortunately our educational system as well as the managerial regime in industry have done very little to foster these qualities. Women may be better placed here, they realise more than men do that work is not the same as employment. Their work at home or in voluntary organisations is real work and makes a very significant contribution to the economy, although it does not get paid. They too know a lot more about human relationships and real needs of people and are therefore in less danger of losing themselves in some unrealistic scheme. But the most significant contribution to the social crisis of unemployment would be the abolition of the selling of our labour for money. Rudolf Steiner saw the linking of work and payment as a great social evil:

"People should not sell their labour, only the fruits (or products) of their labour".

We are now paying vast amounts of money in unemployment and other social benefits at a subsistence level; the link between labour and money has already been broken. Many women work without payment — the idea of a minimum wage is gaining ground. More than half of the population is not "earning its keep", most of them without losing their sense of dignity.

If we could move further towards a needs-based income for all, we should discover that there may not be so much opportunity for employment, but that there is a tremendous amount of fruitful and rewarding work waiting for us to be picked up in the service of our fellow man.

Work as a Means of Recognition

"Ah!" I hear many people say, "A needs-based income, that is all very well and very idealistic, but what about the incentive to work and what about greed, don't we all (or most of us, not I of course) always want more? Have you not heard that in countries like Poland the incentive to work hard has almost disappeared because of the removal of 'differentials'? It is human nature, you cannot change that!"

For a moment I feel really stuck, pinned down, there does not seem to be much you can say against that.

I have seen plenty of evidence of how people experience a sense of superiority through a higher income, how battles are fought to clearly mark those distinctions and how titles and motor cars and the size and thickness of the carpet in many offices are issues that are forever subjects for heated discussions. I know that in one large bureaucratic organisation the issue of "accommodation" (i.e. the level of furnishing etc.) is the most time-consuming aspect of the work of the personnel manager.

But is all this evidence for human nature, or are these just the necessary consequences of the competition-based systems we created? If the message is: Your value as a human being lies in the economic value of the scarcity of your skills and the demand for those skills, then people will try to prove their value very hard according to that principle.

Another phenomenon I have become aware of is that the need for status and money seems to decrease in proportion to the satisfaction and meaning that people experience in the work itself. High status needs are often an indication for low work satisfaction. So when people are prepared to do "anything" for more money, they will need more and more money to go on doing "anything". It is an old story. Already in the Gospels we find how the workers in the vineyard protested when the Lord paid the workmen who had borne the burden and the heat of the day the same as those who were called later, but Christ's response to them is: "Friend, I am doing you no wrong, did you not agree with me for a denarius? Take what belongs to you and go . . . or do you begrudge my generosity?"

The answer today would be "Yes!", we have not been encouraged to be generous in relation to others and present systems play on the qualities of pride and envy rather than on generosity.

There is one other aspect to the issue of Man experiencing his economic worth as the main factor for his sense of self-esteem. The question "who is he?" is often answered by the naming of a profession or position. When this is so there is the danger that we need (recognised) work so that we can experience a sense of identity — I work, therefore I am. Life becomes work. Work addiction is an extreme, but not infrequent symptom of this. We can observe the tragedy of people in that situation, when they have to retire — all of a sudden there is an immense vacuum — many are helpless and desperate in suddenly experiencing themselves as "non-persons", because they had to leave behind the person at work.

Work as an Opportunity for Development

Man needs activities for his development. As soon as we begin to act we meet our outer and inner limitations, we meet the heaviness of the earth, our many imperfections of soul and body, and the temptations of the forces of evil. In trying to overcome and redeem these limitations and forces we develop new qualities.

Twenty years ago as a personnel manager, and in my present work in counselling situations, I have had the privilege to listen to many, many life histories. I always found it extremely interesting to listen to the reason people gave for choosing or changing a particular career path or type of work. Although most people, especially in selection interviews, tried to give good, logical reasons for their decisions, I often felt that they did not really know, that they only found out about the true reason for a choice much later or that they just constructed some reason for themselves and for others. I sometimes thought I might just as well have asked them why they married their present partner and give me some good reasons for that decision. Traditional patterns of certain professions being handed over from father to son have now become very rare.

Young people find it extremely difficult to orientate themselves in a technological world, where work has become fragmented into thousands of specialisms. Even if their teachers or career masters could explain to them what a particular type of work was about, it would still be very difficult to create a picture of the kind of life one would lead in such a job.

Free choice is in fact very limited, even if there are jobs to be had. A deadly triangle comes into play, it is the triangle of education — jobs — and money.

A certain level of education entitles one to a certain level of job (or university). (The consequence of this is that people learn in order to get better jobs and not because that field of study means a lot to them).

A certain level of job entitles one to a certain level of income. (The consequence of this is that the job is interesting because of the money it pays, not because the work itself is worthwhile doing.)

A certain level of income entitles one to a certain level of education (not universally true, but it certainly helps, and it closes the triangle as a closed system very nicely).

In some European countries employment benefits are paid in accordance with the level of education, because that level would have entitled one to a certain level of job. Many unemployed are studying to pass yet another exam so as to raise their income. So we see that on the one hand there is a confusing complexity to choose from, whilst on the other hand our social structures seriously limit our freedom of movement.

How can we find our way so that we can bring our potential to fruition and meet the challenges we need for our development?

Both men and women may find themselves trapped in work situations in which there seems to be little or no opportunity to give expression to their full human capacities. When we feel caught in a mechanistic or meaningless routine, is there still anything that we can do to free ourselves from it? I believe there is, but it is not an easy path. To free ourselves from an alienated work situation the first step we can take is to arouse an active and *loving interest* within ourselves for everything or every person we have long since taken for granted. It is surprising how many new discoveries or openings for new opportunities can spring from that. After that we can overcome our sense of being caught and powerless by beginning to experience our responsibility towards those who are in some way dependent on us, and a sense of gratitude towards the many people we depend on. I am convinced that in the end the sun of personal responsibility can clear away the mists of meaninglessness.

Work as a Gift

Some years ago I was asked by a director of a large chemical research unit of a multi-national oil company if I would be prepared to talk to some of his young graduates to find out how they experience their relationship to the company.

The unit itself was full of highly talented people, very intelligent with excellent degrees. The younger people were no exception to that. When I met them in groups and individually I was surprised at how well-adapted and career orientated they all seemed to be. They all thought the work was very interesting and the company gave them excellent opportunities.

I told the director that his young graduates all seemed very happy and were conforming well to the company's needs and ways of working. "They are all very 'good' ". He did not like that very much. He wanted

creativity and originality, and that was not going to come from a group of conformists, however intelligent. He asked the personnel director whether he had made any special selection procedures to filter out the difficult "candidates". The answer was "No, the Bolshy ones do not apply — they are not interested in us and our products."

The director realised he now had a serious problem on his hands. This example is one that gives hope. It is an illustration of the reality that more and more young people are not prepared to sell their labour, even at a very high price and even with the opportunity of doing interesting and challenging work, if they believe that the fruit of their labour is not going to be meaningful to other people. They are asking questions about the nature of the contribution that their work is going to make to society. And the answer to that question will determine the quality of effort they are prepared to put into the job.

In a world where so much of the work that is still on offer provides so little opportunity for development, through its one-sidedness or lack of challenge, it requires a lot of courage to reject "interesting and well-paid work" because you do not believe that it will have a positive meaning for other people. The more people will raise this issue, the more producers will have to think about what the real needs of people are. The principle of brotherliness can then gradually acquire its true position as the central principle of economic life.

We Work for One Another

Rudolf Steiner told us in "How can mankind find the Christ again" about the mystery of Christmas, how it leads us to the child and to our own childhood. He describes how the principle of equality can be truly experienced in childhood — afterwards we begin to differentiate and as a result of our previous incarnations we discover our talents and our weaknesses.

Our weaknesses are our real potential for development, there lie the seeds for the future. If we can build a society where co-operation becomes more important than competition, we shall be able to create space for people to work with their weaknesses and thus build new qualities.

Lucifer makes us feel proud and happy about our talents. We see sometimes how people burn up their talents in the first 30 years of their lives and then become quite "ordinary" or begin to endlessly repeat themselves.

But if we experience a talent as a true gift, then we can take responsibility for it, develop it with great devotion, and then offer the fruits to the Christ child. Kahlil Gibran says in "The Prophet": "Work is love made visible". When I think of offering the fruits of my work to the spiritual world, I am reminded of a passage in the Act of Consecration

of Man. It comes in the second part of the four-fold sequence which consists of the Gospel, the Offering, the Transsubstantiation, and the Communion. It indicates most clearly how we can make a gift of our work. When we bring devotion to our worldly tasks, love is born as a creative force for the continuing good of mankind.

WORK AND DESTINY

PETER ROTH

IN the course of the ages, the place and significance of work in the life of Man has changed. Looking only at the West, heavy manual work was mainly done by slaves, while free men were priests, soldiers, artists, or administrators. Before the First World War, and into the decades between the two Wars, the status of domestic servants was still something of a relic of slavery. In recent centuries the question of work, especially after the Industrial Revolution, became increasingly identified with the "Social Question". Democratic parliamentary governments, Labour parties, Trade Unions, Communism and Marxism, all developed in the last 100-150 years. A parallel development in recent centuries was the emergence of natural science, sense-bound thinking, and realistic art — symptoms of the beginning of the "Consciousness Soul".

Within all this, the *human* phenomenon of work has developed. Neither animals nor hierarchical beings have to undergo the experience of work. It is an experience of the Ego on earth, the earthly person; in a biography, the work done by the person concerned plays a very significant part. Of course, it may not be the direct expression of a person's character, because it is often warped by the need for money, by family circumstances and other external influences; but these too are influenced by Karma. And a biography is the purest expression of an ego. The Ego is educated through social experience; for on earth, between birth and death, everything which touches the Ego must touch the social organism within which this Ego exists. Conscious thinking isolates and individualises men; one can think and deliberate and remember only alone. Through speech one can communicate to each other thoughts, memories, and so on. But one has to work because *others* need the fruits of one's work. If we were only thinking and observing beings we would retire into complete isolation and selfishness. If we did nothing but work, we would fade into utterly unselfish automatons. Work is a social activity; the chair I make is sensible only if someone sits on it; the lecture I give must be listened to by some audience. Work done for oneself (growing one's own vegetables, sewing one's own clothing) is not really work. Work must include the I-You relationship, must be what Rudolf Steiner called an association. This relationship is often blurred because it is hidden by featureless intervals of time. *Price* should be an expression of the

associative nature of work. In the dark half of the 19th century work was often looked upon as a virtue in itself; our Victorian ancestors forgot that it is only a virtue if it kindles the I-You connection.

Today the real phenomenon of work is hidden, because it is identified with earning money, whether the work consists in writing a book, or being a tutor, an actor, or a so-called manual worker in a factory or on the land. Our whole environment, including our education and the knowledge we may possess, as well as physical things like food, clothing and furniture, we owe to the work of others. The immense variety and extent of this work is, however, generally forgotten, because it is equated with the earning of money.

This became a serious problem only from the time of the Industrial Revolution. The "Social Question" was really about the true nature of Man; this came to expression through the French Revolution with its battle cry of Liberty, Equality, Fraternity. But the whole problem was simply identified with the tension in the economic part of the social organism, because the spirits engendered by the invention and use of machines wanted to cloud the real nature of Man. The French Revolution had been prepared by Rosicrucian Freemasons, among whom the Count of St. Germain played a leading role. It tried to elevate and clarify the image of the human being, the image of Divine Thought; but it ended in enormous cruelty, fear, and bloodshed. This chaos was then "ordered" and taken over by Napoleon. The French Revolution followed closely upon the Industrial Revolution, which was triggered off by the invention of machinery. Social misery and chaos, the employment of children, and many other evils followed because a very much bigger work force was needed, to whom too little wages were paid. Unexpected profits appeared, and capitalism in its worst form dominated the economy. It seemed that the spirits of the machines were stronger than the original human and social image of the French Revolution. The materialism which spread in the 19th century into science, religion, democracy, and the economy was simply the outcome of the Industrial Revolution.

Being paid for one's work hides the I-You relationship which is inherent in work. It makes the You nebulous and distant. Work, basically so unselfish a thing, which does not in itself distort the fulfilment of Karma, changes into something of which we can say: "I have to do it, otherwise I starve". All sorts of ambitions, problems of career structure, of the level of earnings, and even of laziness, come in. How much work is done, not because of the nature of the work itself, but because of the amount earned by it; and this is very understandable in today's circumstances!

Being paid for one's work is one of the most serious causes of the darkness of our time. It means that our time is permeated by

relationships which are not sufficiently earnest and binding. In a social organism in which no wages are paid there has to be a sense of responsibility, of real human interest and mutual relationship, for each other's work. In general today, if somebody does not work well the employer can tell him to go because he wastes his money. If money and work are separated, some suitable person has to find out *why* a fellow worker's performance is unsatisfactory. There has to be a conversation which touches on his whole situation in life. Ideally, there should be a mood of equality and of freedom from sympathy and antipathy, in such a conversation.

What Rudolf Steiner indicated was that the need to bring order into Karma has a great deal to do with this. In our work, we are surrounded by many people and therefore by a network of Karma. If money cuts through this net, the level on which human equality and freedom from sympathy and antipathy are achieved is seldom reached. Thus earthly chaos spreads into the worlds of the Hierarchies; angels guiding us along the paths of our destiny lose the way. The pattern of work really needed in our time is distorted by advertising, by the internal and external policies of governments, and the salaries of the multitude of people who work as servants of the State.

Through our extremely individualised modern consciousness on the one hand, and through the fulfilment of the needs of others (though in a camouflaged way) in our work on the other hand, a balance comes about between work and thought, a balance which makes the space for freedom possible, though under present day working conditions in a very limited way. Freedom is modern man's most precious gift. Only on the basis of freedom can there develop what will make Man ultimately into a genuinely Christian being, with his place among the Hierarchies: his sense of responsibility. Whatever he does with his hands or with his mind has consequences for others; work is only a particular example of responsibility.

What does freedom really mean? Wherever we go we carry our Karma with us, our "cross"; in our physical constitution, in our weaknesses, in our gifts, in things which have to happen to us in one way or the other. But we are free *where* to go, *how* to meet circumstances, whether or not we shout at a child, whether to choose — Waldorf education, whether to become a teacher if circumstances seem to need a teacher. To feel our freedom as well as our responsibility towards the circumstances which surround us, however adverse — this makes us increasingly aware that our real sense of self depends on these two. It is this "real" self which awakens us to the presence of Christ, as the eye to the light.

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We have wandered a bit through the landscape of work: we looked at the phenomenon of work, and we looked also at what clouds this landscape. Looking at the future, it has to be said: Work and especially so-called vocational work will either be entirely mechanised, with the help of computers, or it will have to be esoterically deepened. *All* professions arising out of individual gifts (doctor or teacher, priest or farmer, producing or reproducing artist, but also cookery and joinery, etc.) will have to accept and adapt themselves to the social needs of our time; but these professions will also have to be deepened. We may try to imagine them as landscapes, each illumined by a spiritual sun-being dwelling within the soul of the creative worker concerned. To this sun-being he can raise himself by spiritual, meditative efforts. This being makes the needs of the consumer (pupil, patient, audience, and so on) much more translucent and relevant in a spiritual and religious sense. Through the sun-like muse he could truly feel himself as *creator*; creation waits to be completed by him. Unless the spirit of invention and discovery, and the delights of new achievements, enter the professions of teaching, medicine, and farming, of scientist and artist, engineer and photographer, and many, many others, all these human activities will be computerised and thus lose the power to become creative.

But Man does not only work; he also thinks and observes. The more automation, the more unemployment, the more "free time"; before, the greater part of the day was devoted to work. And so perhaps the time for adult education has only now fully come. Through the enormous widening of our experience, ideas and potentialities concerning the life of Man and the world, through Spiritual Science, adult education has become more than a voluntary addition to the serious side of life. It will have to become something for which men crave, and without which human life is an incomprehensible appendage on a gigantic world machine. The "Folk High Schools" called into life by Bishop Gruntvig in Denmark, and later in Sweden and Norway, from 1844 onwards, could perhaps now reach their full significance. Adult education must be regarded as a *world* need. The act of knowing must be felt as something without which the world would not be complete. Adult education will only become real when knowledge becomes part of one's earth citizenship. Work has to be complemented by adult education; only this will solve the social question.

A NEW VOCATION: EURYTHMY

GLENDA MONASCH

IN May 1908 in Hamburg, Rudolf Steiner gave a lecture on the beginning of the Gospel of St. John. In the audience was a young woman, Maria Woloschin, who described that as he spoke he took a blossom out of the bouquet that stood on the table, and holding it before him, he spoke of how just as this flower arose from the seed which came before it, and precedes the fruit which in turn gives rise to seed, so was humanity uttered forth from the creative Power. In this seed form Man was mute, himself an utterance, into which then the creative word began to sound. So evolution achieved the blossoming forth of that which was contained within the soul, that which was in the beginning.

After this lecture, he stood before Maria Woloschin and asked, "could you dance that?" She replied that she believed one could dance anything that one felt. "But it was the feeling that was crucial today!" he responded, and expectantly repeated this sentence, but she asked him nothing further.

Four years later the question he was waiting for came from a mother seeking a vocation for her daughter. Out of their discussion Rudolf Steiner expressed the readiness to inaugurate a new art of movement. This was not to be a gymnastic, though the rhythmic movement would strengthen and heal, but rather a movement through which truths could be said "too deep for words". A new art of movement, by appealing to new forms of perception, would awaken in human beings an understanding for these truths. He then described to the mother how in an earlier time human beings had moved in rhythmic dances to the intoning of the priestess. The secret rhythms of nature were perceived by the human being and these were then imitated in the dance in the movements of the limbs. Thereby the soul entered more fully into the human form, and so, too, these rhythmic resounding movements assisted in the development of the organ of speech in Man.

In conclusion Rudolf Steiner told Clara Smits that Lory should begin by walking, strongly stepping the alliterative sounds in poetry — that she be as an ancient bard, lyre on her arm, beside a storm-tossed sea, where storm, cliff, wind and whirl of wave form a magnificent vortex of all elements. Into the strong repetitive beat she must stride, each step a deed, a battle and a victory over the storm. "And then the bard strikes the strings and makes his song one with the song of the storm."

And so in January 1912, Lory's mother took her to Kassel to see Rudolf Steiner. He met them with the somewhat surprising words: "Yes, your little daughter must now learn a great deal, afterwards she must forget it all again." He then proceeded to draw up a plan of study for her which included a study of the human body, the bones, joints, muscles and ligaments; a study of Greek sculpture (the postures of which were to be observed only, not imitated) and Greek dance. To this he added a study of the six geometrical figures relating to the human body by Agrippa von Nettesheim.* These figures show the human body as it reveals the geometric laws of the temple, the human form as the perfect measure. Agrippa accompanies these positions with the following: "Man, the image of God, and the most beautiful and perfect of God's work, is a world in miniature. He has a more harmonious and perfect structure than any other work of creation. In him are all numbers, measures, weights, movements, elements — in short, everything that pertains to his perfection." Twelve years later, when the speech-Eurythmy course was given, the same "forgotten exercise" reappears in the sequence "Ich denke die Rede (I think speech)". Though postures 1 and 2 are interchanged, the sequence is now richly endowed with content, relating the human form to speech.

To all these exercises and studies dealing with the body which houses the human being, he then added speech exercises that she was to speak, closely observing what was taking place in the larynx, whether the movement was accentuated, modulated, sudden, extended or wavelike. Having observed the dynamics of movement within a particular sentence, she was then told to dance them! In conclusion she was told to practice writing with her feet; taking a piece of chalk between her toes, she has to write a word with her right foot and then the mirror of it with her left. This was to develop a right and differentiated relationship to the earth, and to develop fine and intimate movements of the foot.

Out of these preparatory exercises the ground was laid for the development of speech-Eurythmy, the expression of the speaking soul. Rudolf Steiner continued to give Lory Smits and others who joined her, further indications, tasks, and exercises, but now exploring in greater depth the secrets of speech, the qualities of vowel and consonant, grammatical structures, rhythm and rhyme. Through the intensive practice of these young Eurythmists and the tireless efforts of Rudolf Steiner, Eurythmy began to emerge as an art. At first small performances were given to members of the Anthroposophical Society. By 1914, Marie Steiner was enthusiastically involved in the development and direction of Eurythmy as a stage art, along with the redevelopment of the art of speech formation. The first public performance took place on February 24, 1919 in Zurich, Switzerland, and in that same year

* De Occulta Philosophia Libri Tres 1533.

performances followed in other cities in Switzerland, Holland and Germany. Even though Rudolf Steiner constantly pointed out that Eurythmy was only in its very beginnings, he himself expressed surprise at how quickly this new art lifted its head and began to walk, and then run, towards becoming the independent art it potentially is.

Until 1919, the Eurythmy work was concentrated on the elements of speech in movement. Then began the development of tone Eurythmy, the expression of the singing soul. The pedagogical and therapeutic aspects evolved out of the artistic, with the result that Eurythmy was soon included in the Waldorf school curriculum, and following the course in 1921, curative Eurythmy began to grow towards a powerful healing activity.

Finally in 1924, Rudolf Steiner gave the intensive Eurythmy courses (published as "Eurythmy as visible speech", and "Eurythmy as visible music") to an audience of artistic Eurythmists, Eurythmy teachers, therapists and a number of others interested in Eurythmy. Considering the wealth of material, of elements, indications and challenges given in this course, one is awed to realize that he intended to give many more courses and that these are indeed only the very beginnings of an art that like Wednesday's child "has a long way to go".

A baby utters all sounds of all languages. Only in time, through hearing and imitating the sounds of the language spoken by those around him does he begin to speak his mother tongue. So has Eurythmy begun to speak in different languages. How it speaks in the various tongues — in the sculptural forms, in the musical dynamic, in the play of light and dark, is being discovered and developed by Eurythmists all over the world. Eurythmy has indeed been carried far beyond Europe, to Poland, Russia, even as far east as Japan, in the south to Africa, Australia, New Zealand, west to the Americas, and north to Finland and even Iceland.

To begin the work of the Eurythmist one must initially undergo a training. As all tasks need a tool, so the Eurythmist begins by taking hold of the instrument, his very own instrument, himself. As a child raises itself into the upright by tireless activity and enthusiasm, practising again and again until he is at last able to leave the safety of the firm place and venture forth, so the Eurythmist undertakes the remoulding of the human body that it be as an instrument, qualitatively different for the expression of the soul moved by the spirit in space and time.

For as children we stood up, overcoming gravity and awakening to the three-dimensional world of space. Now we must learn to stand up defying the gravity of the prosaic world, and learn to walk and awaken in another dimension that world which is invisible to material vision, a free realm between the directions of up/down, left/right, back/front.

From out of this "non-space" we venture forth, this time even learning to go backwards, which is really going somewhere! And too, no longer do we merely move through space but we learn that we must move the space itself!

Once the child is upright and walking, those forces which were so active in raising him up, are now freed, and these upright forces find their way into speech.

How the child practises, tasting first one sound then another, then a vowel and a consonant together! The Eurythmist follows this birthing of language by listening to the sounds, imitating their movements, gradually attuning the instrument for the speaking of the soul. Before the intellectual capacities of the child are awake, he learns to speak, and we may breathe a sigh of relief to realize that speech finds its way at least once to the innocent. For how difficult it is for the adult to rise above the prosaic in speech. Again, as in the learning to walk, one struggles with the gravity of speech, struggles with the modern arid soul which knows no quickening stream, is embarrassed by the sweetness of language, shy of the poetic, and would rather keep its raincoat on and its hands in its pocket, thank you, than get wet.

The reawakening of the soul to the speaking of the world is a learning of an especially vital kind. Imagine the child who has been in a forest, surrounded by tree and flower, running brook and singing bird. There he named them, again and again mouthing their sounds. Then following the path home he steps out of the dark cool protecting wood into the light of the midday sun, and suddenly, "light" fills his world: his little being, entirely sensing, fills with the concept "light", and all the way home he shouts out to the world "light, light, light". So content fills the word and one begins to venture forth with thought on the wings of speech.

One is here reminded of how Lory Maier-Smits learnt from Rudolf Steiner. "He once gave us a very beautiful explanation of the word: Unterrichten (to teach). Unterrichten means: something is directed, is brought into a right direction, is guided rightly — but below the surface. Children in school are guided, the professor in a university expounds or lectures. Now I was guided like a child. The child was given a task; she had to practise, practise over and over again, and at the same time under the surface faculties were awakened that did not come fully to consciousness for a long while, but gradually became part of one's flesh and blood, if I may so express it. That this 'above or below, this stretching or curving' arose through the interplay between vowel and consonant, was something that had to be actually experienced and done, not only known. It was certainly better done as long as the head could not interfere, and one had only to ask one's heart again and again: 'now what do you really feel here?' This asking one's heart, and letting all

one's knowledge and understanding rise out of its depths was regarded by Rudolf Steiner as a fundamental basis for any artistic work: 'You must let your heart rise up into your head'. This means making a movement over and over again and always listening inwardly, for these movements can tell the practising Eurythmist ever more and more, can reveal ever deeper secrets."

Goethe perceived art to be a revelation of the hidden laws of nature which would remain hidden to the dry modern mind without the artistic activity through which they reveal themselves. In nature Goethe saw the phenomena of metamorphosis, the forming and transforming power at work in each leaf, each petal — each part mirroring the whole plant. In Eurythmy this inner attentiveness is then turned to the human form, to the formative power in Man, and to the whole world of inner activity. So that which is revealed through Eurythmy are the secret and hidden natural laws behind the human being itself, the invisible is made visible.

The child that has learnt to walk and speak and think enters into a playful relationship with the world. He hops, skips, climbs, builds, then dissolves the structure again, all the time working towards that human being he is becoming. The play of the child is the practice of the artist. In practising the elements of Eurythmy we are reaching into the future, bringing a little of the future into the present: "Die Zukunft voraus lebendigen", as Goethe says. Only the human being has the freedom to practise, to choose the process of becoming something other than one is, which for the caterpillar is entirely natural. In Eurythmy we are working with the forces of growth, of becoming, that permeate our daily life. They are hidden, but if we are indeed attentive, through the discipline of practice and artistic discovery, these forces reveal themselves uniting us with the supersensible.

It is here that we arrive at the interweaving of the outer and the inner. For in perfecting one's instrument and acquainting oneself with the elements necessary to do one's work outwardly, one also works inwardly, as the child works on himself in the industry of his play. The inner schooling to maintain attention to the creating dynamic, to conceive the speech, is as fundamental as to have an organ fit for speech. Both are necessary for speaking. Only then does the outer mastery become eloquent with the human warmth and tonality of the soul in whom the spirit is awake.

Awakening the cognition to receive wholeheartedly the language around us is no easy step. But awaken we must, otherwise we lose ourselves in the thrill of the motion or, holding tightly onto our known world and thinking our movement is speaking, we fail to "venture forth".

Implicit in the act of speaking is "the other". For we speak not in the void but with "the other". The responsibility to "the other" in having

learnt this new language is to speak it artistically as a child does simply, working with the first things of life. This I learnt from watching a Eurythmist at work. She was in her sixties, having done Eurythmy all her life, for she had been at a Waldorf school. This highly educated and cultured woman, lively and humorous, was at work with a small handicapped boy. He was unable to speak but together they walked round the room, stepping the rhythm of a poem. When at last they came to the end of their exercise they were standing beside two small carvings on the wall, depicting the child being brought to the doorway of day by the angel, and being received again by him across the threshold of sleep. The boy pointed to these figures and she spoke this poem:

When the children fall asleep
All the stars are waking:
And there comes from far away
Hosts of Angels winging
And they hold all through the night
Children in their keeping. *

The following is then a kind of blessing for Eurythmy, this new vocation:

Eurythmy carries within it endless possibilities of development. It releases the deeper sides of the weightless human being, who becomes free and reveals itself as a divine being. And so we are entitled to hope that Eurythmy will develop further and further, and become an equally justified art as the other arts, which are already recognised. Even if this takes a long time, nevertheless it can again and again evoke interest, which is done here as the first beginning at an attempt towards the formation of such an art. †

* From German Folklore.

† Dornach, 8 July 1923.

THE ACTOR

ALAN POOLMAN

IN spite of the career hazards of the actor, the physical discipline necessary, the mental mobility required and luck needed, many men and women still have the inner impulse, even strong compulsion, to be actors or actresses. If the urge has not come before, it can become strongest at the age of twenty-one.

Where does the impetus to "act" originate?

Fame and fortune? Fame is elusive and fleeting, fortune erratic, so it is more than that.

Dr. Rudolf Steiner has given a mantram for the artist to meditate with, which very much holds good for the art of acting:

Artist!
Your work
is the shadow
of your I
which becomes light-filled
by your Higher "I".

So the work of the actor is the character we pay to go and see in a given play, the shadow of his Ego. It follows that the many different characters that Laurence Olivier interprets, recreates and portrays, Henry V, Oedipus Rex, Richard III, Archie Rice in the Entertainer and hundreds of others, are shadows of or reflections of his Ego.

The actor moves, speaks, gestures with his whole body, mimes, changes face with the aid of facial expression and make-up, the application of which is a preparation ritual, a prelude to performance, as is the climbing into a costume, even if it is a costume in a play set in 1983. Before the actual first performance much work has been done, to reach the threshold of facing an audience.

Preparatory work, in this case in rehearsal, can develop in many different ways, and can vary considerably in the different countries. One, two to six weeks in England, depending on which theatre: The National Theatre has taken months and longer on some productions. The Moscow Art Theatre used to rehearse for two years. In Japan the actor can meditate on his role for four years before going into rehearsal. Some actors enjoy the rehearsal period more than performing before a public.

What is happening in rehearsal?

Here is an example of one way of working which I experienced at The Studio, actors' school in Sydney, Australia, a few years after the last world war.

Alice Crowther, who had studied with Frau Maria Steiner, had become the speech-coach and assistant director to Michael Chekhov after he left the Moscow Art and worked at Dartington Hall and in New York. On leaving Russia Michael Chekhov had become an ardent student of Spiritual Science. It was on her return from New York that Alice Crowther began her acting studio in Sydney; in this city, at this time, it was one of the few places when the actor could act in Shakespeare with any degree of professionalism — although there were others.

One of the productions tackled was "The Winter's Tale".

So, after the roles had been allocated, we began with the first reading — a reading straight through from beginning to end. Always a nervous time, going through a major work for the first time, as a group getting a first glimpse of what others and one's self have as strengths, weaknesses, inadequacies and potentials . . .

Then began the first rehearsal of the first scene, which can hold the germ of the whole play. The examination of the characters in relationship to each other within a developing situation; so that the plotting, the *mise-en-scène*, was not imposed from without to create perhaps interesting groupings, but was found from within the play. The next week only the next scene was rehearsed always searching for the right climax, where the turn of events, change of mood and developments are: then, adding the first scene to the second; until we had rehearsed each scene in each act, all the time adding the now, fully rehearsed scenes to the whole. Therefore from the whole we went to the parts, to return again in full rehearsals to the whole, but with of course, an entirely different insight and new relationship to the play than we had at the first nervous reading. Most of the actors at this time were young and receiving grants from the Government to study our chosen profession — or follow our vocation.

All the great plays, classic or modern, have three main climaxes, one on the physical plane, a more soul and inward change, and a spiritual climax.

One interpretation of the Winter's Tale is, that the physical climax takes place before the play begins, when the unbalanced nature of the King Leontes turns in jealous hatred towards his friend, the young King Polixenes, whom he falsely believes is committing adultery with his wife, Hermione. The spiritual climax, the highest moment in the play comes when this jealous, obstinate and unreasonable character, the man who will never admit that he is in the wrong, when the judgment of the

oracle is unsealed and read out to the full court that his wife is innocent; a scene of sudden contrasts, turmoil and silence; first Leontes blasphemes against the oracle; as quick almost as lightning retribution follows — with the sudden entrance of a servant to announce that the young prince, Mamillius, Leontes' son, is dead. Hermione his queen faints, falls at his feet — and Leontes calls on the highest:—

“Apollo, pardon my great profaneness against thine oracle!”
Act 3 Scene 2.

The whole movement of the play is towards this climax, and the seed found in this climax grows towards the end of the play, is carried to the conclusion, to the more feeling, conscious controlled soul climax in the play, with the great element of surprise and wonder, when as a statue Hermione, whom Leontes thought of as having died, comes to life again before his eyes.

Paulina: “Music; awake her; strike — Tis time; descend; be stone no more; approach; strike all that look upon with marvel. Come; I'll fill your grave up; stir; nay, come away; Bequeath to death your numbness, for from him dear life redeems you.”
Act 5 Scene 3.

In the classical Indian Theatre the advice given to the actors is the following; the small characters in a play shall look to the more important character for their inspiration, these characters shall depend in turn on the main character, but the central role, or hero looks to the gods for his — or her — inspiration. So it is in the Winter's Tale, in the great Greek plays — and in Rudolf Steiner's Mystery dramas.

We see, the actors have first read the play in the initial reading, then the harrowing carefully through the text word and sentence, scene by scene, movement by movement, finding the right thoughts in action and reaction, making point after point, discovering each small climax within each scene, reaching the high points of the play, then with the change suffered, moving towards the final moment. One of the things the actor has to guard against is not to leave gaps or holes in his performance, empty spaces; but by far the most subtle difficulty for the actor is not to fall into “imposition” or impose thoughts or feelings or actions into a character that do not belong to it. One has to give up one's self — to find the role!

This is a part of the working of the active higher Ego creating the “work”. One is discovering how to breathe life into the architectural structure of the play, as well as the *music* or basic tones within it, to create the final, worked, *picture*. In lighting effects the stage to begin with is dark, a black nothing, and into this empty blackness of the stage

lights and colours are shone in to make the scene visible for the audience; so into the unfamiliar content of the play the actor is trying to bring the light of creative understanding into dark places — (dark because one does not at first know the full content) — to bring the scene to the imagination of the audience. If this is not done, then the audiences soon tire of looking at painted sets and coloured lights.

Central to the creative activity of a rehearsal and performance, is the spoken word, the words the actors speak, the actor's voice. All the great actors, from whom we can learn, not necessarily imitate, have distinctive voices. To take Laurence Olivier again, to make a point; he has to use his voice for seven or eight performances of Richard III within a week, night after night, or week after week, if he is not in repertory. He can only do it comfortably and with ease if his voice is as free as possible from the physical body. To be a little technical, if he relies too much on his soft palate his voice would soon tire, although in Shakespeare he has the iambic rhythm to support the tone. It is known that he worked at his speech technique with a teacher to bring his voice forward onto the firm teeth and tongue. When after building up the “imagination” within the role consciously and “intuitively”, then in performance we come to a third quality, when the actor is so “in” role, he can come under “inspiration”; then if it is, say, Richard III, the consonants can lash the back of the stalls, sway, fill and thrill an audience with his presence within the character. This he has done with his voice; quiet inspiration can be just as memorable: but the spoken word can be a two-edged sword, it can liven, waken, reveal to us the content of the moment, or if not used with awareness — the art which conceals art — only speak to the head, or ears, and not to the listening imagination, or the heart. Therefore, one of the compelling factors that prompts a person to become an actor is his innate desire to use his voice — live with the word — which is an Ego activity. Rudolf Steiner has stated that the actor draws on forces from a past life on earth, as distinct from the Eurythmist, who draws on the spiritual forces from between death and rebirth.

The actors in a play work together, form a working group, because each has chosen to do so, out of himself, subjectively, as an individual: but at the same time, objectively, as the objective aim is to “give” a performance. Having worked intensely together the danger moment is always the second performance, when nerves and blood and breath relax for the first time for many weeks and “concert” pitch is lowered.

We can say of one who has chosen to be an actor, that he is in reality three people when he is giving a performance.

The first: he is himself
The second: he is the character he is creating

The third: he is above directing the character as himself.

He is the instrument filled with the content and directing it. As Rudolf Steiner indicated, the actor needs must perform a role fifty times before an audience before he really knows the character.

Artist!
Your work
Is the shadow
of your I,
which becomes light-filled
by your Higher "I".



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WHAT IS A RESEARCH WORKER?

MICHAEL WILSON

"I do not know what I may appear to the world, but to myself I seem to have been only like a boy playing on the seashore and diverting myself in now and then finding a smoother pebble or a prettier shell than ordinary, whilst a great ocean of truth lay all undiscovered before me."

Isaac Newton

At school our chemistry master would read his prepared notes from a loose-leaf book and we would write them down. If we could remember them we could pass our examinations. But he also made us fit up our own experiments so that we could experience the processes for ourselves. With the routine apparatus provided in the school laboratory accurate results were not expected. But I remember one elementary 'reading' of a barometric scale which we had to make and which would be the basis for a whole series of calculations. It needed a little imagination to see where the right starting-point for the observation would have to be. The results were better than the master thought they could be. A thought flashed through my mind: Would it one day be possible to find truths of nature which other people had missed? What a glorious ideal is held out in the picture of Scientific Research!

* * *

Not until thirty years later did the pattern of life offer the opportunity to set foot on this path, but with no academic background and with only the slenderest of material resources. On the other hand a new starting point had been gained in the meantime. A study of Rudolf Steiner's disciplined method of thinking and of Goethe's way of looking and listening had shown that new thoughts could lead to new observations, even on a very modest scale. But where to begin? What to do?

I had always been interested in the manipulation of colour. I was familiar with the early processes of colour photography, I had some experience of the use of coloured lighting on the stage, I had dabbled with water-colour painting. But now I had studied what Goethe had to say, some of which is at variance with the modern scientific way of thinking.

Goethe had laid much stress on the colours produced by the eye itself in answer to strong outer stimulation. We call these reactions 'coloured

after-images'. I had asked myself whether such things can be measured. I was quite aware that sensations in themselves are things which by their very nature cannot be measured directly. At best one can compare one sensation with another. In this case one would have to compare an inwardly-perceived colour with one that has an outer origin that can be measured. But Goethe was not interested in the science of measurement. He described what he saw, but when his explanations did not agree with the more conventional thinking, then even his observations were sometimes declared to be wrong. This was the case with the colours of the after-images, so here was something that ought to be investigated. Could this be done? I would try.

* * *

The first step was clear: buy the brightest possible poster paints and make a series of coloured cards with which to experiment; then, gaze fixedly at one colour, look away at a plain neutral surface, hold the after-image in consciousness and find a card which will match it. The idea is simple, but the two things we are comparing belong to different worlds and are so different in quality that it is sometimes impossible to compare them. A first discovery is this: the more consciously I look at the first colour the less intense is the answering image. But when a colour catches my eye unawares, the after-image is much more brilliant. How can I unintentionally look *fixedly* at something? I must learn to separate my thinking from my looking! This needs practice. Next problem: I must be able to adjust the 'matching colour' to come as nearly as possible to the quality of the fleeting after-image. Simple devices for doing this already exist. But I must also be able to bring the two colours into a contiguous position, otherwise I cannot be sure of the comparison. This can also be done. More designing, more constructing. Changes of daylight upset the matching, so overhead north light has to be arranged. Now it begins to look as if the aims might be within reach. An obvious question arises: If a red paper produces a green after-image, does a green paper (which matches the after-image) produce a red after-image which matches the original red paper? This is a double experiment which can go wrong both ways. Sometimes it looks as if the pairs of colours are reversible, at other times not. Is the method wrong, or is my seeing wrong? I know that my seeing of colour changes if I have been looking at another colour. I can control this. But now I find that if I go on making the same observation a number of times, my sense of colour 'drifts' the more I repeat it. So I have to devise a strict routine to prevent this. But when I reverse the experiment, the after-image does not come back to the colour I started from. This does not make sense because if the after-image were not a true opposite then things would change their colour while I look at them! For a long time I think it is my

looking that is at fault. I try all kinds of methods and variations. I invent new techniques which I have not heard of before. If only I could say that my idea is right and my observing wrong, then there would be a very simple answer to the whole piece of research. But I remember Rudolf Steiner's *philosophy of freedom* and realise that I am indulging in wishful thinking. Nevertheless I try new methods of making the observations more accurate, and often think I have got the answer. But every time I think this then something else shows that it is plainly wrong.

* * *

An eminent scientist spoke about the 'sweetness' of new and effective ideas. This is a very real element in the life of research. When success seems to be in sight then the pulling power of that future moment is immense. Those who have not experienced it have no idea how strongly it works. The temptation to 'amend' one's results is very great. The idea that emotions play no part in science is nonsense!

* * *

One day I realise that this disturbing feature is trying to tell me something. I try to think more clearly. Perhaps the very technique I am using to make the matching more precise is itself introducing the factor that is upsetting the symmetry of the results. Perhaps the experiment itself is asking the wrong question. I must start on a different line of thought and design a different set of experiments in order to find the factor which was interfering with my first results.

For this I must find better colours. I must read what other workers have done in the past. I go to the reference library. I study what was done 50 years ago, 100 years ago. I consult publishers, I consult paint-makers, I visit the dyestuffs manufacturers. They are helpful and I get what I ask for. But to make the next set of 120 accurately graded colour cards suitable for comparison and measurement is a work of six months — trial and error, observation and calculation, and then a long stretch of routine operations. I get other observers to check the results. Do they see the same things? Finally I use the new information to correct the results of the previous year. When I have done this it looks as if the goal is in sight. But I have found out important things which are not the ones I was looking for. This is what my errors were trying to tell me a year earlier. Now I can put the whole piece of research together. It tells me not only that the after-images are true opposites in themselves but that the eye itself gives me deeper and truer information about the

behaviour and the balance of colour than the methods of the physicist which have been accepted hitherto.

* * *

In the meantime I have joined a scientific society specialising in colour. I have met some important people. I will show them my work. I write it up carefully and send it to a professor who I know is interested in new things from students. He is kind and polite, but is only interested in how I made my bits of coloured paper. The main discoveries he never noticed.

I sent it to another one, still better known. The reply was not encouraging. I was wasting my time on something that was impossible anyhow, and besides, who was I to expect him to spend time on amateur work like this? After some months I plucked up courage and sent it to a third expert. This time not even an acknowledgment. I waited. Half a year. Nothing. Was it all in vain? A colleague joined me and we spent the time devising other demonstrations for teaching and lecturing purposes. Four years had now gone by. Then one day a letter from the third expert, who was now an officer of the society I had joined: "Sorry I have kept you waiting for eight months. I have just looked at your work. It is most interesting. I have told the secretary of our society to ask you to present it next season at one of our science meetings in London."

At last! But with this came the broad hint that I must study the modern language of colour measurement so that I can describe my work in terms that will be understood. I must accept the challenge.

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The modern colour-map which makes it possible to calculate mixtures of colours and how they will look under different kinds of illumination is a lop-sided triangular affair based on the idea that the eye sees colour in terms of three primary sensations. This idea was first put forward in 1802 by the famous Thomas Young. But modern calculation shows that these primary sensations must be purer than any colours that can actually be seen. Consequently this colour-map is a piece of rather abstract geometry, and to use it involves a lot of calculation. This had to be learnt, and it was a rather cumbrous process. (Today it is all done instantaneously by computer).

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But now, how to present our work to a trained scientific audience? Most research is presented in terms of graphs and figures. But that kind of presentation would be quite unconvincing unless the actual visual evidence could be shown. So we had to devise a method of projecting

the colours and getting the audience to make their own experiment! We explained to the audience what they had to do. At the first attempt nothing happened. We tried again. Then they discovered how to make their own after-images and compare them with a fixed colour projected on the screen. To their astonishment the after-image which they themselves had produced was an exact match for the colour projected on the screen. They were so pleased at this that they spontaneously applauded themselves! They had never tried the experiment before. The officers of the society now took some notice. The work must be offered for publication in America in the most important of all journals in English language. But new standards would have to be met.

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In the course of preparing diagrams to show the results of our measurements an interesting feature had emerged. In order to correct our first results we had had to measure the way colours *change* when they are mixed with white. But when we had drawn the diagram for this we noticed that by reading the drawing differently we could trace the chain of colours which did *not* change (e.g. become redder or greener) as they got paler. This was a by-product which was quite distinct from what we had been looking for. We found that it was something that had been mapped by a well-known team of workers in America ten years previously, but by a very different method involving the judgments of many different observers. Our own diagram was remarkably similar. In research of this kind it is very encouraging when one arrives *accidentally* at information which others have been looking for *intentionally*. We knew that the thoughts that go *into* an experiment largely determine the kind of thoughts that come *out* of it. But here was a quantitative diagram telling us something significant that we had *not* been looking for but which today is considered to be of primary importance.

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The referees for the American journal wrote back that they would accept the research for publication. But the conditions were that all previous work on this subject must be mentioned. They gave us a list of over 30 articles and books going back 150 years that must be studied. Moreover the text and the drawings must all be produced to the standards of the American Physical Society. No wishful thinking, no allowance for good intentions, no artistic licence here. Just weeks in the Reading Room of the British Museum distilling the essence of work in three languages.

When I saw with what diffidence the great minds of the past had approached the same questions as mine and how carefully they had expressed themselves I felt severely chastened. But now there was no turning back. We had gate-crashed into a professional world where clarity, honesty and modesty are the order of the day. All our samples must be measured again in a professionally-equipped laboratory and Messrs ICI Dyestuffs Division were kind enough to do this for us. To present our work in the required form was the work of many more months. This discipline was the schooling that I had missed thirty years earlier. It now came as iron necessity. Now I understood why the expert cannot spend time with the novice until the novice has learned the language of the expert. Now I saw how the wish to prove the rightness of one's conjecture can lead to fatal pitfalls. Scrupulous honesty in one's thinking together with the courage to know one's self with all its weaknesses is a basic requirement for any worker in scientific research. From meeting scientists who have achieved wide recognition in their own spheres I had learned that workers who put forward an idea with any motive other than the search for inherent truth are instinctively mistrusted. If Newton felt that he had done no more than find a smoother pebble or a prettier shell while the great ocean of truth lay undiscovered before him, then our seven years of work was no more than a grain of sand on the beach.

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At first it seemed that little notice was taken of our published work, but the following year we were invited to demonstrate Goethe's ideas on colour in a rather more general way. Once more a professional audience was taken by surprise at some simple experiments which had not been done before because no one had happened to think that way. A year later this had to be repeated before a public audience at the Annual Physics Exhibition in London, with subsequent publication.

Now I saw a new pitfall, not very far away. With the development of experimental techniques it is easy for a serious presentation to become a piece of showmanship, a performance. Here a very thin dividing line has to be observed. On the one hand a scientific fact carelessly or clumsily presented carries little weight. A British audience is usually polite but has little respect for a 'fumble'. On the other hand, if there is the slightest suspicion that showmanship is obscuring truth, then confidence is lost which may take years to restore.

We saw this happening in the case of an American worker where the publicity attached to his brilliant demonstrations went far beyond what we felt to be scientific propriety. It was clear that this work was related to the phenomenon of the coloured shadows which had so interested Goethe, and because we had worked extensively in this field we were

invited to examine and report on the claims of this much publicised piece of work. Here was a concrete task made necessary by the host of enquiries from science teachers and members of the public. We accepted the challenge. The work consisted largely of technical photography. Many devices had to be tried, each thought must be tested and each step substantiated. In the end it was Goethe's concept of darkness that gave us the clue to our investigation. The result of our findings was a series of lectures and articles at university and professional level. For a time we were in the limelight. That was more than twenty years ago and in the meantime that particular issue has somewhat faded from men's minds.

But for me something much more important had happened. Out of the prolonged experimental work involved and the many discussions with my colleague new thoughts would suddenly present themselves — an experience well known to all those engaged in creative work — and as these thoughts matured they fell completely into line with some of the most profound ideas which Rudolf Steiner has given us concerning the evolution of human consciousness from the past to the future. These are concerned with the activities of light and darkness. What can be observed in the visual realm is seen to be representative of a much more universal relationship: that of the light of living wisdom and the shadows of dead facts. The scientist may say that this is no longer science, but the truth is that the world of earthly things has lessons to teach us which cannot be learned elsewhere.

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Once again other work had to take priority, but there is evidence that scientific thought is changing and here and there we see little shoots appearing, some of which may have come from seeds which we tried to sow thirty years ago. New thinking is a tender plant and must be allowed to grow before it can bear the strain of commercial and academic pressures. Habits of thought, both in Nature and in Man, are the stuff of which the etheric world is woven, but this weaving proceeds at its own slow pace. Rudolf Steiner planted many seeds. We try to tend them and keep them free from weeds. But the harvest is still a long way off. Will we be there — 'still' — or 'again' — to gather it when the time comes?

A DUSTMAN SPEAKS

GREG RICHEY

WHAT has man done with his unusable, unwanted household items and kitchen refuse down through the ages? A certain amount of mild interest may flicker through one who asks this, but it is hardly a question that really fires the imagination, or calls forth within the soul deep longings to know. But let us look briefly at it anyway.

Think of the poor caveman who, after a hard day of battling sabre-toothed tigers and such, has just stretched out on his bear skin, after his evening meal, to doze happily until bedtime. Suddenly he is rudely roused by the woman of the cave who has just finished clearing up after their meal of roast mammoth. He must now get up from his only comfort in life and madly rake the pile of bones a little deeper into the cave to make room for the next week's meals. Thus began a source of matrimonial contention that has persisted to this very day, and all centred around doing something with the garbage.

Another item that may shed light on this knotty problem of Ancient Man and his rubbish reveals itself in the archaeological digs of ancient villages. Have you ever wondered why, by and large, the vast majority of the specimens of pottery unearthed in these digs is broken? Without a doubt it can be for one reason only: Ancient Man living then left behind the broken pots, the good ones he took with him when he vacated the no longer needed village.

So it seems that for ages on end Man has lived with his trash, more or less, close around him, raked a little deeper in the cave or thrown on the back side of the house; until that fine day when some ingenious fellow discovered the perfect solution — the River Thames. What great city of the past could have survived without a major river flowing through the middle of it for sewage treatment and garbage disposal?

The advent of the backyard burning barrel was the next major step forward and allowed for urbanisation beyond toting distance to the river. Then, some time in the early 1960s an increased awareness developed (though the beginnings of it surfaced much earlier) that polluting the rivers and polluting the air from burning plastics and other unmentionables was not a desirable thing to do. Laws were passed, then enforced, and slowly the refuse collection industry emerged and grew into the multi-billion dollar business worldwide that it is today. Government intervention was unavoidable and necessary due to the unsafe and unhealthy disposal practices in the past. The sheer increase in the

volume of rubbish in a throwaway society like the '60s and '70s brought with it other problems such as over-full landfills and nowhere to put the rubbish. This brought a new awareness of recycling of glass, metals, and paper, and the new development of resource recovery plants and waste-to-energy plants where all recyclable materials are separated and what is left is burned to produce steam-generated electricity with special smoke stacks to prevent air pollution. Though the modern problem of refuse disposal is far from solved, especially with hazardous waste and chemicals, great improvements have been made over the time when Man simply raked the bones a little deeper into his cave.

It was in 1978 that I found myself in the midst of all this, buying a truck and the right to collect the trash from nearly 1,000 residences. I spent the next four years finding out what the inside bottom of a dustbin looks like. In writing this article, though, I am drawing not only on my short four years of direct experience. My father, brother, two uncles, two cousins, and several other more distantly related relatives are all in the refuse collection business. One might say that trash runs in our family.

I was the owner of the business; my wife was the secretary-bookkeeper. I was also the mechanic, personnel director, route foreman, purchasing agent, salesman, and complaint department. In short, I had one person hired to help me actually pick up the route, and my wife and I did all the rest. Later, when my father, brother, and I combined our businesses and expanded, we had employees do more of the work and we mainly managed the business. During these years I learned thoroughly every phase of the business from the bottom to the top.

The question now arises: What does it mean to people to have this service of refuse collection performed for them?

A realisation one comes to very quickly about the job of refuse collection is that it is unquestionably a vital service for modern life in a city of any size; and a necessary and much appreciated service in the more suburban areas. It is generally not needed or not available in rural areas, at least not on the same level. Anyone who has suffered through a refuse collection strike, as New York City did a few years ago, will know what a horrendously awful mess it can be with piles of stinking garbage, rats, windblown papers, and streets literally blocked with rubbish.

People generally appreciate this service much more than they realise. Every household, especially families, know how every few weeks, regardless of efforts in between, the whole house seems to be bulging with newspapers, unwanted magazines, junk mail, full waste baskets in the bathroom and bedrooms, heaping garbage pail under the kitchen sink, etc.; and what a good feeling it is to go through the whole house cleaning and collecting all the trash and throwing it in and around the dustbin outside. All this can clarify the mind, rejuvenate the will, bring

peace to one's feelings, and a more positive outlook towards life. The job of refuse collection is the final and necessary part of this process.

Now, what does this job mean to the people who perform it? What happens within one who is doing this job? Who is this lowly dustman?

This brings up the interesting law of inverse proportion: The more essential a job is, the more likely it is to be held in low esteem in the eyes of the public. Take the example of a hospital; all the doctors can virtually disappear from the hospital for days on end and no one really seems to notice; but let all the nurses disappear for even one hour and the resulting chaos would be catastrophic; yet who is held in higher esteem? It is the same with the dustman. The popular image of the dustman is that he stands on the part of the social ladder that is stuck in the mud; yet he smiles broadest when he sees that the trash of the rich and famous looks remarkably similar to the trash across town of those living on the dole. Trash is the great democratizer; it annihilates any belief in a class society.

The job itself is hard physical work that requires very little skill and almost no training, yet only a very small percentage of the people at large are really capable of adequately performing the job on a regular long term basis. The reasons for this are many; let us look at a few.

It would be hard to find a job that has more direct involvement in people's daily lives. One learns the customer's likes and dislikes, their idiosyncrasies, how they treat their children (they treat the dustman the same way), what they had for dinner, how much they drink, what pyjamas they wear to bed (we start early in the morning and they invariably bring out that one last bag in their pyjamas or nightgown), how they pay or don't pay their bills, who is staying in the house (if the husband is away the trash stays the same, if the wife is away and the husband still at home, the volume of trash drops to almost nothing until the wife returns), and countless other details that maybe even their closest friends and neighbours don't know. This is more knowledge of other people than most of us want to know.

Another aspect of refuse collection that can make the job difficult is that, though it requires almost no skill, it does require good common-sense. It is surprising how quickly the revelation comes of who has it and who doesn't have it when a group of people leave the shop in the morning to go pick up the trash of several hundred houses. We found it takes at least ten people to find one with any commonsense at all.

But by far the hardest obstacle to overcome is the awareness that there is no end to the job. There is an unceasing flow of trash coming from the houses that can vary in volume with the season, weather, and other factors, but can under almost no circumstances be stopped. No matter how hard one works today, there will always be trash tomorrow.

This is a thought that can take hold of one and drive one into utter despair and hopelessness in just a few short months. A career in refuse collection can start to stretch out before one's vision like an eternity in purgatory.

This realisation of the nature of trash hauling would be completely unbearable if it were not balanced by this fact: Each day there is a particular route to pick up and that is the task for that day; when it is completed the day's work is over. There is no briefcase to take home from the office, no inward moral conflicts over the need for the job, no lingering confusion or guilt over what you did or why you did it. Each day there is a clear attainable goal that brings a wonderful sense of release and accomplishment when that goal is reached. It would be hard to find a happier person than a dustman who has just finished his work. Is all life not like these things? It stretches into the future in an unending flow, yet, all that can be done is one day's tasks at a time and nothing more.

Refuse collection is work at its lowest common denominator. One comes face to face with one's attitudes towards life, other people, fellow employees, and work itself, in a very direct way, unmuddled by skill, education, social standing, advanced technology, and machinery and the dehumanising forces that come with these. One gains a clear idea of what can be achieved by working every day towards a clearly defined goal and how little can be achieved without this. Any job that one may do afterwards can only be done better, more efficiently, with more understanding for other people, and more understanding of one's self because one was once a dustman.

TINKER, TAILOR, BANKER, TEACHER

WILLIAM FORWARD

AS an unexpected break from selling financial services to multinational corporations in Europe, I was recently asked by the Personnel Officer of our Bank to help interview candidates for the Management Trainee Scheme. On the appointed day, I found myself sitting in an interview room, sparsely furnished, a glass of water on the table, in the same hotel in the university city where exactly 11 years before I had appeared on the other side of the table as an undergraduate hopeful facing the smartly-dressed professionals, the men who had got where they wanted and were looking for those needed to keep them there.

Questioning the students on their motives and describing to them the tasks and challenges they faced, I wondered how they might react if I told them that after 11 years in business I was myself interviewing for a new job, as a language teacher in a Waldorf school.

The ground for this situation was prepared in the work experience I was able to gather during the course of my own further education. The nine months between school and University I spent in Germany where, to finance my stay (the purpose of which was to deepen my knowledge of German prior to doing a degree course in German and French), I was taken on as an apprentice in a company in Stuttgart specialising in the installation of gas, water and electricity supplies. Over the period I found myself installing drainage piping in a building site, laying a copper roof, installing a compressed air system at Daimler-Benz, delivering new refrigerators house-to-house, and assisting with product development in the Marketing Department. Needless to say, in all but the last activity, it was the chief responsibility of the apprentice to ensure a steady supply of beer to the establishment. The work itself, though unfamiliar, held many 'longueurs' for one in my position and the main interest and enduring impressions were provided by the other workers — the carefree Spaniard singing on the building site, the 30 year-old German foreman, resentful of war-guilt, the cynical old van-driver who nevertheless somehow came alive when explaining to the housewife how to get the factory smell out of her new fridge with a warm solution of vinegar.

Two years later, as part of the University course, I spent a year in Rennes, Brittany, teaching spoken English to 800 children at a Roman Catholic private school. The object again was to earn my keep while

learning the language. As a work-situation it could scarcely have been more different from the Stuttgart experience: both the ordering and the content of the work had to be provided by me and in such a way as to meet the requirements of each class. Surprisingly, what had seemed child's play conceptually turned out to be immensely challenging. I remember wondering at a new experience of tiredness: after a day's teaching I would go to my room, sit down, and fall instantly to sleep. Yet it was not the sort of tiredness which might lead to reluctance to do it all again. On the contrary, with returning strength came the determination to find new ways to arouse interest in speaking English, to get that sullen adolescent in the corner to say "Good morning. How are you?"

I left the school with the feeling I had found something I could enjoy doing, but also with the strong feeling that to go directly into teaching would be to somehow short-circuit — there seemed to me something unreal about never leaving the school environment.

The first year at University brought with it my first real meeting with politics. In 1968 one could be forgiven for thinking that a student's first concern should be political activity with lectures and essays being fitted in between demonstrations and heated meetings. With the students at the forefront of major upheavals in Prague and Paris there was no lack of ferment at other seats of learning. Whilst I could be moved by the enthusiasm of fellow students demonstrating and pleading the cause of righting numerous injustices, somehow the slogans, the black and white world-view, the mainly destructive measures proposed, left me with the feeling "This cannot be real". At about that time I started attending a study group in London on Rudolf Steiner's three-fold commonwealth.

Here was a view of society that had a foundation in reality, that stood the test of common sense, that did not rely upon the triumph of one class over another. Yet strangely it seemed relatively little had been done with it beyond study and the writing of ancillary literature, at least as far as the U.K. was concerned. Part of the problem seemed to be that few people principally active in the economic life had worked with these ideas and those people who had, ran the risk of appearing amateurish or dilettante.

When I came to the time of interviewing and decision-making in the last year of the University course, natural curiosity, the desire to discover whether I had an aptitude for business, and the urge to find a use for the language skills I had developed were reinforced by the feeling that the three-fold social order would need allies who knew about some of the workings of the economy at first hand. Vague motives perhaps, but lasting ones in retrospect and surprisingly so, since I had as yet had no real experience of the ethos of business.

Commerce seemed the most promising avenue and after interviews with banks (including one from which I emerged saying "That's one thing I'll never do"), and several large international trading houses, I accepted an offer from a steel trading company based in Hamburg but with a large U.K. operation. Commercial traineeship brought one quickly into contact with the various elements of trade through profit calculations on individual transactions recording cost, insurance, freight, commissions and profit to arrive at the sales price; filing and record keeping with the basic tools of office work — memos, letters, and telexes, and an introduction to the bizarre language of cables; invoicing and the control of receivables. Then gradually one gained access to the trading activities of buying and selling the goods and chartering the vessels or booking the hauliers to carry them, but also the procuring and disposition of the resultant flow of funds. Also, and more importantly, with the dynamics of office life — the tensions caused by the hierarchical structure, the release in the humorous irreverence of those who had little to lose (often secretaries whose tasks permitted them to "see through" their bosses). Veritable dramas unfolded in the rivalry between one manager and another, with light relief in the sub-plots developed by those in their train. At the end of the two year training period I went to Hamburg to work in a department dealing with German-American business.

A combination of the slump in the steel business due to the trebling of oil prices, my unfamiliarity with the formality of German office life, and turbulent extra-curricular interests in the shape of my new wife led to rapid disillusionment (mutual, I am sure), and employer and employee parted company after only three months. Determined to stay in Germany and confident the next job was around the corner, I registered as unemployed, only to find that for technical reasons this status would not be recognised for months. Social security was the alternative and taking my place in the queue with the Greeks, Turks, and Yugoslavs in the same boat resulted in the beginnings of an awakening process.

Without the constraint of commitments, family, mortgage or otherwise, and friends willing to provide accommodation, unemployment was initially an interesting experience and common enough among my peers to be far from undignified. Subconsciously perhaps employment was viewed as a commodity to which one was more or less entitled (according to qualifications) with the only problem being that one had no appetite for what was on the shelf. The alternative was to make one's own and not everyone can do that. Rapidly this view was qualified by the stigma attached to unemployment by everyone else. To admit to being unemployed produced the same inward cringing in the person one was talking to as to admit to leprosy. The need to be doing something worthwhile, something which made use of one's

personality and skills, but above all something which was of visible or genuinely perceived benefit to others was supplemented by the need to be seen to be in gainful employment; sooner rather than later, under these pressures, the gradual awakening was to the needs expressed in the market. I would take a job where there was one to be done.

The question was posed anew. Business or teaching? The failure to find motivation in a conventional business setting led me to try to combine inner interest with outer activity and seek employment in an anthroposophical institution. I tried a Waldorf school and looked for an economic concern working with the ideas of the three-fold social order, but after several months it was an English confirming house in Hamburg, working for a Norwegian speaker to market their services in Norway which matched my need for a job, with its need for my skills.

A re-training was needed, but the office was small (45-50) and I soon got round the departments through invoicing, credit control, cash management, to marketing. In the spring of 1976 I went on my first marketing trip — a week in and around Oslo — to learn from a colleague the essentials of conducting a business discussion and to meet the clients.

It was my good fortune that the marketing director with whom I travelled was also a very talented director of plays in his spare time, and was thus a master of one aspect of the business discussion, namely making the thoroughly rehearsed sound spontaneous and lively. The seller must first know his own products, their availability and price, and also as much as possible about the institution he represents. Then he must have sufficient knowledge of their relative merits in the market to be able to sell them with conviction. Likewise before ever the meeting takes place, he should know the same about the buyer in order to be sure (a) that there is a reasonable chance of him wanting your product, and (b) that if so, and it comes to a transaction, you'll be happy to have him as a client. This is particularly true of financial services where relationships are wont to become long-term, especially when things go wrong.

The results of this research in hand, the so-called personal chemistry comes into play. Both are essential for a successful meeting since however much you know about the companies and the market, and however good your product, if the buyer doesn't like you or finds you off-putting, he won't deal. Conversely, however charming you are and however pleasant the meeting, at the end of the day the buyer must feel he knows what he is getting and at what price. The personal chemistry itself is as infinitely varied as the people participating. Some will enjoy talking about the weather, sport, politics, their pet economic theory, anything but the point of the meeting, until the closing seconds when it will be referred to almost casually. Others will get straight to the point

and thrash out every detail mercilessly, getting the whole thing over in 20 minutes. Some will be apologetic, claiming that a welter of Board resolutions and awkward circumstances prevent their dealing with you. Others succumb at an early stage in the meeting to the delightful sound of their own voices and can, if not checked, end up ordering your taxi to the next appointment without having any idea why you came. As an actor develops a sense for his audience, the marketing man has to be able to assess the character of his counterpart quickly and adapt his approach accordingly.

The beginning was also the end, because shortly afterwards it became clear that the company would be retrenching and concentrating on core business. Frustration led to job hunting in the columns of the Financial Times but also to a plan with close friends to establish a community for adult handicapped people near Hamburg. My wife was to have led a sewing workshop and I to have been a teacher at the Hamburg Waldorf school.

At the end of a year two critical events took place: we became aware that a child was on its way to us, and at the same time a job appeared in the F.T. which seemed made for me. Working as Area Manager for Scandinavia with a consortium bank (i.e. one owned jointly by two or more other banks) in London was challenging and offered the possibility of meeting two of our needs which then were becoming acute: A Waldorf education for the two older children, then 9 and 7, and adequate housing for our family.

So, five years after walking out of an interview saying to myself "I'll never work in a bank", I found myself taking a responsible position in just such an institution. This was also the first time that in the process of taking a job and carrying it out the personality of my immediate superior played a deciding role. First in removing by his confidence any lingering doubts as to my ability to do the job, but also in setting an example in the positive manner in which he tackled problems, ranging from minor daily bureaucratic hitches to major personnel issues or the 'politically' sensitive tangles with shareholder banks on participations in deals. It was a revelation to find what can often seem a cold and calculating profession suffused with warmth of personality. There followed a period of active marketing in Norway, Sweden, Denmark and Finland, calling on banks, the State Agencies, industrial companies and agricultural co-operatives. The stimulus of the working environment, getting to know the basics of banking, the market and the customers, to say nothing of the intrigues and battles rife within the bank, was matched by the challenge of finding an ordered and harmonious family life. There was little time to reflect. Nevertheless even in the moments of greatest satisfaction, the feeling never left me

that my calling was elsewhere. The experience, skills and knowledge gained from banking were valuable in themselves, but could also be deployed gainfully in the classroom as a Waldorf teacher. My travels after two years began to take me to Germany as well as Scandinavia and I was able to follow the development of the community we had helped to plan in Hamburg. Miraculously it had got started in the same year we went to England, two years ahead of schedule.

The intention expressed when we left Hamburg, that one day we would go back and take up the teaching and community work, grew stronger; perhaps as a kind of safety valve in the stress of the city work, perhaps as a kind of light at the end of the tunnel, perhaps also as a genuine goal, a sense-giving aim informing the daily tasks, many of which seemed badly in need of sense.

A creature of the early '70s, the bank operated primarily in the Euro-currency market in which money, like a commodity, was bought and sold in a manner completely abstract from underlying trade relationships at any one time. Even the currencies themselves had become abstracted from their country of origin, hence the term Euro-Dollar, deriving from the time in the early '50s when the Russians and Chinese kept their dollars outside the U.S. in Paris and London for fear of interference by the U.S. authorities. With oil and many other real commodities being priced in dollars the market grew and now the volume of dollars held and traded outside the U.S. is measured in hundreds of billions. The concept spread to other currencies to the extent that we now even have 'Euro-Bolivars'. Contrary to the domestic currencies, the Euro-currencies are by definition not directly subject to the control of any single central bank and the potential advantages in terms of manoeuvrability resulting from this fact led to the market growing rapidly. In the end it was not only money being bought and sold, it was loans being traded in increasing volumes by means of so-called syndicated lending, where several banks contribute to a loan arranged by one, or a small group jointly. It was a necessary consequence that banks increasingly became involved in loans where they had no real "feel" or knowledge of the borrower, or indeed the purpose for which the funds were to be used. Some of the consequences can be seen today with large scale rescheduling of debt in Latin America and the Comecon countries, and huge write-offs.

Institutionalised senselessness could be seen in big loans to finance the purchase by countries still at the level of subsistence farming and village life, of high technology steelworks with a capacity many times that country's actual needs, but employing only a handful of technicians. Also, and perhaps even more personally affecting, one often had to face the problem that however prudently one had put together a loan to a company and however soundly one had assessed in conventional terms

the borrower's viability, the funds could end up financing the devastation of huge tracts of forest in Finland, the enslavement of animals by industrial farming techniques, or the sale of weapons to the Middle East.

By definition, wholesale banking involved dealing in large sums of money which in turn either went into the pot of deficit spending by developing countries or towards large-scale projects which as often as not were inflated to a harmful degree by the profit motive or that of political prestige.

The growth of this market could almost be described as cancerous, since the pressure to lend and make a profit broke through the normal constraints differentiating one risk from another, or relating the size of a given industrial project to its economic environment.

The absence of any organic ordering of the flow of money allowing, for instance, old money to flow out of the system in a healthy way as new money came into being through trade, could only lead to inflation on the one hand and massive write-offs in failed projects and the collapse of companies which had long since lost their connection with economic realities on the other.

Having said that, at the microcosmic level of one employee of one bank it was all one could do to run as hard as one could and remain in the same place.

For me it became only a question of the appropriate time, though this proved to be not a simple question since after Thomas' arrival in the first year of our time in England, 1977, we had three more children.

In 1981 a development that had been taking place in the bank came to a head. The shareholder banks had developed sufficiently their own international commercial banking activities and the main shareholder had even announced its intention of opening a branch in London. Others would follow. The function of the consortium bank as a loan asset producer was becoming obsolete. A new *raison d'être* had to be found. The bank was to become the Merchant Bank to the group, specialising in mergers and acquisitions, Bond issues and fee-remunerated advisory work, primarily within the agri-business sector. The accent was to be less on account management and more on one-off deals requiring a high level of financial expertise. Coincidentally, I was being head-hunted at an American bank looking for a German-speaker to market Germany and Switzerland, with a view to developing its business relationships with multi-national corporations in central Europe. Here was a bank with a wide range of services available through its own offices worldwide, and forming part of an even larger international group of banks which needed someone with linguistic and marketing skills to bring these to its target customers and them to it. There existed, as it were, a potential difference between the two banks,

the one in which my skills had become less relevant and the other in which they were much needed. The decision to move was clear cut. In retrospect, the active consideration of a change of employer would have provided a good opportunity to reconsider a change of career. At the time, whilst the thought of changing career was present, it seemed a remoter prospect in the sense of the preparation involved.

Seemed was the operative word. No sooner had I accepted the new job at my current employers than word came from Hamburg that a vacancy for English and French teaching had occurred for September 1982 and that in view of the rarity of such occurrences this would be the moment to apply.

I did, and after only four months in my new job was in a position where I was seriously thinking of resigning. What held me back was that my colleague handling Scandinavia had left two months before and that the department head had suddenly announced his intention to leave that summer to become a Jesuit priest. I had discussed my intentions with the Division Head in New York and after due consideration of the damage that would result to the London portfolio in general and my customer base in particular if I left that year, I agreed to stay until the summer of 1983.

In the autumn of 1982 I started on a part-time teachers' training course for prospective Waldorf teachers by way of preparation for the change. In the months that followed the decision had to be taken as to whether or not to accept the job as Language teacher at one of the leading Waldorf schools in Germany for Michaelmas 1983. The prospect was highly attractive, as was the implicit opportunity to link up again with our friends from Hamburg who by now had brought about a thriving community for handicapped or maladjusted adults just outside the city, with associated farming and market garden activities. In view of the move that would have been involved with the interruption of schooling at critical ages for the older children and new language and environment for the younger ones, together with the fact that our sixth child was expected in January and would at the time of the move be only half a year old, it was this time more of a family decision than a career decision. We had been encouraged to think that if Waldorf teaching it was to be, then Waldorf teachers were also required closer to home, and so regretfully I declined.

What will be the next step? The course continues and is introducing a new source of light into the process of finding the way forward; firstly by putting the banking work of each day into a different perspective, simply by virtue of making it no longer the overwhelmingly dominant activity and source of impressions, and secondly by making the aim of becoming a Waldorf teacher more than a dream or pious hope: a creative and free activity.

Judging by the previous steps, the next one is likely to have a certain economic obviousness in terms of matching up our needs with those of the employer, a certain spiritual mysteriousness in terms of the working of destiny in the individuals party to the agreement, and between the two a sense of the rightness of that step at that time for these people.

A DOCTOR'S APPROACH

JENNY JOSEPHSON

Working again in allopathic medicine, after spending some years in anthroposophical medicine, gives a good opportunity for a re-evaluation of one's work. Something that has particularly concerned me is to try and find the fundamental differences between the two; or rather, what is it in anthroposophical medicine that leads beyond the conventional approach. After all, anthroposophical medicine embraces allopathic medicine and leads further.

"There is no question of opposition to the medicine that works with the recognised scientific methods of today. The latter, in its principles, is fully recognised by us; . . . On the other hand to all that can be known about the human being with the methods that are recognised today, we add a further knowledge, whose discoveries are made by different methods. And out of this *extended* knowledge of the World and Man, we find ourselves compelled to work for an extension of the art of medicine."¹

To say that this "extension" of healing is achieved by use of different remedies, different therapies etc., with the use of allopathic medicines and aids as an additional help if necessary, seems to me to be very superficial. This is surely the result of the differences, not the actual extension itself.

Here I should like briefly to mention the wonders of modern scientific medicine. In its rightful place, allopathic medicine has much to offer and does much good. Many lives have been saved through the advent of antibiotics, cortisone, etc.; many people are able to lead active useful lives due e.g. to insulin, thyroid replacement; many small babies live because modern technical apparatus helps them to grasp opportunities.

So how does anthroposophical medicine differ from allopathic medicine? What is it that makes the anthroposophical approach an extension, a deepening of the art of healing and not an alternative? To help myself in these questions I turned to a series of lectures given by Rudolf Steiner in 1923.^{2,3} Steiner speaks here of three qualities that one should strive towards in order to practise the art of anthroposophical medicine. These three qualities are:

Knowledge of Karma
Warmth of Heart
Will to Heal

At first glance these may seem self-evident as indeed, in some ways, they are. However, they are qualities that in most of us have to be striven for, particularly in their wider, deeper implications. They must become alive in one so as to permeate one's deeds and not just one's thinking i.e. so much part of one's own being that they are active even in the sphere where one is unconscious — the will.

How can one achieve this? How can one make these qualities into the fabric of one's life as a doctor? Let us look at the three in more depth.

Knowledge of Karma

When one has a patient in the surgery, one is confronted with a person at a particular stage of life. Every person and illness will be different according to when in that person's life the illness arises. It is very different if one has measles at 7 years of age or at 27. Not only is the actual age important but also the life situation — all that lies behind the patient as his past. The doctor has to reach into this and remember: this person was born of a particular family; into this country/race; was educated in such a way; belongs to that religion; has had these experiences; those past illnesses; and certain important meetings. Not only this, one has also to remember that this person is the result of many previous lives on earth and that these also play into the present. The various threads of the patient's life have to be drawn together — these threads are all uniquely collected in this one individual. As a doctor, one tries to retrace, to recollect the threads to understand the various influences at work. However, this recollection of what the patient himself has gone through and built up in his physical body is worked on by the doctor in spirit. It is easy in the everyday rush to forget this; it calls for work, for practice. The doctor must continually strive to Practise Spirit-Recollection.

If one does this, illness begins to take its place in the patient's life, to become part of that life, connected to the past but also going on into the future. This does not mean one should adopt a fatalistic approach. Illness leads on into the future and there we can work. Nor does it mean that one can point a finger, as the following parable shows:

"And as Jesus passed by, he saw a man which was blind from his birth. And his disciples asked him, saying, Master, who did sin, this man, or his parents, that he was born blind? Jesus answered, Neither hath this man sinned, nor his parents; but that the works of God should be made manifest in him."⁴

It is well to remember that as a doctor one has great influence on patients' lives, but the patient can influence the doctor's life too! Each time doctor and patient meet, the paths of their lives are joined. Sometimes this is a brief meeting of two ways, or it can be a lifelong one.

In other cases the ways meet and go apart to meet again. At times it may be a broad pleasant stretch with flowers by the wayside. At others it may be narrow, stony, difficult terrain which the paths are traversing. Sometimes it may even resemble mountaineering, necessitating grappling irons, ropes and various other measures. At all times it is a joining of the ways that form part of the spiritual landscape of the individual lives.

Warmth of Heart

This quality is one of feeling, of sympathy. A warm-hearted person is a loving one; someone who gives of themselves, who is open and can listen to another's joys and sorrows. A doctor must learn to listen with sympathy but also with an objectivity that enables him to give advice without being swayed by sentimentality. He must learn an objective loving, a warmth of heart that goes beyond the personal but does not appear cold.

In a lecture, Jesse Darrell mentioned how all Shakespeare's characters are alive and real, even the villains. This, Jesse said, was because Shakespeare loved them all. In other words, however much you know a person you will not understand them until you love them. What does this mean? How do you love a villain like Iago or Shylock? What in fact does one mean by loving? Here a loving is indicated that goes beyond the person as he appears to us now on earth. Each of us has behind him his higher, better self that is struggling for expression through our everyday selves, sometimes more, sometimes less successfully, but *always* there. Everyone affords us glimpses of their true selves, if we are awake to them, and it is these in a person that can stimulate our loving. This becomes an objective loving; a warmth of heart that has nothing to do with external appearances. To achieve this one must be constantly aware, mindful of the spirit in the other person and its moments of revelation. Again practice is called for to achieve a true mindfulness i.e. Practise Spirit-Mindfulness.

Will to Heal

Illness is just as much part of one's life as health, even if not so pleasant. It is intimately woven into the fabric of living and often provides the contrast to the lighter, brighter hues and colours. On looking back, one may see how the pattern of one's everyday life changed due to an illness or an accident. Illness can give one the opportunity to change not only outwardly but also inwardly. If one can grasp this, then illness becomes a positive event, almost a gift. This being so, the meaning of healing takes on a different aspect. Not for nothing does one speak of getting better, or improving, after an illness.

Healing is not, in fact, making the patient as well as before; rather it is helping the person to make the most of the illness so as to get better, to improve. Learning to accept one's illness and use it positively is by no means an easy task. Sometimes one might even have to get worse before one can improve. We all wish to be cured immediately and the task of the doctor is to help us acquire the patience to become a patient.

If the Knowledge of Karma has more to do with thinking, and the Warmth of Heart with feeling, then the Will to Heal has to do more with willing. This is an element that leads one on into the future, that directs one's gaze forward. With thinking, one reaches into the past to understand the origins of illness; with feeling one tries to be awake in the present to perceive the person; and with willing one looks to the future to carry the person forward again to health. In the Will to Heal one has to carry a vision to the patient of the possibilities in the illness. A vision of the spiritual reality and inherent hope of an illness. This form of vision needs working on by both doctor and patient. Even an incurable illness does not preclude healing! Once more practice and hard work are necessary, this time: Practise Spirit-Vision.

One can draw together all the above when one looks at the picture of St. Paul by Michelangelo. Saul was a Roman going to Damascus to persecute the Christians. On his path he has a vision of the Christ and is blinded. To regain his sight he must go on to Damascus; only then will he become a disciple — Paul — and learn to say: "Not I, but Christ in me."

The picture depicts the moment of Paul's blinding. All around him is chaos and fear, except for one figure — the man who is helping up Paul. This man has maintained his presence of mind and it is he who will help Paul on to his horse to Damascus.

Every illness, however trivial, carries the seed of this road to Damascus in it. It is the task of the doctor not to go the road for the patient, nor to deny it him because of its difficulties, but to help him along it and share it, so that the patient may have the opportunity through his illness to come closer to the Pauline words: "Not I, but Christ in me."

Striving to attain the three qualities:

Knowledge of Karma by practising Spirit-Recollection

Warmth of Heart by practising Spirit-Mindfulness

Will to Heal by practising Spirit-Vision

can extend and deepen the art of medicine in such a way as to be able to keep pace on that difficult road.

¹ "Fundamentals of Therapy" by Rudolf Steiner and Ita Wegman.

² Lectures to Young Doctors and Medical Students.

³ "Die Anthroposophisch-Medizinische Bewegung in den verschiedenen Etappen Ihrer Entwicklung" by M. P. van Deventer.

⁴ St. John, Chapter IX verses 1-3.

THE SATISFACTIONS OF COMPUTER PROGRAMMING

GAIL KAHOVIC

COMPUTERS are used in an increasing number of areas in our world today. Their influence is great and it is hardly possible for one to avoid encountering them, either directly by using the computer itself or indirectly by making use of the services which use them. Calling on the telephone, receiving a bill, making an airline reservation, or doing a transaction at the bank are just a few of the more common ways in which we encounter their use. Important also is how their use has aided in making possible many of our modern scientific and technological discoveries.

It is necessary to look at the development of the computer and realise that, along with both its negative and positive effects on our society today, it is the result of a long chain of ideas created by Man. In ancient times people counted on their fingers and then later progressed to using the abacus. It was almost 5,000 years after that, about the 8th century in Europe, before the empty column on the abacus gave rise to the number 0 as a concept. The concept is said to have originated with the Hindus and was passed to Europe by the Arabs. This event resulted in our present day number system whereby numbers are manipulated positionally in columns of 1's, 10's, 100's, etc. Later came the discovery of algebraic expression, resulting in an even greater abstraction in Man's relation to numbers. As Man's view of numbers became more abstract, so did he begin to make more abstract and externalise the processes of manipulating numbers. The first calculating machines began to be built in the 17th century. How they carried out specific mathematical calculations depended on how one operated the machine. It was not until the next century that Charles Babbage introduced the idea of giving the calculating machine instructions to follow such that repetitive calculations could be accomplished without the operator's intervention. Babbage is considered the father of the "idea" of the computer, but the design of his "analytical engine" differs from the computer of today. Today's computer has the increased ability to process large amounts of data rather than to just solve specific mathematical problems. Even more important in the computer's development since Babbage's time, have been the creation and use of symbolic models of Man's logical thought which allow the computer to process more complex and extensive requests without the user's intervention. It is as if Man's

logical thought processes are increasingly being externalised and fixed into the electronic machinery of the computer. The electronic games and micro-computer gadgetry of today allow little room for the user's individual thinking. Calculators, for example, already carry the instructions of how to solve specific mathematical problems within their circuitry. One no longer needs to know "how" to add, just "what" to add. The responsibility given to those who programme computers today is immense. It is, at the same time, a vocation which has its exciting and enjoyable aspects.

When I mention to people that for the last 9 years I have worked as a systems analyst and computer programmer, I am met with varying responses. For me the path leading up to and through those 9 years has been quite natural and I have never had any reason to question my place there. As a teenager, when the time came to think about what kind of career I wanted and which university I should attend, I considered what I enjoyed and what my best subjects were at school. Mathematics was at the top of my list. Then, someone told me that working with computers had something to do with mathematics, so I chose a university close to my home that was well-known for its degree course in computer science, trained for 4 years and then took a job as a programmer after graduating. I have been working in the field ever since.

What is it like? — Fascinating, changing, always something new to learn, always another problem to solve. Working with computers does not necessarily have as much to do with mathematics as one would think. More important is the ability to think in a logical fashion which a training in mathematics can help to provide. Working with computers means working with information and how it flows between people within an organisation, thus allowing each person to carry out his/her defined task. The "problem" to solve in programming is to try to discover the patterns at work in a particular information flow process and break them down into step-by-step functions so that they can be programmed. This fixes the process, one might even say it fossilizes it. A danger inherent in this is that the programme of the process is often taken to represent the whole process as it was before, without any recognition of the dynamics of the human element that also forms part of the process.

Programming requires a great amount of concentration and the continued desire to "find a solution". It is rather like looking at a labyrinth drawn on a board at the front of a room and slowly, step-by-step finding one's way from the starting point to the end, remembering which paths had already been tried, without marking them in. It is also like trying to discover the pattern at work in a sequence of numbers so that the next number in the sequence can be determined. For example, what is the next number in such a sequence?:

1, 1, 2, 3, 5, 8, 13, 21, 34, ? —

This particular sequence of numbers is what is known as the "Fibonacci Series". The numbers of the "Fibonacci Series" interestingly reappear in the total number of spirals found in the seed pattern of a sunflower. It is also to be found in other forms in Nature and Art.* Discovering the patterns and then programming them is one of the exciting elements of my work — this living in the world of relationships. Many can agree that discovering the pattern in the way that leaves emerge on a particular plant is exciting. For me, the patterns that exist in the way information flows within an organisation and between people are just as exciting. One can question whether they are just imposed patterns or whether they have organically grown out of the relationships of people working together towards a common goal. I do not know.

Perhaps you can begin to see what drives a computer programmer to spend long hours at work. On a minute scale I feel as though I am figuring out the complexities of the world and discovering what makes it work, thus bringing it into a system of organisation and establishing a defined order of things.

I work for a small computer software firm in a research and development department with 8 other people. We usually work together on a project with from 2 to 7 of us being on a team. I feel that we have a real respect for each other's individuality, each one's manner of doing things or his/her expertise within a certain area. I have never experienced a mood of competition between us. The "finding of the solution" takes precedence and a high standard of quality in the work we do generally pervades. Sometimes I picture us as artists, tucked away in a corner of the company, dedicatedly discovering and recreating, a bit unconventional in our thoughts, manners and style compared to the rest of the company. I really feel as though programming can be aesthetic. I remember when a colleague and I actually chose a certain programming design solution instead of another because it was more aesthetically pleasing. It fitted in more harmoniously with the way the rest of the system worked.

My relations with the people I work with often extends beyond working hours. We are there to help each other, to share common interests, or simply to enjoy each other's company. Together we form a community within which we move. Many of the projects which I have worked on have required the company to relocate a team of us to another city for a certain period. In these situations where we both live, work and socialise together, a rare opportunity is provided to know one's fellow colleagues in even greater depth. Lunchtime discussions

*The Power of Limits, Proportional Harmonies in Nature, Art and Architecture by György Doczi, 1981, Shambhala Press.

concerning recent scientific discoveries of our philosophies of life are rich experiences in sharing to be remembered.

I hope that I have been able to give you some feeling of what working as a computer programmer is like. I have neglected to mention many of the negative aspects, because they are so often noted. Nonetheless, they do exist: the high pitch hum of the machines, the windows which do not open, or the cubicles of desks all alike and arranged in rows, not to mention business politics and the unreasonable deadlines which often result. On the whole, however, the good outweighs the bad. The computer's continued development and use today are the result of many people's dedicated and sincere work. The responsibility and awareness that should be exercised by both the user and the programmer must be recognised. This I feel is necessary if the computer is to have a beneficial role in our evolution.

"Pioneers of Computing" by Gareth Ashurst, 1983. Frederick Muller Limited.

I AM A PLUMBER

JON HUMBERTSTONE

I represent the one craft that really does separate civilised man from the savage, so read on.

Plumbing is one of the oldest crafts known to Man. Its beginning is lost in the mists of time. The prime theory is that a realisation that clean water was essential to life crept into early Man's brain, though he was involved in how to survive in a hostile environment at this stage of development.

But the time came when he may have diverted a stream, causing fresh water to flow nearer his cave or settlement. This fresh water served a number of purposes, all of which were advantageous. Firstly, drinking or cooking water did not have to be carried so far, this reduced the risk of attack by predators; secondly, the running water attracted animals to drink and this brought a source of food almost to the early Man's doorstep, so the hunter didn't have to travel great distances in search of food. Lastly, without his knowledge the running water cleared away his waste or signs of human habitation; thereby sanitation without any consideration or positive thought appeared upon the scene.

The supply of fresh water being brought to the dwelling areas and the use of running water to clear away human waste were greatly improved upon by the ancient Romans, who early on realised the advantages of water supplies hot and cold, plus sanitation to improve the well-being of the population, plus the reduction of disease. After some time they found that the material in use at that time, stone, was wasteful due to the stone's porosity, and length of time to work the raw material into a channel. This is when timber began to take the place of stone and clay, by using hollowed-out logs with the joints sealed with molten pitch. Again after some years cast lead was used to line the stone channels, and this was found to be very effective as it did not affect the taste and helped to keep the water cool. Lead was found to be "workable" by the use of wooden tools and eventually a crude pipe was "dressed" from a flat piece of lead. The workers who sprang up to "work" the lead were known as Plumbum or workers of lead, so began the first Plumber; this name is still with us today, even though lead is not used in the supply of water nowadays.

It may come as a surprise or even shock, when a Plumber may compare his craft with that of the medical profession, but in many

respects they are similar, the main point being the health of the community, and the prevention of the spread of disease, plus hygiene. Plumbers in their work greatly reduce illness by the supply of fresh water to drink and cleanse the body plus the preparation of food; they provide the wherewithal for Man's waste to be swiftly, cleanly and unseen whisked away from his habitation.

Do you know of any other profession or craft that protects Mankind throughout his working life?

In the usual dwelling the Plumber is involved from the base to the top. He starts with the drains which are at the lowest level, and then runs the water up to the roof space where there is a storage tank. The water is then split into what is known as domestic supplies, for cold to baths etc., and to become the hot water to the bath and kitchen etc.

In this country the Water Boards prefer a "break" between the mains water supply and the domestic water to prevent what is called "Back Syphonage" which would allow infected water to mix with mains water. Also if the water mains were to burst or be turned off for any reason, each dwelling having its own stored water in the roof allows waste to be removed from the housing unit. He also fits the gutter and rainwater pipes to control the rainfall and direct it away from the building.

The materials he works with are numerous such as PVC, UPVC, CPVC, cast-iron, brass, copper, steel, vitreous-china, fibreglass plus many others, he also has to know how to join these numerous materials one to another. Besides working on every level of the house he also turns a house into a warm inviting home by the installation of central heating.

I have no doubt that the Plumbers of tomorrow who will be using far more plastic than I do, will wonder why I and my fellow Plumbers dislike this fairly new product, but we are very conservative people, and we believe that the use of plastic in plumbing encourages the "cowboys" who find it a much easier material to fit and transport, and these "cowboys" give our craft a very bad name.

Readers who live in South-east England, or visit it, if they wish for a good day out in the beautiful Sussex countryside plus an educational one should, I suggest, see the Weald and Downland Heritage Museum at Singleton, near Chichester. This museum shows all types of construction including mediaeval buildings, woodcraft, thatching, water mill and plumbing with many other exhibits. The plumbing unit is sponsored by the Worshipful Company of Plumbers, with some excellent examples, there are also some demonstrations taking place.

Lastly, a little tip, do you know where the mains water control valve is? If you do then does it work? If you don't know where the valve is then I suggest you try to find it. The reason I mention this is that should a leak or burst occur at your home, knowing where to turn off the water

may save you from having to re-decorate or have your furniture spoilt by water, plus not having to call the Plumber out in the wee small hours, not that I mind because it's my living but it's cheaper to call the Plumber during normal working hours.

(Jon Humbertstone worked in Saudi Arabia, Iran, Holland, the U.S.A., Australia and France before settling in Sussex for the education of his children — Editors).

A COOK'S DELIGHT

WENDY COOK

English cookery has been the butt for many a slightly derisive joke from some of our European neighbours for many years. I have been trying to ponder upon the reason why. Looking back into history one is full of images of the Medieval times of great feasting: roasted ox, venison, wild boar, syllabubs and puddings flavoured with marigold petals — this was a diet for the rich — the poor used more vegetables and cereals. It was a time of feudalism and wars. Later in Regency times the cooking became more exotic, influenced by the flowering of French cuisine — but, as we read novels by Jane Austen, the wealthy victims of such rich living spent much of their time in spas, like Bath, endeavouring to gain some ease from chronic gout! In Victorian and Edwardian times the whole cooking sphere was relegated to the subterranean and labyrinthine world of “below stairs”. A whole different social strata inhabited this dark, steaming and roasting, polishing and ironing domain. Why? In India the meditation room is traditionally found next to the room where the meals are prepared. Indeed in the East for the most part the choice and preparation of foods has always been very closely linked with religious beliefs and practices.

England has been a great expansionist nation, conquering Empires and/or also instigating tremendous trading, which introduced food-stuffs which brought new qualities into Man's developing consciousness. Amongst these were stimulants such as tea, coffee and chocolate, tobacco and alcohol which are all mildly poisonous; they bring about changes in the body's connection with the soul and spirit, and in so doing make for experiences such as heightening of perception, clarity of thought or warm expansiveness. Unfortunately these substances which were really intended as small signposts to the human race, then to develop these powers through individual effort, have become crutches which can, when abused, cause severe physical and spiritual damage. (These plants have perhaps served their task and are dying out. The vine for instance is *most* vulnerable to disease and is one of the most heavily artificially sprayed crops there is.) These strong stimulants have helped in their way with the developing individualisation of Man, but they can give such intense experiences that can disorientate one's true wisdom in the choosing of our daily food. The last World War brought about a certain contraction as far as our daily nourishment was concerned. Many of us survived very well on a mainly vegetarian diet, every

available part of the garden was used to grow something edible. Great imagination was used to turn carrots into every conceivable sweet and savoury dish imaginable!

But why the English cook their vegetables until they are nearly pulp and then throw the cooking liquid away, which contains all the soluble salts and minerals, I can never understand. However it was after the War that one day great excitement broke out in our small village in Bedfordshire — a consignment of bananas had arrived! My parents had long extolled the deliciousness of bananas and melons (and reminisced about hams hanging from the ceilings and whole salmons being poached on Sundays). Well the great day arrived and I, aged 5, was presented with a banana. All eyes were upon me as I took my first bite! ‘What was all the fuss about’, I wondered. It tasted completely foreign compared to the spectrum of tastes within my experience, and I did not like it at all. This is something of an illustration of how all foods are initially like poisons to us — indeed if they were injected directly into our blood stream they would overwhelm us. It is only through this mysterious and complex physical and spiritual process of digestion that we take what is external to us — fruits of the earth, break them down, destroy them within us, make them our own through assimilation, and abandon that which cannot fruitfully be used, through excretion. Through these results of trading we can ‘taste the world’ and this has been very helpful in many ways, bringing a closer relationship and understanding of other cultures through tasting their foods, but it also means that we can live in a kind of perpetual summertime, if we so choose, by by-passing the dictates of our own climate and seasons, and eating foods that come from warmer regions.

Consequently it is important to develop some understanding of the qualities of the foodstuffs we are using and what we are supporting through our choices, as these endorse certain agricultural and economic practices and ultimately affect the total quality of our lives. The cook has an important task, whether it be cooking for a family, a community, a hospital, a school, or a restaurant. It is a high art, and needs to be acknowledged as such. England is awakening to this, somewhere. I note with interest that in bookshops the cookery book section is for ever expanding on all varieties of cooking.

No two meals are ever the same, every single morning's work in my experience of cooking for communities has been absolutely unique. It is like painting a great canvas, weaving a tapestry, creating a symphony. We are dealing with all four elements — earth, air, fire and water; plant, animal, mineral and human kingdoms; the senses of touch, smell, sound, sight, taste, temperature. Cooking is alchemy, transformation and transmutation. It involves the different relative qualities of time. For example in a morning's work when cooking for a large number, the

quality of the hour between 9 and 10 o'clock has a significantly different quality to the hour between 11.30 and 12.30. Time seems to unfold laterally as well as vertically. Our attention has to be with the rice as it gently swells in the pot, at the same time concentrating on slicing the vegetables in a way which will enhance their shape, the pies baking in the oven, the yeast as it grows and swells in the dough — the jelly cooling and setting in the refrigerator — the gardener who has brought fresh herbs from the garden and needs a friendly chat and a cup of tea, the children in the classroom becoming hungry and a little restless as lunchtime approaches. One is required to be so very alert to so many processes developing simultaneously, it is a great training of co-ordination. Why do so many people shun kitchen work? Do they think that it is humdrum? Alongside a developing interest in different kinds of cooking which take time and care, there is the other stream, that of convenience foods. Foods prepared in factories with very little of the original vitality left in them, containing additives, preservatives, colouring, stabilisers, and are bereft of any forces that give our bodies and spirits the challenge that we need to meet in digestion, which truly help to determine the quality of our blood, the seat of the Ego. Food that has been carefully cultivated, preferably through bio-dynamic processes, and sensitively prepared by the cook is by far a better support to the developing individual. It truly imparts a sense of well-being, a sense of being a child of the universe — of belonging.

The mealtime should be a sacramental coming together — a pause for a heartfelt grace for the food that has taken a year to cultivate and several hours to prepare, candlelight in the evening and fresh flowers, some crystals on the table to remind us of all the kingdoms. We meet each other anew, whilst sharing food makes strangers friends, and friends part of the family. An unhurried and relaxed atmosphere will help us to make best use of what the food can offer us. Wholefoods require more Ego activity to digest and are therefore ultimately more strengthening, so we need time to chew, which stimulates digestion.

I am well aware that modern life pressures make demands on all of us. These sometimes encourage busy mothers to take short cuts and use convenience foods; these foods often have additives which are addictive, especially to children, who then lose their healthy discriminating powers and become addicted in quite a subtle way. This 'addiction' becomes harder to change as time goes by. Sound nutrition is a process of education, and a good example can be set in the home from an early age. At Michael Hall we use wholefoods and as much bio-dynamic and organic produce as we can obtain. We have very little leftovers. Sometimes older children return for a visit and pop into the kitchen saying "We've come for a dose of your brown rice" — this has been a part of their education!

Similarly the whole business of running a home is a most sacred and artistic task, establishing rhythms that weave and bind a family together. Even making the beds is a special ritual for me. After all, we spend eight hours each night, physically resting there while our souls are being nourished in the spiritual worlds. Bringing spiritual imaginations into what seem to be repetitive and mundane tasks, can make our home into a temple that speaks of rootedness and connectedness, that all who enter can feel the presence of spirit and can relax and feel at home.

The ordinary becomes the extraordinary. I used to sing with great relish as a child a Methodist hymn which contains the verse:

"He who sweeps the floor as for the Lord
Makes that and the action fine!"

COUNSELLING AND PRIESTHOOD

ADAM BITTLESTON

AT the present time, countless human beings find their personal destiny desperately hard to understand. Discord in their families and at their work, illness, disability, and old age, death and the power of evil — all these bring questions for which the traditional answers are found to be unconvincing and unsatisfying. Looking into themselves, many become aware of conflicts and tensions which they do not know how to resolve.

To see this can be a starting point for seeking a vocation as some kind of counsellor. The need is overwhelming; how can it be met? Everyone helps others at times by offering a patient ear and tentative advice. But if we hope to make such work the main task of our lives, we may attempt it in various ways; for example by becoming a psychiatrist, a social worker — or a priest or minister of some religious denomination. If we choose the last, we are very much in danger of being identified, in the minds of those who need counsel, with answers and moral attitudes which they have already rejected. And within ourselves we shall probably find an even greater problem.

What those in distress are seeking is generally not, in the first place, instruction or even advice. They need to be listened to with real attention and in the widest sense to be comforted. The counsellor may be able to avoid bringing her or his own convictions explicitly into such conversations at any point. But those who speak with her or him will probably form an impression of the mood of soul, into which their words are being received, fairly quickly. And anyone who seeks a vocation in this direction has to face grave questions. Will I hear what people say to me in the right way, putting into the background my own likes and dislikes? Will I find genuine words of comfort? Will my positive convictions about the meaning of life prove strong enough to provide support, and unobtrusive enough not to seem dogmatic? A lifetime is not long enough to prepare myself for this task!

As yet there are very, very few in the Western world who have turned to the work of Rudolf Steiner for answers to such questions. But his answers are there, to be found and used, as far as we are able and willing to use them. In his work as a whole he showed the way to a new undogmatic understanding of Christianity; and he directed the attention of those concerned with counselling, whether as priests or ministers of

traditional denominations, or as priests of the Christian Community, to one particular book, his "Knowledge of the Higher Worlds".

It may seem paradoxical that a book which keeps so closely to one specific and seemingly remote subject, the development of spiritual organs of perception, should be recommended as guidance in the boundless diversity of human problems. But there is something in which we are all included — the development of mankind. And what is needed for the unfolding of spiritual organs of perception is the harmonious growth of the soul in all its powers. Everything which disturbs this harmony hinders the unfolding of spiritual organs; and everything which leads towards harmony, favours this unfolding. One may have no idea at all that spiritual organs of perception exist; and yet there is a sense of darkness and frustration, where they suffer harm; a sense of health and promise, when they grow well.

In the world of the physical senses, we become aware of ourselves — but only in part. This part is in itself a disturbing, lonely, and aggressive thing. The full reality of our Self, which gives rather than claims — this is not yet in us, but shines down into our souls from the realms to which the spiritual senses grant access. It shines for us when we approach the world as *learners*, with the whole powers of our hearts and minds. And it is this mood of willingness to learn which should pervade a conversation between a priest and the one who seeks his counsel. Not the priest himself, out of his own opinions and abilities, is to instruct; but the shared mood of patience and attentiveness, into which the real spiritual world can find its way. The conditions for the development of this mood are exactly the same as those for esoteric training. We find them described in a short chapter of "Knowledge of the Higher Worlds" immediately preceding the account of the spiritual organs, the "lotus-flowers", themselves. They can be summed up (though they need to be read in full) as:

1. Attention to bodily and spiritual health.
2. To feel "co-ordinated as a link in the whole of life".
3. The realisation that thoughts and feelings are as important for the world as actions.
4. "The conviction that the real being of Man does not live in his exterior but in his interior" . . . "The development of the 'spiritual balance' for which an open heart for the needs of the outer world lies on one of the scales, and inner fortitude and unfaltering endurance on the other."
5. Steadfastness in carrying out a resolution.
6. "A feeling of thankfulness for everything with which Man is favoured".
7. Inner tranquillity, in which all these conditions are increasingly fulfilled.

The observance of these conditions brings increasing harmony between the true "I" and the bodily nature. And in every conversation of the kind that has been described, difficulties in their fulfilment — above all, perhaps, in the achievement of the 'spiritual balance' — will be the essential theme, though clothed in the most varied personal circumstances. Through all kinds of confusion and uncertainty, both partners in the conversation are seeking the Way.

But not every counsellor is able to indicate, as a priest can do, where the food for the journey, the "Viaticum", can be received. Since early Christian times this has been a true name for the Sacrament, applied both to Baptism and the Communion. Every pilgrim needs food for the journey, "lest he faint on the way" as the Gospel says. And the priest is in a good position to help to remove hindrances which may make difficult the receiving of Communion — for example, quite often, a deep-seated sense of unworthiness. He will be able to look with confidence at the ending of a period of counselling — and everything has to have an end — if he knows that the other will be able to receive, both as nourishment and as healing medicine, the Body and the Blood of Christ, maintaining within earthly life the presence of his eternal Self.

At the present time a misunderstanding about this can often be met. No one doubts his own need of physical food; but it is possible to believe that spiritual food ought only to be received in a spiritual form, particularly by those who are consciously upon a spiritual path. Spiritual communion is indeed real and attainable; but to receive the Sacrament in the form of physical substance is in no way a concession to weakness. To give to the physical a spiritual meaning and effect is part of the task of Earth; and to receive Communion physically is not an action done simply for oneself but for others, in this world and the next, not only for human souls and bodies, but for our invisible companions as well.

Two weeks after the foundation of the Christian Community in mid-September 1922, Rudolf Steiner gave a lecture to Anthroposophists at the Goetheanum, on Michaelmas Day. Unfortunately it has become very much less well known than the lecture given three months later, on December 30th, describing the necessary distinctions between the work of the Anthroposophical Movement and the Christian Community. These two lectures, and some others as well, need to be read together, for anything like a full picture. The Michaelmas lecture is published in English in the series "Supersensible Influences in the History of Mankind". It describes the need of the elemental beings of the earth for true Sacraments to be fulfilled, in order that they may be sustained in their task of carrying over the harvest of earth-evolution into a future universe.

To approach the mystery of Transsubstantiation, human thinking has to put aside all its inclination towards rules and dogmas and definitions,

which have played so tragic a part in the history of Christianity. As Richard Hooker (who worked and died in a country village at the end of the sixteenth century) wrote in his deeply charitable and tolerant book on the meaning of the Church: before this mystery man need only feel "O my God, Thou art true! O my soul, thou art happy!"

The human being who participates in this Sacrament joins with others in a way that has great promise for the future. All round us, at the present time, words are being dragged down into sub-human uses, where there is no genuine human speaker and no genuine human listener. (In some extreme cases, it is said, an automatic warning system can spend hours in fruitless conversation with an automatic answering system). In a true Sacrament human speech is raised as much *above* ordinary personal use as technology in the service of advertising, for example, can pull it down. A priest in particular has the very exacting task of trying to put aside his personal qualities and emotions, when he is to speak the words of a ritual, and becoming as much as possible the voice, the instrument, of the whole community, in a mood of objective love.

This is perhaps not so strange as it may sound — for something comparable applies in many callings. For example, both the musician and the true actor must let the composer and the playwright work *through* them, not obtruding their own personality; and for the priest, in a true ritual, the ultimate source of words he has to speak is to be found among beings of the spiritual world. If the priest is able to find in the congregation, or close to it, artists with this kind of selflessness, it may be a great help to him in many ways. For the celebration of a true ritual, even on a small and modest scale, calls for a beautiful and appropriate setting, both visually and musically. And in the general life of the congregation it will help to develop good eyes and ears for the ritual if drama and puppetry flourish. Such things are medicine for the social illnesses caused by the technological take-over of the arts. Here the priest can help most, not by fanatical opposition to television and the rest, but by encouraging activities which make tinned arts less necessary. (St. Paul gave a wonderful description of the priest's task when he said "... Not as lording it over your faith but as fellow-workers of your joy".)

One of the most grievous attacks of technology upon humanity is beginning in the realm of birth and death. The desire to support and protect is often a motive behind measures which in their actual effects separate people from one another. It is one of the greatest tasks of all communities which have their inspiration in the spirit to surround birth and death with feelings which help at the deepest level — to combat the fear and loneliness which assail human souls at these times. Not only the mother at birth, and the one who is dying — but everyone close at hand

has to face something which is too great to encompass, and which brings the temptation to dull in some way our awareness of the mystery. Before and after a birth, before and after a death, a priest has special tasks which include the drawing together, in a community, of those who can help each other, with understanding for the needs of the soul on its way into life on earth and its way out of incarnation, through the trials of age and through the region of renunciation, which leads to eternal Being.

TWENTY-SEVEN HAIKU

translated by R. H. BLYTH

Bashō (1644-1694)

The old pond:
A frog jumps in—
The sound of the water.

In the midst of the plain
Sings the skylark,
Free of all things.

Wake up, wake up,
Sleeping butterfly,
And let us be companions!

Suddenly the sun rose,
To the scent of the plum-blossoms,
Along the mountain path.

The man who says,
"My children are a burden",—
There are no flowers for him.

Even the woodpecker
Will not harm this hermitage
Among the summer trees.

First winter rain:
The monkey also seems
To want a small straw cloak.

Petals of the mountain rose
Fall now and then,
To the sound of the waterfall?

With what voice,
And what song would you sing, spider,
In this autumn breeze?

Ill on a journey;
Over the withered moor
My dreams wander on.

Moritake (1452-1549)

A fallen flower
Flew back to its branch!
No, it was a butterfly.

Shōha (?-1771)

As the swallow flies to and fro,
Its shadow is cast
Upon the old door.

Buson (1715-1783)

The butterfly
Resting upon the temple bell,
Asleep.

Onitsura (1660-1738)

Their skeletons wrapt
In silk and satin
They view the cherry blossoms.

Rofu

Ebb-tides;
The crab is suspicious
Of the footprint.

Issa (1763-1827)

Come and play with me,
Fatherless, motherless
Sparrow.

The spring rain;
A little girl teaches
The cat to dance.

Grasshopper,
Do not trample to pieces
The pearls of bright dew.

The spring day closes,
Lingering
Where there is water.

The moon over the mountains
Kindly shines
On the flower-thief!

Wild persimmons:
The mother eating
The bitter parts.

The scarecrow
Stands there, keeping the wind
From the sucking child.

A beautiful kite
Rose from
The beggar's hovel.

Sacred music at night;
Into the bonfires
Flutter the tinted leaves:

Grasshopper!
Be the keeper of the graveyard
When I die.

The cow comes
Moo! Moo!
Out of the mist.

Sheltering with a butterfly
Under the shade of the trees,—
This also is the Karma of a previous life.

INDIVIDUALITY AND COMMUNITY IN JAPAN

TOMIE ANDO and TERRY BOARDMAN

Tomie: I might have had a rather unusual upbringing as a Japanese, because my mother brought me up to be different from other children and encouraged me to excel. As a result, I avoided acting like others; at the age of three I was learning ballet and the pedal organ/harmonium. Later, at elementary school, our record sheets contained assessments of our personalities which counted for fifty per cent of the total; three grades: A, B, C for such things as co-operative spirit, camaraderie, sympathy, and tidiness. I know this still goes on and from my earliest days in school the teachers were instilling into us the values of group harmony and group effort. There was always an equal emphasis on children's personal development — by which I mean ability to conform to group standards — alongside their academic development.

Terry: That is very significant because it shows how the Japanese have had an ancient memory or intuition of the importance of a person's inner development, but have super-imposed on top of it the appearance of scientific rationalism by trying to assess and quantify that development. This is a phenomenon one observes time and again in Japan today: the decay of the spirit of real intuitive knowledge and its replacement by, or rather subjugation to, the appearances of modernity.

Tomie: Japanese recognise that for schools to fulfill their modern role of standardising people, the personality as well as the academic curriculum has to be standardised. That is why great emphasis is placed on compulsory school trips, sports festivals, and other group activities. I felt that school trips were empty and tried to avoid them, which infuriated my teachers.

Terry: We also have these activities in British state schools of course, but it seems they are much more important in Japan and have become Japanised, as it were.

Tomie: We have detailed preparation for these activities in which their social value is made much of. We also have regular practical ethics classes. These were imported from America but they are used in Japan to promote the values of harmony and conformity from the age of 7 or 8 upward. Moralistic short stories and biographies are used to encourage in particular the virtues of co-operation and self-sacrifice. The elementary schools also inculcate the virtues of deference to one's elders by teaching the correct forms of the language and the correct forms of

address and deportment as well as how to organise group activities. In elementary school I already felt myself to be an individual. The other pupils were a mass of grey faces. I did not have a good friend until Junior High School (14).

Terry: Whereas I have always had good friends except for the period between the ages of 11 and 16, and I've always been interested in group activities.

Tomie: We also have reunions of school friends often years later, for example at 21, I went to an elementary school reunion, which was odd for me because I felt a complete outsider. I had left my home town and had gone to university in Tokyo, but few of the others had. Nevertheless I went because I was asked to be the organiser of the reunion by a boy who said he had always thought I was rather special at school. The reunion inevitably split into little groups sharing the same interests and I was not invited to any other such reunions.

Terry: This need to get together after so many years is hardly surprising in view of the great emphasis put on belonging to educational institutions by the early twenties. How very interesting. There is not usually any clear-cut leader, but somehow suggestions are tentatively made around which a consensus quickly forms. I often observed this with my students when a group of them had to make a decision. Somebody perhaps just a little bit more outgoing than the others would suggest something and the others would quickly agree and the group would then take immediate action, having almost forgotten who made the original suggestion. It often seemed to me that the mere fact of doing something together was considered more important than what that something actually was. There was hardly any arguing of the pros and cons of a course of action or having to persuade the group of something; no feeling that "this is so-and-so's idea". The group would invariably form a circle and usually only one person would speak at once, in contrast to the rather trying Western meetings where everybody insists on speaking to the person next to them, because what they have to say will not wait.

Tomie: That more outgoing person is often a bit older or more experienced in some way than the others or has actually been informally selected by the group to perform this function; such people are called '*sewa-yaku*' (caretakers). There is hardly any volunteering of the Western kind. At High School (14/18) I thought the boys were a bit more forward and the girls more conformist, with their minds already on marriage, whereas some of those girls who went on to university became more interesting and on the contrary the men less so because they were perhaps unconsciously preparing to conform to the demands of their prospective companies, particularly in the year before graduation. The women split into two groups: one, the smaller, veered away from the

traditional sense of values while the other larger group prepared for marriage in all the ways good Japanese girls are supposed to, by taking courses in flower arrangement, tea-ceremony, kimono wearing and English conversation. In these courses, even in the last one, there is usually little desire to give themselves or their values a thorough challenge; they are already quite secure in their Japanese way of looking at the world, and the effects of this education for security go deep. For instance, I am sure girls all over the world are encouraged by their mothers to be clean and tidy, but the reason why my mother wanted me to be so was that if ever I had an accident in which I was killed or had to go to hospital, I would not cause any embarrassment to people who came to collect me or my belongings. And I still feel that motivation.

Terry: That raises a lot of questions. My very first impression of the Japanese on arriving at Tokyo airport in 1974 was how neatly and immaculately everyone was dressed, as if they were all wearing new clothes; I found that this was not only at the airport but everywhere. Nobody looked outstanding or eccentric; it was a certain immaculate uniformity. In addition to dress, there are of course the other physical impulses to conformity, the hair colour and the height, both of which Japanese rarely fail to mention when talking about their national homogeneity or sense of group solidarity. But your mother's concern about embarrassing others brings us to one of the bases of Japanese morality — '*seken no me*' (the eyes of others) because although Japan is a society which emphasises community it is a community in which everyone is constantly worrying about how others see them. By the end of my first two and a half year stay in Japan, I was thinking that the Japanese politeness of which Westerners have heard so much, while it may once have been something genuinely felt towards strangers, had now largely become an insurance policy against making embarrassing mistakes. Unlike Westerners, with their rather hard tough egos constantly clashing with each other, the Japanese seemed to me to have a fear of clashing with others and therefore had ultra-sensitive egos and raw tender feelings which needed to be protected. There is, after all, no tradition of argument or debate in Japan as there is in India or Tibet.

Tomie: Yes, I remember being amazed at the way people in India argued with each other so aggressively when we were there two years ago and how forcefully the Tibetan monks in the religious seminar in Ladakh debated — you cannot see that kind of thing in Japan. Japanese quickly become emotional if they do get into arguments and they find it difficult to remain cool.

Terry: I couldn't help feeling how very far apart India and Japanese culture were when we were in India. In some respects, India seemed to be a society in which Japanese would feel most ill at ease — physically due to its vastness, the relative monotony of its climate and the squalor

and disdain for physical surroundings which the people seem less concerned about. On the emotional level, I too was struck by the forceful and aggressive attitudes of Indian men and the confidence of the women which were in such contrast to the reserve and politeness of Japanese men and the gentleness and passivity of most Japanese women. The Indians seemed to project themselves outwardly so much more while the Japanese require you to approach them and draw them out of themselves. Indians would stare at you and if you returned their stares they would go on staring right through you while Japanese, if noticed staring at you, would furtively look away. All in all, it seemed to me as if the Indians, in their behaviour and lifestyle, were less involved with the physical world than the Japanese, who were so much more at home in the material side of their culture and sensitive to the beauties and subtleties of that culture. In saying that, I am thinking of people at all levels of society, not just the wealthy. During the first two and a half years in Japan I often asked myself: Why are the Japanese so concerned about the opinions of others with whom they have nothing to do? The only thing I could relate it to in Western experience was the small village mentality where everyone knows everyone else's business and worries about what others think. It was only later that I learned that some Japanese writers have written volumes on this village mentality of modern Japan preserved from pre-industrial times.

Tomie: This village or family atmosphere is easily seen in the Japanese media where it is actually encouraged, especially by Japan's BBC, the Japan Broadcasting Corporation (NHK) which is constantly emphasising in more or less subtle ways that "our nation is one family". I think it is difficult for Westerners perhaps to understand that on New Year's Eve over 80% of the population of 117 million have for years now been watching the Red vs. White song contest programme with its cast of representatives of all sections of Japanese life from rock stars to Sumo wrestlers and politicians, all proclaiming the message that we are one big happy family, although interestingly enough, the essence of the programme is a *competition* between the Red team (women) and the White team (men), red and white being of course, symbolic of a number of things as well as the colours of the national flag.

Terry: Songs are certainly a key factor in Japanese social life; if you cannot sing a song at a party you are almost considered a freak. In fact, that is what a Japanese party is about: singing songs and getting drunk; *sake* and singing are two of the strongest supports of Japanese social life. As for T.V., I bought one at the beginning of my second period in Japan (1977-81) ostensibly to help with language study, but I found it gave me valuable insights into the world of dreams, ideals and illusions of the Japanese. I noticed that NHK announcers would refer to '*waga kuni*' (our country) instead of 'Japan' or 'we Japanese' on current affairs

programmes. I saw the great number of ordinary family dramas, whereas in Britain, 'community' dramas are more popular (Coronation Street, Crossroads) or, if they are families, they are very special families (Forsyte Saga, Dallas). I noticed the amount of food programmes in Japan with people eating together, food itself being a major topic of conversation in Japan, traditional not health foods, that is. Other group-orientated programmes were the innumerable discussion programmes where people do not disagree with each other but seek to create an atmosphere of consensus and emotional togetherness. Then there are the scandal programmes for housewives in the morning, with their tragic stories of divorce, separation, cruelty, school violence, and children running away from home. The T.V. companies act like detective agencies and bring the "sinners" back to the studio to face their family and emotional catharses of tears and sometimes even blows ensue. Children make tear-filled appeals for their runaway parents to return home and through all of this the attitude of the programme hosts is rather patronising and usually stresses the traditional values of forbearance and duty. The companies probably offer sums of money to these people to reveal their problems to everyone. At any rate, they are no longer so concerned about who is watching them, although still mortified by shame. It is significant that most of them are from low income families. I should add that in Japan there are thirteen T.V. channels, all of which, with the exception of the rather stuffier NHK, show exactly the same kind of programmes.

Tomie: In both these programmes and most of the T.V. dramas, individuals who attempt to break out of the social mould are usually portrayed as hopeless and tragic figures. I remember that in practical ethics classes, teachers used to warn us of the evils of individualism which was always presented as selfish egotism. To be fair, however, I should say that in recent years the number of T.V. dramas showing the struggles of individuals in a more hopeful light has begun to rise. Among the close friends I've made there have been some who have chosen their own way rather than bowing to the wishes of parents or society: a girl who gave up being a pharmacist to become an organic farmer; a man who left a secure job with a large prestigious company to become a free-lance journalist. At first, both were criticised by those around them but gradually their choices were accepted and they came to develop a solidarity with others of like mind.

Terry: My students always described individualism in the way your teachers did when trying to explain to me the difference between Japan and the West. Apparently, 98% of homes in Japan have colour TVs and that is not surprising when you remember that in a village you need to know what is going on, and T.V. is the medium which informs you the fastest, so you can know what the community is thinking and conform to

it. In this country on the other hand, we have had urbanisation longer, our population density is much lower and people care less about what others are doing and saying. In 1939 apparently, only 6% of the British population lived off the land, compared to about 30% in Japan.

Tomie: Although the Japanese are hungry for information, the media are very selective in how they present it to the people, particularly the T.V. media. They tend to show those aspects of life in foreign countries which reinforce the Japanese image of community, such as marriage, food, sport or craftsmanship. The idea of a challenge to one's *cultural* values is literally foreign to the Japanese. They do not like to criticise or challenge others because of their idea of 'meiwaku o kakenai' (not to cause inconvenience to others). When asked what sort of adults they want their children to be, many Japanese parents are heard to say: "I want them to be ordinary people who do not cause inconvenience to others". Not to 'make waves' is the most important thing.

Terry: My students used to tell me that "we Japanese care about others' feelings" but I came to realise that this was a mistranslation and what they should have said was "we take care not to offend others' feelings" or put another way, "we worry about what others think about us".

Tomie: Japan has been called "a guessing culture" in which people try to read each others' minds and to anticipate their actions so as to avoid making mistakes, but this 'mind-reading' is based on the assumption that all Japanese abide by the same code — that their actions in a given set of circumstances are predictable.

Terry: Yes, it is for this reason that Japanese claim to be able to communicate intuitively, without words. Just as in some Western families where the members know each other intimately and sometimes do not need to communicate verbally — they simply know — large numbers of Japanese have this ability on a national level. It does not mean, however, that they can communicate intuitively with foreigners, because they are not familiar with the foreign codes. In Japan, on the occasions when I chose to behave like a foreigner, Japanese were frequently at a loss to understand my behaviour.

Tomie: It is often said that we get the politicians we deserve and Mrs. Thatcher is a good example of a colourful British individual who does what she wants and thinks is right regardless of what others may say. The motto of the last Japanese premier, Zenko Suzuki, was 'wa' (harmony) and he was a good example of a completely non-individual 'group-think' Japanese politician who in the end was too boring and unimaginative even for the Japanese. In the last ten years, the Japanese have had six premiers of whom three have been more individualistic. Of these, the first, Tanaka, is undergoing a lengthy court case for bribery; the second, Fukuda, was ousted because he became too cocky and the third and present premier Nakasone, is regarded as ultra-nationalist and

possibly reckless. There is a well-known Japanese saying: "The nail that sticks up will be hammered down." It's interesting to note that there are numerous examples of great personalities appearing at times of crisis in Japanese history who were accepted by society. The civil wars of the sixteenth and early seventeenth centuries, the Meiji period of 1868-1912 when Japan reopened itself to the world and the period immediately after World War Two all saw the emergence of outstanding individuals. In the post-war period Prime Minister Yoshida was known in Japan as a remarkable individual, the "one-man" prime minister who was comfortable in speaking English (most un-Japanese!) and who could negotiate with General MacArthur in English. Despite the fact that in more normal times the Japanese tend to be suspicious of their compatriots who have a good command of English, they took Yoshida to their hearts, precisely because the post-war years were such a confused and troubled time.

Terry: In more normal times predictability is certainly very important in Japanese life, isn't it? In my experience, Japanese do not like to be surprised. My Western colleagues at the university used to be frustrated by our Japanese colleagues' habit of having informal meetings before the formal meetings to decide in advance what line they should take. If something new came up at the meeting the Japanese could never commit themselves because they had not previously discussed it. However, I came to realise that although this reflected a certain inflexibility on their part, it also showed their long-term commitment to each other as people. I must qualify that by saying that the turnover of Western staff was high, whereas the Japanese were there for life. Also, all the new and interesting ideas and insights into education came from the Westerners.

Tomie: On that last point relating to new ideas which result from asking oneself questions, I went to university without asking myself deeply why I wanted to go, because it was the common thing to do, even though I was someone who usually did not like to go along with the others without asking why. There were few students who would ask the teachers questions during the class and those who did usually were regarded as a nuisance by the others and given nasty looks. I do not think 'why' is a question Japanese are trained or encouraged to ask.

Terry: Right. Rather they seem concerned with 'how' or 'what'. In talking to students about their hobbies or reasons for coming to university, time and again they gave as reasons: "because everyone was doing it" or "because my *sempai* (senior pupil) or teacher recommended it". There is a tremendous amount of relatively unthinking trust and devotion to one's superiors, I realised, and it became clear to me that one of the main reasons for the very serious crisis now facing education in Japan is because in pre-modern Japan, with its often highly personal

teacher-pupil relationships, great respect was paid to teachers of aesthetic and spiritual arts and crafts, who were often responsible intelligent beings of high moral and spiritual development. But in modern Japan's mass education system (dating from the 1880s) this respect and devotion has been unthinkingly transferred to ordinary men and women who have the teacher's licence but not the necessary personal qualities to match. Since the war it has been increasingly easier to become a teacher, which is a secure and therefore attractive job, so younger and younger people have become teachers. The result has been that students are called upon to give respect and devotion to teachers who cannot command those affections. The situation is now getting out of hand with terrible outbreaks of violence as students release their frustrations on the hapless teachers. On the other hand, outside the schools, the advertising and entertainment media entice young people with slogans of 'freedom', 'personality', 'love' and 'America' while inside the schools and in other sections of the media, as we have said, almost the opposite of these ideas is being encouraged.

Tomie: Because the whole tenor of society is the other way, I feel that those sections of the media are not being honest in advocating those foreign ideals. They are more of an appearance of modernity. I feel that most young people in Japan are, at this point in time, still attached to the old values. An example is my university club in which we were talking about the need to be a small '*gesellschaft*', but in fact we were a small '*gemeinschaft*' in our behaviour. I left the group because in the end everyone knew everyone else's business; it had become another family group. I was almost thrown out of the group at one point because I was accused of being too individualistic; this happened to others too.

Young people are still concerned also with small ceremonies such as the seating order in restaurants, who will sit next to the teacher or in the place of honour and of course the Japanese custom of pouring drinks for others, rarely for yourself on more formal occasions; taking presents when you visit someone and when they have part-time jobs, calling 'welcome' and 'thank you very much' to all customers when they enter and leave the shop. All these things reinforce feelings of community and togetherness.

In the commercial world, the Japanese have the saying "the customer is a god" and believe he wants to be pampered and given automatic deferential service. The young people are not free from this attitude, especially if they work for top-ranking companies.

Terry: This attitude of serving is reinforced by the language, isn't it, with its many levels of politeness. Some of my students who had been abroad told me that these levels make it difficult for them to have a fixed concept of self because they are constantly having to re-orientate themselves up or down vis-à-vis each person they meet.

Tomie: The subject pronoun is also hardly ever used, so Japanese are not repeating "I" all the time like English-speakers. And when Japanese do use the word "I" they have to choose from at least half a dozen words for it and another half dozen for "you", all depending on the age and status of the person they are speaking to, not to mention all the different ways in which verb and adjective endings change for the same reason. For "I", a man will usually say "*ore*" to his wife, "*boku*" to his friends and children, and "*watashi*" to strangers and superiors. For "you" he will say "*omae*" or "*kimi*" to his wife and children, "*otosan*" or "*otachan*" (Father, Dad); to strangers he will say "*anata*" or "*sochira*" (both mean 'that side' or 'that direction' and the vulgar forms "*kisama*" and "*teme*" in arguments). To his superiors, boss or teachers he will not say "you" but will use their title or name in the third person. People often refer to themselves and to others in the third person, and the Emperor has his own person pronoun — *chin* — which only he can use.

Terry: In this connection, it is significant that in Japanese literature, the major development this century has been the emergence of the 'I' novel, the subjective novel written in the first person and that the Japanese have not been so interested in large-scale 'social' novels. There have been Japanese attempts at this kind of novel, but in the main the Japanese novel has been dominated by the very subjective personal form, and looks like remaining so for some time yet. Returning to the linguistic use of the word 'I', I was struck by the fact that mothers actually call their male children 'I', don't they? They'll say: what's the matter, little 'I'? And the word for 'I' is the same as the word for 'me', isn't it? . . .

Tomie: Right. Mothers are actually speaking from their sons' point of view when they do that; they are identifying themselves with their sons. First names are rarely used by spouses to each other; it is a Western custom the Japanese are only just getting acquainted with. Young married couples these days are also using the Western terms 'mama' and 'papa' more instead of the more honorific Japanese equivalents.

Terry: All the linguistic features we have mentioned reinforce identification with the group, don't they? There is also the fact that Japanese does not have many tenses and an often unclear idea of time, using the present tense to refer to the past and so on. I often wondered if this had anything to do with the Japanese tendency to regard themselves as one community in time as well as in space. Most Japanese I met took it for granted that the Japanese of today are essentially exactly the same in their thoughts and feelings as those of fifteen hundred years ago. I certainly felt that Japanese of all ages and occupations seemed to have an almost child-like reverence for their language; that they were somehow swimming in it almost unconsciously and effortlessly, in

contrast to most English speakers who use their language in a practical almost technological manner as if it were a tool which they were not particularly interested in knowing about but only manipulating. One senses that more than, say, Europeans, the Japanese are so much more relieved, if slightly incredulous, when foreigners can speak their language. Perhaps their strenuous efforts to develop computerised language translation technology is because of their real feelings of pain and struggle when they have to speak English.

Tomie: No doubt the long historical isolation of Japan, about 1150 of the last 2000 years, would help to explain that.

Terry: And also perhaps why they write most foreign loan-words in only one of their three writing scripts. The Japanese love to talk about their language, too, and proverbs are still very much liked and used in serious discussion aren't they? My students often used them to justify whole arguments in their essays!

Tomie: I always objected to the phrase "we Japanese" which they are always using, even amongst themselves. It always seemed strange to me and I did not feel that I was really included in it. I also resented some of the restrictions on women's speech, because another communal feature of the language is the way it separates men's and women's speech. English does this to some extent of course, but Japanese much more so and in vocabulary as well as intonation. For example, since the Middle Ages women have been expected to use honorific terms for words like water, *sake*, flower, and soup. Like most women, I still tend to. Men, however, have not had to do so.

Terry: On the point of "we Japanese", I remember I was always being asked what the 'average Englishman' thinks about such-and-such, and trying to explain that I could not speak for my 55 million compatriots — an explanation the Japanese did not really seem to understand, because they quite happily assumed that they were the ordinary representatives of their 117 million compatriots; after all, their society constantly encourages them to strive for nothing more than ordinary Japaneseness. This was during my first year or two in Japan, when I used to scorn the idea that one can generalise about millions of people.

Later I came to realise that we are all, willy-nilly, representatives of our culture, if only in an unconscious sense, but that does not mean that we are all the same or think the same. I came to see that in Japan all Japanese are considered to be essentially the same, but different from foreigners. When Japanese do say that people of all countries are essentially the same, what they usually appeal to is our common needs and desires, physical and emotional: eating, sleeping, loving, hating, laughing and crying and so on.

Tomie: Before we leave the subject of language we should not forget '*aisatsu*' (ritual greetings) and '*hayari-kotoba*' (fashionable expressions).

Japanese is full of '*aisatsu*' which *everybody* uses in set situations. These '*aisatsu*' have been with us for generations and probably will disappear only very slowly. There is no deviation from '*aisatsu*'; one must say the correct thing in the correct circumstance, not improvise or try to be witty. Some people say the Japanese language revolves around '*aisatsu*'; it is as if it were the norm for Japanese to be formal and predictable and the exception for them to be informal. '*Hayari-kotoba*' are trendy expressions which are thrown up by the media and are on the whole nation's lips for a few months before they disappear again just as quickly. Here again is the village mentality we were talking about before. Everyone wants to know the latest 'in-words' in order to be in the group, an ordinary member of society. This is why the Japanese are such avid media-watchers and information-consumers.

Terry: And also why they pick up so fast on new technology, no doubt!

Tomie: I think the group mentality of the Japanese is connected with a desire to be indulged and protected. Japanese psychologists have gone into this at great length, referring in particular to the differing child-rearing habits in Japan and the West — the Japanese habits producing behaviour that is duplicated in Japanese schools and other institutions. There is the saying in Japan: "wrap yourself in a long roll", which means that you should not stand up for yourself when opposed by powerful forces in society, but instead you should allow yourself to be overwhelmed by them in order to survive. This also appears in the manner of bowing. Younger persons are expected to bow lower than their elders. To lower the head shows deference — literally, my head is in your hands — this is the thinking behind such a custom. I was often told by my mother that my bows were not low enough, that I appeared conceited. But I could never see the sense in bowing low to people I didn't respect simply because they were older; rather I felt it right to bow low before someone I really respected and not just before anyone — I therefore acted out of my own sense of value. Men, but not women, refer to their mothers as 'honourable bags', meaning someone you can wrap in care and attention.

This feeling of wanting to be indulged you can see everywhere in companies, for example, where, from my experience, women are expected to look after the men; they are called 'office flowers'. I was working for a slightly unconventional small publishing company but there too by some people women were expected to act as substitute mothers and help to create a family atmosphere in which there was a strong emotional tie to each other.

Terry: Yes, it is not always the case that Japanese work harder or more efficiently than, say, the British, but that they are prepared to be with each other longer; they have to make the commitment to their fellow workers as people. There is surely something here for the West to learn

from; without seeking to take on board the Japanese concerns about family-ism, security and dependence, Westerners must surely see the value of recognising that work involves someone's whole being and that a way of work which acknowledges that fact will be more successful and pleasing to those who follow it. The Japanese example reminds the West of this pre-industrial value.

Tomie: And yet I feel the balance is not right in Japan. There is still too much suffocation of the individual and increasing numbers of people are beginning to react against this traditional Japanese system, as I did. Such people have always existed in Japan, but while Japan was cut off from the rest of the world for such long periods they had to remain a tiny minority; they became priests, gangsters or entertainers and indulged their eccentricities. Now by travelling abroad, meeting foreigners in Japan, and studying foreign culture such Japanese people receive support from examples in other countries, but the traditional values maintain their grip, and the danger now is that many Japanese have become too proud of Japan's economic success and regard the West as declining, so that they oppose any extensions of individualist values on the grounds that they are unsuited to Japan.

Terry: "If everyone crosses the red light together they need not be afraid" was a common saying a few years ago, wasn't it, meaning that the group should stick together whatever the situation. When people bury their differences and work together tremendous energy can be produced; Japan shows us this, but at the same time the basis, the motivation for co-operation is extremely important. If your main concern is simply the survival and success of the group and if you feel that it is alright to cross the red light all together, it is rather like "My King and Country right or wrong"; if the group fails all go down, with few or no survivors. So it is we see whole families committing suicide in Japan because of the father's business failure. The welfare system is inadequate because of the desire not to inconvenience others, and because the Japanese do not really believe in the concept of a society of strangers who help each other. One cannot therefore leave one's wife and children behind; they are not regarded as independent beings anyway. Neither is there any religious injunction against suicide; on the contrary, it has traditionally been seen as an honourable way out. With the same pattern of thought many Japanese seriously contemplated national suicide in 1945, when the whole nation was nearly knocked over crossing the red light.

Tomie: This seems like a good point to consider religion and morality in Japan.

Terry: Most Westerners think of Zen when they think of Japanese religion, don't they?

Tomie: Yes, but most Japanese are not very interested in Zen; it has

been something of a Western and particularly American re-discovery since the 1950s and '60s. And it's an interesting fact that since then Japanese companies have been sending their white collar employees to Zen temples for 'spiritual' training during their orientation programmes. Zen was the religion or philosophy of the samurai. Businessmen see themselves as today's samurai. Therefore Zen has come to be highly regarded by today's businessmen as their philosophy. Zen training, however, is used by a company, not so much as something which is expected to have an immediate effect on one's job, but as something which cultivates coolness of mind and concentration.

Terry: I myself was very attracted to Zen in the early '70s and when I first arrived in Japan, but with hindsight I can see that it was because I respected its conscious awareness of one's every action, one's wakefulness; one could almost say its rationality. Gradually though, I became side-tracked by the other Japanese religion — work, and my Zen studies stopped. I came to feel that Shinto was the real religion of Japan, because in its present form it is concerned with the social order; its ceremonies circumscribe the new beginnings and the continuation of Japanese life such as births, marriages and consecrations. Its chief high priest is the Emperor, the father of the nation and symbol of its continuity.

Tomie: Buddhism, in fact, has become the religion of death in Japan, hasn't it? There are more Buddhist altars than Shinto ones in Japanese homes, but that is because Shinto does not have much to say about death or the other world, whilst Buddhist metaphysics are sophisticated and all-embracing, reassuring. Thus the funeral business has come to be run largely by the Buddhist temples and organisations and it has become a very big business. As far as Buddhism goes, the upbringing I had can be said to be fairly typical. At home we had both a Buddhist and a Shinto altar. The Buddhist altar is supposed to contain the spirits of the ancestors (who are referred to as 'Buddhas'); one must serve the spirits with regular offerings and with incense — all this I was brought up to believe, but my parents were not very devout and I was not taught to chant sutras. As a family we went to a local Shinto shrine once every New Year, but hardly ever to a Buddhist temple, especially after our family grave was moved from the temple to a municipal cemetery independent of any temple.

Terry: The Japanese, I thought, do not really seem to hold with any other world than this one. The popular belief is that family members will be reunited after death, and deceased family members return to their native places every August during the *Bon* festival. Unlike the Indians, this world is the one the Japanese have been most concerned with, and, unlike the Chinese, their feeling for family ancestors does not go back more than two or three generations; it has been the survival of the

community rather than the exclusive family which has occupied the Japanese. Buddhism has become a family affair — offering up prayers for the repose of the souls of family members — while Shinto is the religion of the social group, of the community and its activities, its festivals, its very life. No challenge to the social order has ever emerged from either Buddhism or Shinto in Japan. And as for Confucianism, it was also introduced to bolster up belief in the power and authority of the state, the Emperor and the shoguns, and all those in authority under them, down to the heads of households. Confucian moral teaching in Japan was again concerned with this life and this social order; the more cosmological and philosophical aspects of Chinese civilisation did not take root in Japan.

Tomie: There is not much left of Confucianism that is clearly visible in Japan today, but it underlies many of the attitudes towards ancestors, superiors, parents and education; it continues to live in sayings and proverbs and its maxims are perpetuated in the traditional arts, in calligraphy, for instance. Most houses probably have their books on etiquette and correct behaviour in which almost all aspects of life are dealt with.

Terry: There is a tremendous amount of respect and devotion shown in Japan both to people and to people's work, but I felt that those feelings were often too easily misdirected, because of a lack of clear thinking about the object of that devotion. So many people seemed to be fixated on someone or something in an almost child-like way which could sometimes lead to gullibility. One hardly ever criticises others to their face for example, especially not one's superiors; one is rather encouraged to criticise one's self. Here again is something Westerners can learn from; we tend to criticise others too readily and ourselves too seldom. If we trip over something in the street we are more likely to say something like: "who on earth put that there" instead of realising we were not looking where we were going. But Japanese err too much the other way and people in positions of weakness can too easily be exploited as a result. Similarly, Japanese are less likely to admit that they have not understood what someone has said; they are mostly too shy to say, "that isn't very clear" or "I didn't understand that. Could you repeat it?" Consequently, communication often breaks down, especially in international dialogue.

Tomie: At our publishing company meetings, if I did not understand something because it was vague, I would say so, and invariably people would become uncomfortable.

Terry: I was struck by the fact that the Japanese are more ready to listen than to be expressing themselves all the time. They are also quick to pay attention to the way people express themselves rather than to what they say. I remember the way TV cameras would wander up and down the

interviewee's body; in Britain they would surely think it rude, irrelevant or just funny, and would concentrate on the face.

Tomie: The Japanese have always felt that the way something is presented or packaged — the form of the thing — is at least as important as its content, sometimes more so.

Terry: I wonder if there isn't a religious dimension to that? The Western belief seems to be that it matters not how dirty a man's clothes are as long as his heart is pure, whereas the Japanese hold that if a man's heart is pure so should his external aspect be; you can therefore judge a man's interior from his exterior — his non-verbal communication and his dress.

Tomie: From primary school to high school we had periodical uniform checks. The teachers or students' representatives would check our uniforms, our bags and so on for neatness and would give warning to those found wanting. At primary school they emphasised practical aspects of neatness such as whether you had cut your nails, washed your face, or were carrying tissue paper or handkerchiefs, while at high school they were more concerned with a visual appearance of neatness: the length of your hair, of your skirt and so on. Sometimes teachers would cut the hair of those boys whose hair was considered unsightly. I think such behaviour reflects the Shinto belief in purity, the bright mirror upon which no dust must be allowed to settle.

Terry: I wonder if the modern Japanese aren't applying that belief ever more to their material culture, but forgetting it in regard to their spiritual culture?

Tomie: There I have to agree. I think the tendency of Japanese artistic groups to split up into factions is connected with the desire to present a better appearance, but all too often what results is formalism and the spirit is lost. I'm thinking of the tea ceremony, flower arranging and Japanese dancing schools, for instance, which are now awash in money and expensive gifts.

Terry: I think they also split up because there is no tradition of argument and discussion in Japan. People become too easily emotionally attached to their principles and cannot argue. They therefore have to disassociate themselves and form a new group with their followers. On a slightly different note, I felt that unlike Chinese or Indonesian music, the overall mood of Japanese music is of melancholy, sorrow, regret and resignation. Might this not be an unconscious reaction to the tightness of the Japanese social order rather than some longing for a lost cosmic union such as the Indians sing about?

Anyone who listens to Japanese music for a while cannot fail to detect this overwhelming atmosphere of sadness which is reflected in all its different styles and echoed by the words of the songs with their constant messages of loneliness, sadness, tears and parting. Perhaps the

obsession with Western music in Japan reflects a desire to be freed of the subtle and troublesome codes and restrictions of Japanese life; a desire to express open joy without worrying about the neighbours. I have felt an ambiguity in the Japanese attitudes towards nature and human society, as if they loved the company of their fellows, but after a while found it troublesome and sought to refresh themselves in nature where no people were; yet they always returned to human society. This was the impression I got from reading traditional Japanese poetry. There have not been so many Japanese hermits like the Chinese Zen hermits or the Indian ascetics who shunned society absolutely. But in Japan today it seemed to me that the Japanese were losing or had lost this good balance between nature and society since they had allowed so much of their beautiful land to become horribly polluted. City life is now uppermost in their affections as they seek to recreate Manhattan and Disneyland or build a Technopolis. They cannot blame this development on Western culture; it is something they have chosen to do. It arises from the way their own culture has developed.

Tomie: Another way to escape society's restrictions was the way of suicide. There are so many lovers' suicides in the Kabuki drama.

I started to go and see Kabuki performances because I wanted to understand Japanese culture better through the medium of traditional arts. However when I saw the kind of individuals portrayed on the Kabuki stage who are engaged in hopeless struggles to stand up to the pressures of the tight social system of the Edo period (1603-1868) with its endless conflicts between social obligations and personal desires, I came to feel a mounting frustration with these individuals or rather with the pressures of such a society. Although the situation is not quite so severe today, it is precisely because things haven't changed so much that such dramas are still popular and performed today. I couldn't shake the dark depressing feeling which the realisation of that fact gave me and at length I more or less gave up going to the Kabuki.

Terry: Do you remember Kurosawa's film "Sanjuro"? In that film I think he tried to show how Japan could produce individuals. Sanjuro was a dirty masterless samurai who disdained ceremony and was always sleeping, but who had both a heart that could feel and a mind that could think. In contrast to him, the group of samurai he was helping out were stiff, formal, proud and rash without an idea in their heads. They would rush off at the slightest provocation and he would call them back, insult them and tell them to wait and think. Then he would go back to sleep and upon waking, would act resolutely and carefully and achieve his objective.

Tomie: The women in that film also made the samurai look foolish. They were rather silly and concerned with trivia most of the time, but they *were* relaxed and not obsessed with honour and 'losing face', and

occasionally they were capable of great insight. I think some of the qualities in the women and "Sanjuro" are now emerging in Japan to form new individuals and new communities. We met groups of people who had formed such communities, didn't we, where the community served the individuals rather than demanding their obedience. The structure is looser, and gives the maximum freedom to each individual . . .

Terry: . . . while yet retaining the Japanese quality of patient commitment. Those people were not afraid to disagree, to say no or to stand out. I feel too that this sense of individuality is breaking through in Japan not only in "positive" ways as in these new groups and communities, but also in "negative" ways through social problems: alienation, divorce, disease, violence, drugs, pornography and pollution, and the rise to power of more egotistical businessmen and politicians. All of this pain is now purging Japan, although to the casual observer and the believer in official statistics, Japan is a relatively untroubled place. Japan is being purged of the old comfortable village-style emotional security and the values which went with it.

Tomie: In my experience, Japanese women are becoming freer than the men. They are leaving their groups, villages, towns, families and companies and are striking out on their own more than the men, who are still tied up with running the society according to traditional precepts, and even the younger men, because they are tied to the traditional age-seniority principle, are bound up with the older men who were educated before the war. In contrast with the much larger number of Japanese women married to foreign men, the still almost negligibly small number of Japanese men married to foreign women shows this very clearly. Japanese feminists are perhaps in the vanguard of those who are not still bound by the old values and among them one can find many outstanding individuals. Such a one was Ichikawa Fusae, the veteran women's rights campaigner and Diet member who died recently. Her example of refusing to be bound by old values and of following her own freethinking philosophy is increasingly attracting supporters who feel it to be more in tune with the times.

Terry: At present, many of the older generation are trying to make up for the 1945 defeat by going one better than America and creating a huge economic and, soon, military power; the emphasis is on the massive and the colossal. What they should be doing is maintaining in a living form those wonderful aspects of their culture which show such a tremendous wealth of imagination within defined limits (I'm thinking for example of traditional Japanese crafts, cookery and interior design. Japanese car companies are not an example of what I'm thinking of because, while the quality of their cars may be high and they take into consideration to a limited extent the emotional needs of their workers,

these companies are still run on essentially traditional principles — the main concern is still the self-interested survival of the group rather than an ethical self-sacrificing service to the world). Two other ways in which they can render great service to the world are in their relationship to the seasons and to time. Being closer in time to a pre-industrial society, many still try, even in cities like Tokyo and Osaka, to arrange their lives around the passing of the seasons, and although this has in many cases become mere formality, it reminds us to be aware that even in our cities our lives are not separate from the rhythms of nature; it is an example that can help us to avoid becoming completely antagonistic towards nature in our alienation from her. In their relationship to time, the Japanese show how it is possible to treasure the past, to enjoy the present, and to be unafraid of the future. Although today they are in increasing danger of becoming ruled by clock (or digital!) time themselves, numerous aspects of their traditional culture which they have maintained, as well as their readiness to listen to others, show how we may slow down and rediscover the benefits of patience, careful observation, and intuitive understanding. These were some of the areas in which my own encounter with Japan taught me a lot.

As for the future, while revering the contributions of ancestors, for the most part they neither allow themselves to wallow in nostalgia nor dread what the future may bring; instead they try to catch which way the wind blows and respond to it with remarkable swiftness. Above all, most Japanese are keen to learn and to go on learning into old age. I feel bound to say, however, that this positive attitude towards the future is the mark of a culture that for about 100 years now has felt its sun to be rising, not setting as some people now feel Britain's to be. Many Japanese now believe their sun has nearly reached its zenith; it is therefore from *now* that Japan will be put to the test. The real task of the modern Japanese I see as not only carrying over into the future those wonderful elements of their own traditional culture which I have mentioned, but also of transforming their nation through contact with other cultures into a responsible member of the international community; Japan will then be a nation which not only *abides* by international laws and principles but above all understands and *feels* those principles because she has internalised their spirit and made it her own.

Tomie: Japan will only be able to do that when more Japanese people have come to a recognition of their own individual natures. Only then will Japan really be able to meet other countries, since a nation is nothing but an expression of all its individual members.

Terry: The Japanese therefore have to find a new meaning of the word 'devotion', so that they can devote themselves to the world as individuals rather than to Japan as members of a group. If you consider

devotion to work, for example, the West had this in the mediaeval period, but then gradually lost it, because society's underlying religious values changed. Japan's underlying religion — which could be called 'Japanism' — has not changed and so devotion to work still exists on that basis. It is a basis which will not survive in a society that remains open to international contact. A new basis must be found and that is what the West has been struggling with since at least the end of the First World War. Japan is now at the crest of the wave of its business civilisation as Britain was in the 1850s, and as many prophesied in Britain then that our supremacy was God-given and would last for centuries, so many inside and outside Japan are saying that the 21st century will be Japan's, because of her "unique blending of old and new, East and West". I do not see it as a blending; rather as an overlap. As time goes on the old Japan will fall away and new Japan will emerge. Many Japanese now think the Japanese will always be able to handle technology with a Japanese spirit; they think that technology is only a matter of tools, but it is not — it is ideas, ideas realised in matter, and eventually those tools change the tool-user.

Tomie: And technology does not mean only machines and electronics, but everything Japan imports — the 'technology' of education, of politics and of medicine. As long as Japan does not shut herself off again from the rest of the world, she will not be able to withstand the changes which contact with other cultures brings.

Terry: Yes, despite the ocean of information in which today's Japanese swim, their nation remains an outsider in a sense, misunderstood and isolated from the world community of nations. The Japanese themselves recognise this fact when they refer in their media to "Nippon to Sekai" (Japan and the world). Over the last two thousand years the Japanese people have made themselves into a nation; Japan is now already an individual, but I venture to say that she is an individual who does not yet know herself, and we cannot know ourselves in isolation; we must have the company of others who are different from us. As a nation, Japan has become an individual with her own distinct personality. She now has to realise that her cultural personality is not her true self.

Tomie: While yet being in the company of others different from yourself, you cannot really relate to them without looking at yourself and finding out who you are and what you have to do. I think Japan will only be able to meet other countries when she has realised who she is; otherwise she will meet them in disaster, as she did in World War Two.

Terry: And she will only realise who she is when enough of her people have taken the painful road which leads to the joy of knowing and feeling oneself to be an individual member of the *human* race. Then will Japan find the true role she is to play in the unfolding of our planet's evolution.

JAPAN AND THE WORLD ECONOMY

DANIEL T. JONES

THE remarkable rise of Japan as a leading industrial power in the 1970s is today perceived by many in the West as an unwelcome and little understood threat to a world economy already greatly troubled by prolonged recession and growing unemployment. The rise of Japan poses many questions and challenges for the West, for Japan itself and for the future evolution of the world economy. In this article we try to show that in fact rightly understood Japan has a significant and positive role to play in the world economy if it were allowed to do so. However this role can only develop on the basis of greater mutual understanding and trust, both of which are sorely lacking in relations between Japan and the West today (in this article we focus primarily on Japan and Western Europe).

This greater mutual understanding cannot moreover be left to a small group of experts involved in relations with Japan but must include each and every one of us. We are nowadays all active in shaping the world economy, most directly as consumers — which household does not contain an article made in Japan? — and less directly in other ways. Foreign policy is no longer the preserve of experts but is shaped out of the common perception of each country's citizens. It is not enough to limit our understanding to the more obvious economic and social lessons to be learnt from Japan's entry into the world economy. We must also develop a sense for what lives in the Japanese people, what gifts they bring with them from their cultural heritage, what they look for in the cultural and spiritual life of the West and the common strivings we all share to liberate ourselves from a merely material existence. Developing such an understanding over such a distance and across cultures is not at all easy and is fraught with dangers. The lack of direct contact means that our perceptions are at the mercy of superficial second-hand reports that all too easily repeat and reinforce naive and dangerous stereotypes we have no way of checking. Unfreedom, jealousy and conflict walk in the shadows of these stereotypes if we are not conscious of their power and influence.

Turning first to the economic reasons for the success of the Japanese industrial system it becomes clearer the more we learn that it has little to do with such things as lower wages, more robots, or a peculiar addiction to work and discipline. Some will think of the image of Japanese workers doing keep fit exercises before starting work. Although wages

used to be lower than in the West this is no longer the case and there is little evidence that the Japanese are 'workaholics' as some observers have alleged. The single most important achievement of the Japanese that overshadows all of these explanations is that they have developed the art of managing a mass production industry way beyond what was thought to be best practice in the West.¹ This is perhaps most strikingly illustrated in the case of the automobile industry, though it applies to all the other industries for which the Japanese are renowned, such as televisions, cameras, motorcycles, calculators, robots and even shipbuilding. The automobile industry is one which depends critically on the co-ordination of many production steps in hundreds of different companies, culminating in a large highly disciplined assembly plant.

Until very recently the techniques for producing automobiles had changed little since the days of Henry Ford and Alfred Sloan, the early head of General Motors. Ford established the first large mass production system in the early decades of this century while Sloan developed the management superstructure to go with it. The only significant changes thereafter were an increase in the scale of operations and the mechanisation of more and more production steps. The system of scientific management as it became known, was based on taking the division of labour to its logical extreme, breaking down the work into almost fool-proof steps to be performed over and over again, that eliminated any opportunity for involvement and initiative. It was assumed that the worker would not report on problems, would not repair his own machines and would take no initiative for spotting and correcting faults. It followed then that large stocks of parts had to be held between each major production operation so that parts of the system could continue to operate while problems in other parts of the system were being diagnosed and repaired and to insulate the system from industrial relations or other problems in the supplier firms. High quality could only be maintained in such a situation by having an army of supervisors, checkers and repairers, while improvements in the production process were the responsibility of another set of specialists, the production engineers. The emphasis was therefore on achieving the maximum economies of scale with a relatively standard product. Volume had to be maintained at all costs to the extent that built-in obsolescence, intensive advertising and marketing became essential features of competition.

The Japanese turned each of these conventional wisdoms on their head. They showed that given the skills workers could best diagnose problems, make running repairs to their machinery and spot defects. If all the intermediate stocks of parts are eliminated and everything is produced just in time to flow to the next production step then problems and bottlenecks in the system that were previously hidden are

deliberately revealed. All efforts then become directed towards solving these problems one at a time leading in the end to an increasingly fine tuned continuous flow right from the uncoiling roll of steel to the end of the assembly line. The "just in time" system also includes all the main component suppliers who deliver many times a day right to the side of the assembly line. The most important characteristic of this system is that it mobilises the initiative and involvement of the workforce and reintroduces a sense of responsibility for the operation of the whole. Once started the drive for improvement becomes a built-in feature of the system, not an externally imposed phenomenon.

The other key feature of this system is that it cannot work without each worker being dedicated to achieving the highest quality in his work. Each worker is no longer protected from the inadequate workmanship of the previous worker but he becomes highly dependent on the co-operation of his fellow. Defects become apparent very quickly, unlike the conventional system where defects are only discovered later at great cost in terms of repair and waste, of both materials and energy. The Japanese talk in terms of zero defects, of 'total quality control.' Workers are fully responsible for their work and there is no army of quality control inspectors, testing and repair men at the end of the line. Thus workers become centrally involved in devising new ways to improve the production process.

Automation and mechanisation, in addition to replacing the most boring and physically demanding work, have been used in Japan to make the system highly flexible so that the production can rapidly be switched from one product to another in line with changes in the market. The advent of electronics and robotics, which occurred simultaneously with these developments, made it possible for the first time to combine the benefits of mass production efficiency with a much greater degree of flexibility. In the market the quality of the product and its price assume a greater importance and products can be tailored much more specifically to user needs.

All of the above changes may not in themselves sound revolutionary, in fact most of them look like common sense. However when added together and linked to other advances outside the firm described later, they add up to a completely new way of doing things that uses less land, people, materials and energy while providing the consumer with a better product at a lower price. One should not get the impression however that these advances have at a stroke eliminated all the inhuman aspects of factory work, but they certainly begin to make the whole process more human. Moreover the system is organic in conception and is in continuous development, unlike the rigid mechanistic view of production of old style mass production. There is no doubt that the

whole direction of management thinking in the West has been fundamentally altered by what the Japanese have achieved.

The Japanese challenge is often portrayed as something new in industrial history that gives them an invincible lead that we cannot hope to match in the West. Nothing could be further from the truth. Throughout industrial history when a company or a nation develops a new product or way of producing things it takes a while for it to be recognised by others and even longer for them to respond to the challenge. A similar sequence of events happened in the first half of this century in this industry after Henry Ford and Alfred Sloan perfected the art of mass production and scientific management. This advance, later called the American challenge, was initially exploited through trade to the rest of the world. At a certain point this was transformed into a flow of investment as the US producers established plants in Europe and elsewhere. Local producers, such as Morris, Renault and Citroën, went to Detroit and incorporated what they saw there into their own operations, while Ford and General Motors came to Europe. In other words a trade phase was followed by a learning and catching-up phase, either through local companies applying the lessons themselves or through seeing the dominant producers of the time operating in their own countries.

Exactly this process is happening in the Japanese case, though it is not so easy to see because we are still in the middle of it. The trade phase of the exploitation of the Japanese advantage ended in 1981 when all the producing nations of Western Europe and North America imposed limits on additional imports of automobiles from Japan. Local companies have begun to adopt some of the aspects of the Japanese system, sometimes by co-operating with the Japanese, as BL is doing with Honda and General Motors with Toyota. Japanese companies have also begun to establish plants in Europe and North America. This process of competitive challenge and response is therefore the norm in economic development and is a key source of dynamism in the world economy. The major question that the world economy has yet to address is how to manage such a process so that it does not become self-destructive and lead to a complete breakdown in international relations.

Early assessments of this new Japanese management philosophy argued that it was so much bound up with the Japanese culture and way of life that little of it was transferable to the West. Of course, it owes its origin to what has developed in the Japanese people over the centuries and to the present situation of Japan. Japan is an island with nearly 125 million people who almost all live in a narrow coastal strip along the south eastern seaboard. The Japanese economy, while it has abundant human resources, has almost no indigenous natural resources.

Therefore the Japanese have traditionally made do with little and have avoided waste.

Many commentators have remarked upon the very real appreciation of the particular talents of the individual within a group that exists in Japan, and on the other hand the sense of belonging to a group and being part of a whole.² The failure to find acceptance in a group is often cited as one reason for the high number of suicides in Japan, what they call 'weariness with life'. The Japanese also have a quite extraordinary sense for the materials, and even the machinery, with which they work and lay great emphasis on simplicity and detail. This one experiences all the time in Japan, both in the home and in their art, traditional architecture, temples and gardens. One is also struck by the fact that all the Japanese hills are densely wooded and look so well conserved, even quite steep hillsides have obviously been carefully replanted over the centuries. This contrasts starkly with the remnants of the once great forests that used to cover parts of England. One then realises how dependent the whole of Japanese society has been on wood as the main natural resource until, of course, the age of concrete began.

In contrast to Japan most Western countries, and in particular North America, have had abundant space, material resources and until recently energy. This led in turn to the rise of the throwaway society in the West. The different reactions to the 1973 oil crisis in Japan and the West are interesting in this light. The Japanese economy suffered a much greater shock than in the West and they responded by redoubling their efforts to improve their production system to conserve energy and materials, adding the final touches to the management system described above. The West on the other hand looked for political solutions such as trying to apply pressure on OPEC and altering consumer taxes to force energy conservation by consumers. Western industry meanwhile did very little while waiting for these solutions to do the job for them.

All of these factors and many more provided the unique set of circumstances in which such a new management system could arise, very much in the same way that the Ford-Sloan management system could only have originated in the United States during the first quarter of this century. It is also true that many of the Japanese characteristics described above are rapidly disappearing as Japan industrialises and becomes more integrated with the Western economy. However once this system was developed it was no longer dependent on its cultural origins and became readily transferable to other countries.

There are now quite a number of Japanese owned factories in Europe, particularly in the UK, and in the USA and the results so far have been quite impressive. The Japanese willingness to trust and involve the workforce and to break down the old class barriers within the firm have found an enthusiastic response from Western employees.

There is, of course, almost none of this class divide in Japanese firms and the difference between top and bottom salaries is much less than in the West, even very senior executives in Japan live in quite modest accommodation. So far this has only been successfully demonstrated on a relatively small scale in the West in plants of up to 1,500 employees, though there seems little reason to doubt that it will work equally well in larger plants, such as those proposed by Nissan in the UK and Honda in the USA. It seems clear that the Japanese management approach is readily transferable and that it is more successful in plants which have gone furthest in applying Japanese management techniques. Opposition from traditional trade unions and sceptical Western management disappears when Japanese practices are demonstrated on home ground. It is therefore extremely important that inward Japanese investment is welcomed and that the Japanese be given every encouragement to develop greater confidence in investing abroad.

The challenge to Western management in the coming decade is to elaborate on what has been begun by the Japanese out of their own cultural experience. For many years Professor Lievegoed and his colleagues at the Netherlands Pedagogisch Instituut have been working on what they call a new third phase of organisation development, following the pioneer and scientific management phases. I doubt if they expected an answer to this call, containing many of the seeds of this new phase of management, from Japan. The time is now ripe for a new synthesis of the pioneering work that has been done by the NPI and Social Ecology Associates in the West with what is now coming from Japan.³

Having described some of the aspects of the Japanese system within the firm it is time to take a broader look at some of the other features of the Japanese economy and to contrast these with the economic principles underlying the organisation of Western, particularly Anglo-Saxon, economies. Not surprisingly from what has been said above the primary focus on the role of the individual in Western economic thought, embodied in the notion that the self-interest of every actor adds up to the collective interest of society and that each actor is a completely independent unit relating to others through the anonymity of the market has found little acceptance in Japan. Until recently it is also true to say that the Japanese have not identified self-fulfilment so closely with material wealth and power as we have in the West. One is struck for instance by the fact that while the Japanese are the most efficient producers of all the articles with which we clutter up our homes the traditional Japanese home is beautifully, but very sparsely furnished. Even modern Japanese homes built in Western style still have at least one Japanese-style room. In the West many are now

struggling to create the equivalent of this peaceful, harmonious and still place in their lives.

The Japanese sense for the working of the whole also finds its expression in the economy, in the frequent and widely discussed assessments of where the economy is going in the next decade, called Long Range Visions. These are based on the widest consultation with industry and academics through a series of industry structure councils of the Ministry of International Trade and Industry. They address the major changes in the structure of the economy that are likely to take place, the major societal tasks that have to be tackled, such as pollution or better housing, and the changing place of Japan in the world economy. They rapidly become best sellers and provide guidance for governments, companies and individuals in making their own strategic decisions. A number of observers see this as evidence of "Japan Inc." However the consensus has been about broad objectives and companies have made their own decisions on how best to serve these objectives. The state has often been thwarted when it has tried to force companies in a certain direction against their will.

The idea of developing such a broad assessment of the future in such a way is quite foreign to Anglo-Saxon thinking. In the West the establishment of long term national priorities for such collective tasks as the rebuilding of inner cities are done on an ad hoc short-term basis as a result of the strength of competing lobbies. Decisions on priority industries for growth and which industries will need to contract are again left to short-term market forces and survival of the fittest. Such judgements cannot encompass the long-term collective interest because it is nowhere coherently expressed. The difficult problems of managing structural change and redistributing resources at a national level and increasingly also at international level requires just this kind of exercise. Some years ago the Japanese tried to encourage this within the OECD, the club of rich countries, by funding a major study of the future called Interfutures. This received almost no response in the West when it was published.⁴

Unlike in the Anglo-Saxon countries the idea of competition in Japan is seen as a means and is not elevated to an end in itself. Taken to its limits in the capitalist system free competition is extremely wasteful and disruptive. It leads to over-investment as firms invest in new plants to try to knock their competitors' plants out of business, which may still have a useful life. In industries where the lead times are long and it therefore takes time to recover from mistaken decisions or sudden shifts in the market or technology short-term market verdicts may condemn firms that are potentially viable to bankruptcy. Companies are also not called upon to bear the responsibility for the social costs and disruption that their actions might entail; these are thrown in the lap of the state.

In Japan, the major industrial groups, often called *Zaibatsu*, play an extremely important role. These groups typically focus on a major bank and include an insurance company, a trading company and many hundreds of firms engaged in a wide range of industries and services. Perhaps the best known of these is the Mitsubishi group. Each of the member companies owns a small proportion of the shares of the other companies and will usually trade with each other where relevant. As a result the stock market is far less significant in Japan and ownership represents more of a mutual commitment between companies rather than a claim on profits. This mutual commitment also characterises inter-company trade in a group. Companies do not play competing suppliers off against each other on an arms length basis for short-term price advantage as in the UK and USA. Most of the main suppliers of an automobile firm will belong to the same group and will work together over the long term to improve their joint performance.

Each industrial group competes with other groups in Japan right across the industrial spectrum: most groups are represented in all the major industries such as steel, automobiles and electronics. However should one of the group companies get into trouble the response of the other group companies is to rally round, inject cash, new management and ideas rather than let it sink or swim on its own. It would be a great loss of face for a group to be forced to leave such an industry so no-one can count on knocking out their competitors as in the West. Competition is very intense in Japan but focuses on improving performance rather than eliminating competition. This kind of competition within Japan has proved to be more dynamic and innovative than Western-style competition while at the same time avoiding much of the wasteful over-expansion of capacity and social disruption.

The breadth of the operations of the industrial groups in Japan means that the important process of redistributing resources from declining to growing industries largely takes place within the group in accord with its own long range vision. In the West this redistribution occurs almost chaotically through the market with great social disruption and hardship. Moreover it is at the mercy of the banks and financial institutions seeking out the best short term profit opportunities. After 1973 for instance many employees in Japan were transferred from shipbuilding to other sectors within the group and an orderly process for reducing shipbuilding capacity was agreed across the shipbuilding industry.

The larger Japanese companies are also well known for their lifetime employment system, which provides for almost all aspects of the employee's life and ensures a longstanding commitment to his education and training. Employees are directly recruited from schools and

universities and are paid according to age and experience and not so much in relation to how much his services could command on the labour market. As a consequence the labour market plays a far less important role in employment in Japan. We have yet to see such a sense of commitment and responsibility for employees in most Western companies. It is interesting to reflect that in these Japanese companies one is much closer to a wage structure that is based on the needs of the employee on the one hand and on the resources of the company on the other. This might prove a promising starting point for the separation of wages from employment that Rudolf Steiner outlined in his *World Economy Lectures*.⁵

In what has gone before we have briefly described some of the more important facts of the Japanese economy that provide much food for thought about the way we organise economic affairs in the West. We have hopefully opened a few doors to new ways of thinking, though a great deal more could be written, indeed a considerable specialist literature already exists on the subject. Our selection of issues should not be mistaken as implying that there are no problems in Japanese companies and in the Japanese economy. There are many. To take just one example, the rapidly ageing population in Japan poses great problems for the lifetime employment system and unemployment has begun to rise there also.

Historically Japan has always seen herself as isolated and unique in relation to the rest of the world.⁶ In turn she looked towards China, then in the second half of the 19th century and the first half of this century to Europe and after 1945 to the USA for a model to follow. On the one hand she looked to learn from these then more advanced countries and on the other she looked for a reciprocal sense of recognition and understanding that would give her a sense of belonging to the international system. Wilkinson describes how each phase of assimilation was followed by a phase of revulsion when Japan failed to win recognition from China or the West. The triggers for these phases of revulsion were the failure to renegotiate the unequal treaties in 1887, the collapse of the world economic system in the early 1930s, and possibly now growing trade friction with the West.

Japan sees herself as having played according to the rules of industrial competition, namely the survival of the fittest and free trade, that have been the ideologies mouthed by the West in the post-war era. She was acutely conscious of the need to become competitive in industrial goods because of her dependence on imported raw materials and energy. As a result her economy has almost become a dual economy where the export sector is given undue priority. Having become successful in our terms she now finds herself rejected and mistrusted. The Western economic principles she strove to follow are increasingly revealed as self

destructive when taken to an extreme at a world level; human beings and political systems cannot cope with the one-sided outcome of the cold logic of the market place. Japan can also find little awareness of the collective responsibility for the management of the world economy in the West at this time.

Having spent the last quarter of a century or more learning Western technology and management Japan for the first time finds herself amongst the leaders in some of the key technologies of the future, particularly all the electronics-related technologies. Japan now shares, and in some cases carries, the responsibility for defining the direction in which these technologies are developed in the future. Japan is no longer a pupil, and as we have seen in some areas is already a teacher, though this appears to be painful for the West to accept. Where does she now turn and what image of the future can guide her in this task? Currently the West only offers the competitive materialistic image in which the dynamism of the Japanese economy is inevitably turned more and more towards what Wilken calls "aggressive competition" against her international competitors.⁷ This offers little hope of reducing the growing tension in the world economy. Rather than meeting the needs of mankind technology becomes an important instrument in this struggle for survival. At the same time the more the Japanese economy becomes orientated to such a future the quicker it will catch all the diseases that beset the economies of the West.

Earlier we described how Japanese management, particularly the way it grew out of an instinctive recognition of the human being that is still very much alive in Japan, finds a reflection in the new Western approaches to management of the NPI and others. Moreover as the Japanese challenge shakes the foundations of conventional management thinking a critical opportunity is opened up where this new management philosophy may find a receptive audience and begin to take root. Progress in this direction can not only begin to humanise the workplace and creatively mobilise the talents of all concerned but may also show the Japanese that there is a deeper cultural awakening in Europe. Europe is today regarded by many Japanese as a 'cultural museum', with countries like the UK in the advanced stages of collapse and disintegration. Europe is low on the list of Japanese priorities. That the seeds of a new management, and indeed a new economics 'as if people mattered', to use Schumacher's phrase, are alive and growing in Europe will come as quite a surprise to the Japanese.

As with Japanese management many aspects of the Japanese economy outlined above also find a reflection in the economic thinking of Folkert Wilken and others who derive their inspiration from the work of Rudolf Steiner half a century earlier.⁸ This is found in the transformation of ownership into a commitment to mutual co-operation

and the importance attached to mobilising a collective responsibility for the future direction of the economy. Rudolf Steiner identified fraternity or brotherhood as the most important guiding principle of economic life. So far this new economic thinking in the West has inspired many new initiatives in the financing of entrepreneurs and in co-operatively run businesses. However, in my experience many senior businessmen who are facing not only this new management revolution but also this growing interdependence across countries also have a strong sense that new ways must be found to organise inter-company and international relations. Clinging to old empty rhetoric or waiting for politicians even to begin to understand what is going on is no longer possible. Attempts to bring industry leaders from round the world together to look at the future and at how the problems of a particular industry can best be managed are one early step towards the kind of global associations Rudolf Steiner saw as an essential feature of a healthy world economy.

Going beyond the economic and social level perhaps the most surprising and impressive thing one observes in visiting Japan is that their cultural and spiritual heritage still plays such an important part in their daily life, unlike in the West. It is also rapidly disappearing with each successive generation. This spiritual heritage is experienced in its most highly developed and refined sense in the beautifully simple traditional houses, temples and gardens of Japan. Coming from the noisy, expansive civilisation of the West the experience of visiting their temples or being a guest at a tea ceremony in a traditional Japanese family can only be described as humbling and very moving. It is difficult, without falling into the trap of appearing sentimental, to fully convey the realisation that here is a civilisation of great depth from which we can learn much. The most perceptive descriptions of Japan can be found in the latter part of *Yet being someone other* by Laurens van der Post and *Shinohata, a portrait of a Japanese village* by Ronald Dore.⁹

It is quite evident that the degree of tension and mistrust in relations between the West and Japan will persist for some time to come and will only be gradually remedied as each comes to recognise the other as equal parties in building the world economy. In the longer term the most important task is to begin to build what I would call the spiritual bridges with Japan, where this recognition of each other can find a new deeper level. Through an awareness of Anthroposophy and the many initiatives that have sprung from it Japan may once again find the respect it once had for the cultural life of Europe. Both Japan and Europe share a common struggle to place a true image of Man at the centre of our lives. The recognition that each has a great deal to teach the other in achieving this is the true beginning for building a healthy world economy.

¹ The best descriptions of the Japanese business system are to be found in Rodney Clark, *The Japanese Company*, Yale University Press, 1979, Richard Schonberger, *Japanese manufacturing techniques*, Free Press, 1982, Ronald Dore, *British factory — Japanese factory*, Allen and Unwin, 1973 and Chie Nakane, *Japanese Society*, Penguin Books, 1973.

² See the above references, particularly Nakane.

³ See B.C.J. Lievegoed, *The Developing Organisation*, Tavistock, 1973.

⁴ OECD, *Interfutures*, Paris, 1981.

⁵ Rudolf Steiner, *World Economy*, Rudolf Steiner Press, 1977.

⁶ The best description of relations with Europe is Endymion Wilkinson, *Japan versus Europe — a history of misunderstanding*, Penguin Books, 1983.

⁷ Folkert Wilken, *The Liberation of Capital*, Allen and Unwin, 1982.

⁸ See Rudolf Steiner and Wilken above.

⁹ Published by Hogarth Press, 1982, and Allen Lane, 1978, respectively.

BIO-DYNAMIC GARDENING

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. . . a book on Bio-Dynamic gardening in Britain. The author is John Soper who, in addition to experience in tropical agriculture, has worked in gardens with two very different soil types in Britain. In addition he has also had copious advice from George Corrin, the consultant of the Bio-Dynamic Agricultural Association.

The book is aimed to appeal both to the novice who has been inspired to start a garden on bio-dynamic lines, and also to the organic expert who wants to know more about the philosophical background to bio-dynamics. There are many "tips" of interest to all gardeners.

In the first few chapters the author deals in a clear and concise way with the fundamental ideas which form the basis of bio-dynamic practice. He writes also about the nature of insects, fungi and bacteria and describes ways of avoiding them. Cultivations and crop rotation are described in simple terms with a section on the treatment of new or neglected land when starting a garden. Soft fruit, top fruit and most of the usual vegetables with their various problems compose nearly half the book.

Finally the garden is considered as a whole with its lawns, flower beds, hedges etc. planned to create a harmonious individuality. Appendices include hints on saving seed and suggestions for experimenting with some promising ideas whose effectiveness is not yet fully proved.

This is a book which should be in the hands of all organic gardening enthusiasts. It will be obtainable from booksellers or direct from the publisher: Bio-Dynamic Agricultural Association, Woodman Lane, Clent, Stourbridge, DY9 9PX.

Price £4.00, postage 60p. Trade terms available for Booksellers.

KOTODAMA: THE SPEECH FORMATION OF JAPAN

TADAHIRO OHNUMA

IT was in the winter of 1980 at Rudolf Steiner House in London in a speech formation class led by Mr. Christopher Garvie that for the first time I felt I had encountered my own spirit quivering in the sounds and rhythms of the spoken word. I had been in England less than a month and I was worried that I was having no success in making myself understood. After the Japanese Education Ministry's decision to support my trip to England as a visiting scholar I had for six months undergone intensive training in spoken English, but soon after arriving in England I realised that the training was of no use to me whatsoever. As a philosopher, I had received academic instruction in three modern languages: English, French and German, and two classical languages, Latin and Greek, and I can read these languages with little difficulty. As long as I remained in Japan, that was enough to specialise in research into the works of Plato. Unfortunately, for all my knowledge of the written form of foreign languages, when it came to the spoken form I was utterly ignorant. I was like a deaf mute.

When I attended Mr. Garvie's lessons however, intuition told me that here was something that could probably heal my deafness and dumbness in English. Straightaway, I took the liberty of asking Mr. Garvie to become a Dr. Sullivan to my not very lovable Helen Keller. After one week's devoted study with my Dr. Sullivan, a friend at the University asked me in amazement: "where have you been this week? You seem to be a completely different person in regard to English! Until now, you had been trying to speak English but in a very Japanese way. Now your English really sounds like English!"

I myself also became aware of something during that period. Within myself, something completely new had been formed which had begun to respond in a subtle manner to my own English and that of others. I became acutely sensitive towards English pronunciation, stress, rhythm, and intonation, and moreover I sensed that a subtle body had started to become active within me — a subtle body which could vibrate very energetically and which was differently formed from the subtle body which I, as a Japanese, possessed. It was not so much that my sense of self had *split*, but rather that a second self had been born within me. Like an alchemist I carefully reared this homunculus inside me until, after a month's hard training, he could feel, think and speak in English. On my behalf he produced most naturally a way of thinking and an

attitude one associates with the English language and which no Japanese would normally think of. Consequently, I became able to mix in freely with English people. Speech formation was, for me, an *initiation* into the world of English-speaking people. When I realised that, I told Mr. Garvie about the initiation of speech in Japanese which is called 'kotodama' and which, in ancient times, was a means by which Japanese could pass from the sense world to an awareness of the spiritual world. When I was a young lad, I had received instruction in the meaning of 'kotodama' from a Shinto priest. I had since then had an intellectual interest in the subject and had collected a lot of literature about it, but it was not until I encountered speech formation that I felt I had touched on the real meaning of 'kotodama'.

Mr. Garvie then asked me in turn: "what is 'kotodama'?" and from that time on he has held my promise that I would try to introduce to English people in a clear understandable way the Japanese belief in 'kotodama' which lies deeply embedded in the culture and history of Japan. The following brief article is my attempt to keep that promise. For I believe that a precise accurate grasp of the differences between the linguistic consciousnesses of the English and Japanese peoples is the first step towards mutual understanding.

The word 'kotodama' means the soul or spirit of speech (kotoba). (Translator's note: the Chinese character for 'koto' means 'word', 'statement', 'phrase', or 'language' while that for 'tama'—read 'dama' in compound words—means 'soul' or 'spirit' in the customarily vague English sense rather than the distinct anthroposophical sense.) The Japanese have from ancient times believed that speech (kotoba) possesses a living energy and a power of formation and realisation as distinct from the thinking, feeling and willing of the particular human being who utters certain words. As one of the earliest Japanese poets put it: "From the time of the Gods it has been said that Japan is the beautiful Land of the Gods, the Land of flourishing kotodama." (Yamanoue-no-Okura in the eighth century anthology of poems, the *Manyoshu*.) Like other ancient peoples, the Japanese of those days were aware of the magical powers contained within human speech. For the Indians, the word 'Brahman' was the wind, the breath, the sound and the life, and while being the living word which expressed this oneness, it also meant the priestly class (Brahmin) who had the unrestricted power to use the word; in a similar way, the Japanese word 'mikoto' was held to be of and from the gods and therefore bestowed power on Emperors sanctified by it. (Translator's note: by his use of Chinese characters here, the author shows that another word in old Japanese for 'emperor' was 'mikoto' which was written with a different Chinese character but pronounced the same.) The words of the Emperors therefore (including

edicts and proclamations) were the origin and cause of actions and events which later had of necessity to take place.

Shinto is the backbone of Japan's spiritual traditions. Compared to other religions, it has a strikingly simple and lucid structure. Let us look at how the most commonly performed Shinto ritual unfolds.

1. The priest(s) and worshippers enter the sacred precincts of the shrine.
2. Purification rituals follow.
3. The doors of the sanctuary are opened.
4. Votive offerings are made to the god(s).
5. The priest recites a prayer.
6. The votive offerings are received.
7. The doors of the sanctuary are closed.
8. There is a ritual partaking of food and drink.
9. The participants leave the sacred precincts.

One can easily see that the ritual has its climax in the fifth step, the recitation of the prayer (norito), and with this at its centre, the whole takes on a symmetrical form. To put it another way, one can say that with the priest's recitation of the prayer, the god and the people are joined. The calm, serene but vigorously strong sound of the priest's speech causes the air to tremble, the sacred precinct's trees to quiver, and the spirit which is within them to vibrate. To express the subtle divine vibrations which occur in harmony with the sound of the recited prayer, there is no better epithet than 'chihaya furu' which speaks of the god's divine attributes. The ancient Japanese *felt* the gods as a subtle invigorating reality in the excitement of their festivals and the atmosphere of their religious ceremonies.

Amongst the prayers, the 'Oharai-no-norito', the prayer of purification, is the one most widely used. The opening of this prayer begins with the word 'Takama-no-hara'. This word means, as its Chinese characters imply, 'the high plain of heaven', which refers to the land where the gods dwell, or heaven, and which came into existence at the Creation. The famous Meiji period (1868-1912) scholar of kotodama, Masumi Oishikori discussed the three variations of this word as a unity and considered them to constitute a kind of mantra: (1) Taka-ama-hara (2) Takama-hara (3) Ka-ama-hara. He explains the first, Taka-ama-hara, as the power of the centrifugal spiral by which all things expand and increase; the second, Takama-hara, as the power of the centripetal spiral by which all things contract and are bound, and the third, Ka-ama-hara, as the free unlimited creative power of the balance which keeps the other two in harmony. Oishikori further points out that these three powers can be identified with the three gods of the Creation myth of Japan, as portrayed in the eighth century chronicle 'Kojiki'. Consequently, the first of these gods, Taka-a-miumusubi, is held to

represent the power of the paternal, masculine, spiritual or immaterial principle; the second, Ma-ka-miumusubi, represents the power of the maternal, feminine, material principle, and the third, Ame-no-minakanushi-no-kami, is the unifier of polarity and the centre, lord, name, creator, sound, form and action of heaven. Analysis of the sound syllables in the names of the gods led Oishikori to the conclusion that the attributes mentioned above could be ascribed to the gods.

At the basis of his analysis was a unique theory of the sounds of the Japanese language. Originally Japanese consisted of fifty sounds (see the diagram). The voiced sounds and half-voiced sounds entered the language when Japan encountered the Chinese culture; they are not pure Japanese sounds. Following the system of the Edo period (1603-1868) scholar of kotodama, Kodo Nakamura, Oishikori used 75 sounds which included voiced and half-voiced sounds. This system has been given the name 'Masumi's Mirror' and it can be seen in the diagram. In the lowest line are the vowels considered to be the heaviest sounds. In the centre is 'u'; on the inside are 'a' and 'o' and outside are 'e' and 'i'. The other 70 sounds are divided according to their gravity or weight into five ranks and lined up corresponding to the vowels in the lowest level. According to this paradigm, 'a' is the heaviest and most 'inward-tending' sound while 'ki' is the lightest and most 'outward-tending' sound. In the centre of the whole is the sound 'su'.

'Su' is the root of words like 'sumera' (divine) and 'suberu' (to rule) and is thought to have the power to unify the whole of Creation. With this 'su' at the centre, there is a symmetrical character to the vertical, horizontal, and diagonal arrangement of the 75 sounds. Because of this character, the sounds are intimately linked and have a relationship in which they are equally repelling and harmonising with each other. Thus, if one side of the meaning of the sounds is fixed, then the other side can also be fixed. With 'su' as the central pivot, and drawing on the consequent relationship of relativity of position of the sounds, their meaning can be discerned.

On this point, one runs into opposition from the contemporary linguistic consciousness of our time, because there are those linguists who say that even allowing for the fact that language may be a system of ordering the world according to its constituent sounds, it is arguable whether there is actually something transcendental and objective to that order; it may be merely arbitrary and subjective. Other linguists take the opposite view and argue that it is indeed transcendental and therefore objective. If we refer to propositions brought forward by Plato, one can ask whether language is based on agreement or covenant (thesei), or whether it is rooted in reality, essence (physei). Theories of kotodama of course take the latter view, and argue that the 75 sounds are the cosmological power which forms the hierarchies of being, and

that that power is the soul of those sounds. What kind of power, or kotodama, then is possessed by the sound 'su' which is at the centre of this cosmos of language?

Kodo Nakamura's answer to this question, in his work "Kotodama Chuden", was as follows: "The power which gathers at the centre, the vault of the sky, the cosmos, primal energy, supernatural power, unlimited movement, the ethereal, the ineffable, the ever-advancing, the ever-closing: try as we might, we cannot do justice to such concepts in writing. The sound 'su' is at the heart of 'Masumi's Mirror' and freely governs the other 74 sounds from that centre. How and why it does so is a divine mystery beyond the reach of human understanding; the other 74 sounds are all but an expression of the freely applied power of the sound 'su'. In fact, the cycle of the four seasons and the constantly changing revolutions of the heavenly bodies are all the working of this sound 'su'. Human beings, animals, fish, insects, plants and trees all owe their life to the sound 'su'. The life forces of heaven and earth and the workings of all the gods are all contained in this one sound."

In his book "The Purity of Heaven and Earth" Masumi Oishikori wrote that "those who want to know the real meaning and the true power of this sound must purify their bodies, and while abstaining from food and drink, strive to expand their consciousness into the cosmos and feel the revolutions of the celestial bodies within themselves. For three days and nights they must listen to the words which the movements of the heavens speak to them; for three days and nights they must breathe the air and keep their spirits tense, alert." These words amount to an initiation, and to become a true Shinto priest, one must undergo an initiation which embodies them. One could even go so far as to say that the vocation of the Shinto priests depends on the ability to manifest the power of kotodama in the recitation of the prayer (norito). In spite of this, in our time the number of Shinto priests who can actually make one feel this power is very small, and at the same time the Japanese language itself is in crisis.

Japan is now experiencing the change from a philosophy of realism to one of nominalism — that change which the West went through so long ago. In the coming era of the information society, the Japanese language will increasingly tend towards mere symbolism and will lose its primal power. When that happens, the people will also lose their sense of unity; the Japanese will no longer be Japanese. When I came to know speech formation, one thing I felt keenly was that a Japanese speech formation should be developed as soon as possible in order to resuscitate the life and power which once resounded in Japanese speech. The path ahead to that goal is still very long, but the first step has already been taken. In the summer and winter of 1982 Mr. Garvie came to Japan and made a deep impression on those of us who share an

interest in kotodama. It is now time for us to take the second and third steps along the path.

MASUMI'S MIRROR

	Outer		The Middle Way of Heaven	Inner		
The plane of high heaven	ki gi ji	ke ge de	ku gu zu	ko go do	ka ga da	l m h } Voice of Eyetooth
The plane of the sky	chi ri ni	te re ne	tsu ru nu	to ro no	ta ra na	l m h } Voice of Tongue
The plane between sky & earth	hi shi ji	he se ze	hu su zu	ho so zo	ha sa za	l m h } Voice of Teeth
The plane of earth	pi bi mi	pe be me	pu bu mu	po bo mo	pa ba ma	l m h } Voice of Lips
The plane of roots	yi wi i	ye we e	yu wu u	yo wo o	ya wa a	l m h } Voice of Throat
	Eyetooth sounds Final column	Tongue sounds Outer column	Teeth sounds Middle column	Lip sounds Inner column	Throat sounds First column	

l=light
m=medium
h=heavy

NOTES ON JAPANESE PAINTING

JOHN MEEKS

Mystical Buddhist Painting

AT the end of the eighth century a great religious reformation took place in Japan which began with no less momentous an event than the removal of the capital from Nara to Kyoto. There the new emperor Kwammu chose an ideal site for a city closely modelled on its Chinese counterpart, Lo Yang. There, under the spiritual guidance of two Buddhist prelates, recently returned from China, he established a mystical theocracy the like of which had never before been seen either in China or Japan.

The first prelate to return from China was Dengio Daishi, a young man who had studied in the mystical or esoteric sect of Buddhism located on the Tientai mountain. This teaching sought salvation not beyond the world, but within it, through striving to transform the material world and raise it up to the level of spirit. It had first been introduced to China from India by Amoghavajra around 719; in Japan it became known as the Tendai sect. A second, closely related sect, the Shingon, was founded some years later in 806 by Kobo Daishi, upon his return from an even longer sojourn at Tientai. Kobo was not only a great religious leader, but an outstanding artist, who established the tradition that all Shingon priests should also be painters and sculptors.

In the Buddhist cosmology, the Bodhisattva are beings of the loftiest spirituality, who have nevertheless renounced the ultimate ascent into *Nirvana* out of compassion. Kwannon, or Kuan-Yin in the original Chinese form, means "the one who hears the cry". This best-known and most beloved of the Bodhisattvas is shown in Plate I in an eleven-headed form — a picture which is perhaps most remarkable in its geometrical harmony. Kwannon is often portrayed in a female form, and so played a role in Buddhist religious life not unlike that of the Mother of God in Europe during the same period.

During the ninth century Tendai priests introduced various reforms designed to simplify the complicated and expensive rituals at Buddhist temples, including those devoted to Kwannon. Amida, the Buddha of boundless light, was now placed in the centre of the pantheon. Amida could appear to the meditant in a form of light, surrounded by celestial hosts. In other cases, he might appear as one of a trinity, flanked by two Bodhisattva who accompany him or receive him in his descent from the

heavens. Occasionally the Amida trinity is painted in the form of three great suns rising over the eastern horizon. The illustration reproduced here shows him attended by the Bodhisattva Kwannon and Seishi; they are hovering on clouds, and gently inclining towards an ascending soul who is not seen, but whose presence is suggested by the increasing movement towards the bottom right of the picture. The gold of the figures against a dark background is a remarkable polarity to the gold background paintings of contemporary Europe. The dazzling intensity of the light in the mystical vision almost completely drowns out the sensation of colour, which is gently indicated by shades of blue in the haloes and beneath the feet.

In Plate III the lunar deity Gatten raises up an image of the Moon in which the delicately drawn crescent appears almost perfectly horizontal, like a chalice. As in other representations of this theme, a hare can dimly be seen in the dark part of the Moon. The picture is graced by gentle, flowing movement; the flames surrounding the solar disc seem to be fanned by a light breeze which sweeps them in a direction different to the movement of the deity.

Animal Painting — The Shijo School

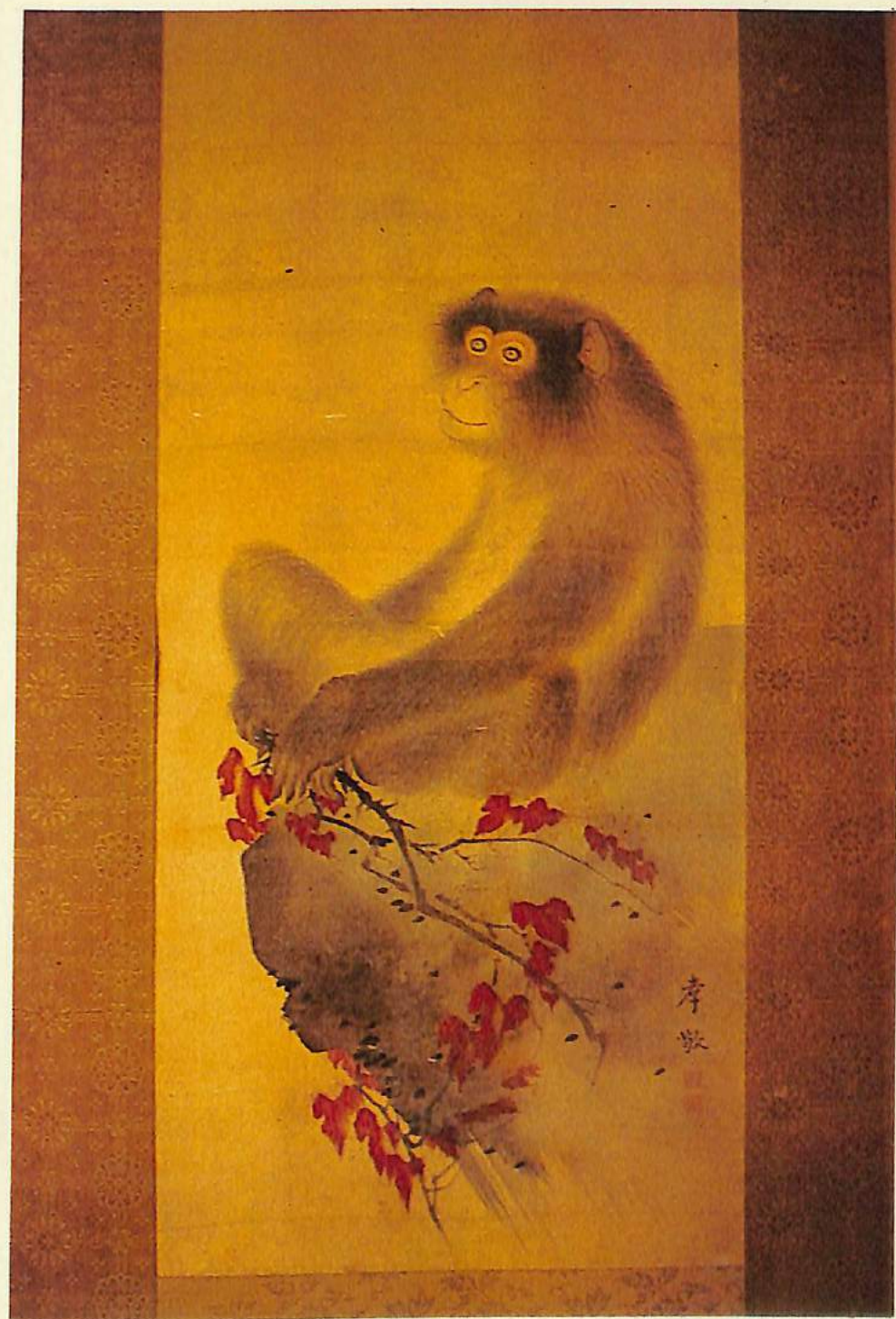
Probably the best known of Japanese animal painters is Mori Sosen. Sosen developed two distinctly different techniques of painting fur: either roughly with an ink wash on absorbent paper, or in minute detail, using a fine brush on silk. These techniques are exemplified in the two paintings here shown, the first by Mori Sosen, and the second probably by a close follower. In either case there is a polarity between the strongly and realistically delineated forms of face, ears, hands and feet, and the slightly nebulous quality of the fur, which seems to dissolve gently into the surroundings, reminding us of the clouds and mists in landscape paintings. In this way, avoiding the use of clear outlines in depicting the animal's body, it seems the more intimately a part of its environment.

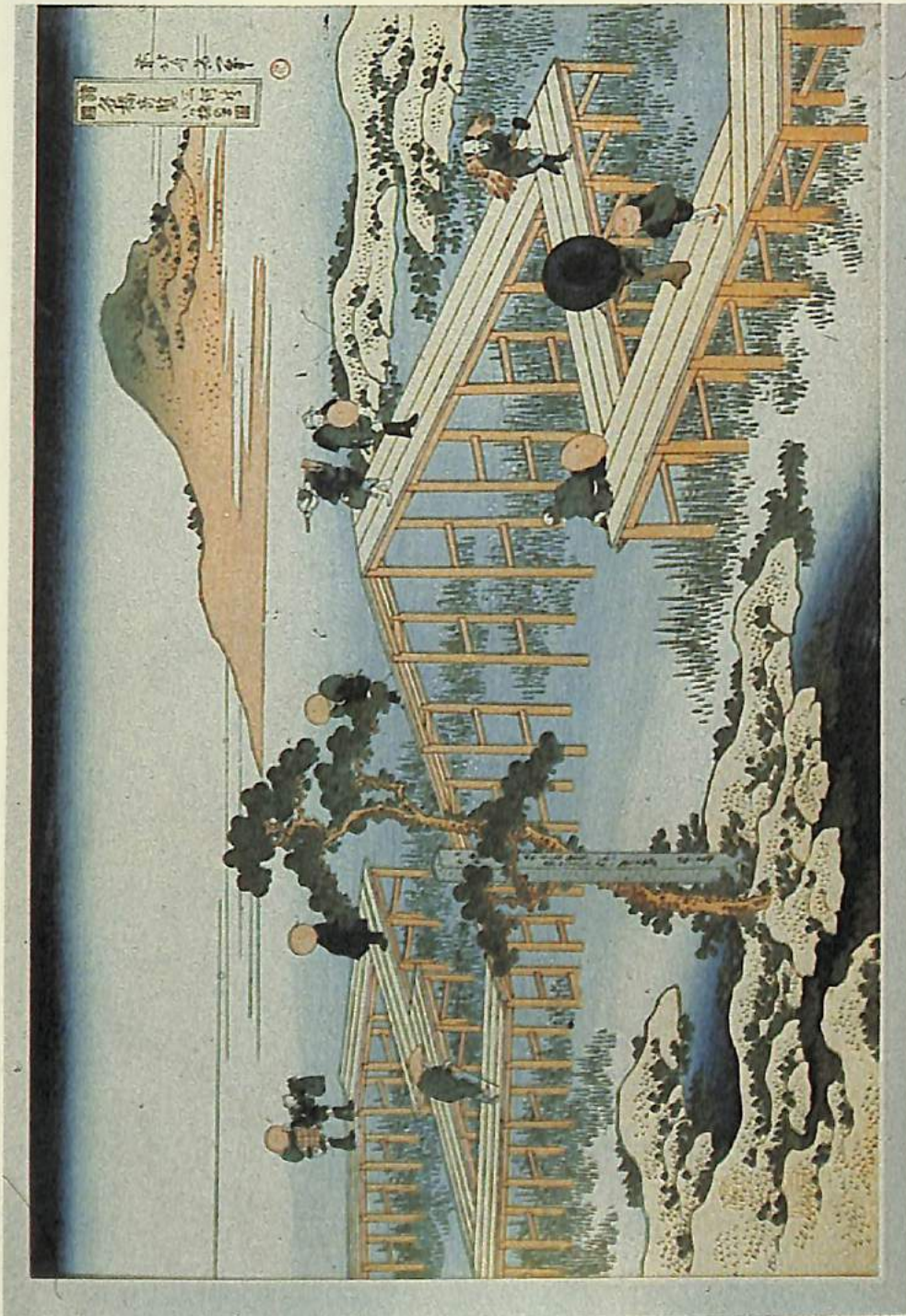
Sosen was a follower of the great Okio (1733-1795), whose numerous paintings of monkeys, deer, fish, birds and other animals were the fruit of long and exacting studies of the wildlife around Kyoto. Never before in Japan had nature been depicted with such realism. Moreover, so simple and elegant was his style, that local artisans and designers began to use motifs taken from his paintings as patterns for tapestries, brocades or relief work for bronze utensils. A true marriage seemed given between the arts and the crafts.

Remarkable, too, is the devotion with which the artist is able to enter into the activity of the animals. In Sosen's painting they are









unequivocally monkeys, although comparisons with a somewhat bored human parent and a child playing with intent seriousness may not be wanting. In the other painting the monkey's posture is very close to that of a cross-legged meditant, though with a quite naturalistic simian stoop and heavy, drooping hands loosely holding on to a maple branch, and so securing its balance on the edge of a precipice. In the original painting a large area is left free over the monkey, thus suggesting the pregnant fullness of air and sky. The red circles around the eyes may indeed be naturalistic, but the suggestion of some mad experience of enlightenment is inescapable. Yet all of this is expressed with the most wonderful subtlety and ambiguity, and no trespass is made beyond the rather realistic tendencies of this school into the realm of caricature or satire.

The same cannot be said for the next picture. It is a late work (19th century) but its spiritual antecedents go back 600 years to the scrolls of frolicking animals which Toba Sojo created to amuse a retired and rather downtrodden emperor; animals behaving just like human beings, and probably the earliest examples of animal humour in Japanese art.

Ukiyoyè Painting

Our brief journey through the world of Japanese painting takes us from the transcendent spiritual visions of the Buddhist mystic through the subtle, and in its way almost mystical realism of animal painting, to the world of everyday human life, a world too ordinary, perhaps, to attract the mystic, and yet too filled with charm to escape artistic treatment altogether. Ukiyoyè means literally "pictures of, or the art of, the floating world." Floating, because it is transitory, and recognised as such. And this recognition gives the works an aura of distinctly Oriental philosophy, even though they grow out of a popular artistic movement.

Kyoto was and remained the artistic centre of Japan. Here too, the first examples of Ukiyoyè emerged in the 17th century. The almost simultaneous development of the art of printing brought new possibilities for the dissemination of pictures. Book illustrations came into demand — not only for popular stories and romances, but also for travel guides with coloured woodcuts of landscapes and buildings. In the course of time Yedo, as Tokyo was then known, became the centre for the popular style, while Kyoto was more orientated to the samurai, the rich merchants and aristocrats.

The first example, by Koryusai, shows two slender woodcuts in delicate shades of greens and yellows. The first, entitled "Girl's Lucky Dream of Mt. Fuji" shows the girl asleep over her writing table, with a transparent fan covering the lower part of her face, as though to

emphasize that her consciousness in that moment is more vivid than the apparent dimness of sleep would lead us to think. The dream rises up like a cloud — from her breath? — in meandering movements, and widens above to show the mountain, and before it a falcon in flight. In the right hand panel her attention is directed downwards — is it the graceful musical instrument or the full moon that has so excited the dog at her feet?

By far the best-known Ukiyoyè artist outside Japan is Hokusai. He is particularly remarkable for his long career, which extended from about 1775 to 1850, during which time his style as well as his name changed almost continually. Hokusai was an innovator, striving always for originality, and almost always achieving it. His work is mannered, and often drastically unnatural, but its vigorous simplicity exercised great appeal on the lower classes in the cities. He has been called the Dickens of Japan. In our example his experimental handling of colour is shown in the white haze merging into a deep green-blue in the sky, and in the corresponding shades on the water. In this way a kind of colour-symmetry is achieved which contains the tranquil scene and enhances the "floating" quality of the figures on the bridge.

JAPANESE PAINTING

Plate I. Juichi-men-Kwannon. One of the eleven-headed forms of the Bodhisattva. Ink, colour and gold on silk. Kamakura Period, 14th century. Museum für Ostasiatische Kunst, Cologne (Infodia-Verlag).

Plate II. Raigo-zu (Descent of the Amida-Buddha). Portrayal of the Reception of a Soul by the Amida Trinity: Amida Buddha and the Bodhisattva Kwannon and Seishi. Ink, colour and gold on silk. Kamakura Period, 14th century. Museum für Ostasiatische Kunst, Cologne (Infodia-Verlag).

Plate III. Gatten, The Lunar Deity. Fragment of a Screen. Strong colours, lithopone and gold on silk. Muromachi Period, mid-14th century. Museum für Ostasiatische Kunst, Cologne (Infodia-Verlag).

Plate IV. Monkeys, by Mori Sosen (1748-1821). Ink on paper. British Museum, London.

Plate V. Monkey, School of Mori Sosen. Early 19th century. Ink and colour on silk. Collection of John Meeks.

Plate VI. Tortoises painting in ink, by Umegawa Tōnan (1797-1866). Ink on paper. British Museum, London.

Plate VII. Koryusai, "Girl's Lucky Dream of Mt. Fuji and Falcon" (ca. 1775). "Girl with Samisen and Dog" (ca. 1770). Colour woodcuts. Victoria and Albert Museum, London.

Plate VIII. Hokusai (1760-1850). "The Eightfold Bridge" from the series "Bridges in the Provinces". Colour woodcut, ca. 1827-1830. Victoria and Albert Museum, London.

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Perhaps it should be said particularly, in relation to this section, that no-one is responsible for anyone else's opinions!

WELLESLEY TUDOR POLE

A life in two worlds

CHARLES DAVY

IT is now 15 years since Wellesley Tudor Pole passed through death into realms that had long been familiar to him through his own conscious experience. He will be remembered by older persons as the founder of the Big Ben Silent Minute in the war years, when very many people, here and abroad, joined in a fellowship of silent prayer at 9 p.m. every evening when the striking of Big Ben preceded the Home Service News. Later, after the war, many will have known of his work at Glastonbury where, as chairman of the Chalice Well Trust, he brought about the purchase of the adjoining land, with its orchards and gardens, and the restoration of the ancient spring, after long neglect, so that its unfailing waters again flowed fresh and clear. An adjacent building was made into a guesthouse, so that Chalice Well could again be a place of pilgrimage.

During the last years of his life my wife and I used to visit him in the little semi-detached house on the outskirts of Hurstpierpoint in Sussex, where he lived attended by a housekeeper and a noisy small dog. Occasionally he would go up to London to look after his family business or to attend a committee meeting. He received and answered by hand a great many letters, often from persons in need of help or advice. His wife had died in the early fifties; his daughter and two sons were out in the world.

We would sit with him in his crowded small living-room; his housekeeper would bring tea, and he would talk of his experiences and encounters on both sides of the threshold. It had long been natural for him to leave his physical body at certain times and to cross the threshold in full consciousness. He told us once of his meeting on the 'other side', shortly before the onset of the First World War, with a being — human, I think — who said to him, telepathically, that very many souls would soon be coming over, quite unprepared: there would be a great need for reception centres and hospitals — would he help to build one? W.T.P. — as he was often called — agreed, and was thereafter much concerned with this work — a work of 'creative imagination' in which others were presently drawn to co-operate. Over the years the hospital grew into a considerable structure, where wanderers in the Borderland were taken in, helped to recuperate and find their bearings and then 'sent on their

way'. Once, in a contribution to a journal, 'The Messenger of Chalice Well', he gave a fairly detailed description of the hospital, always emphasising that "mundane words are poor instruments when trying to depict a creation built within four dimensions . . . they are used only as symbols".

Now and then W.T.P. would be summoned to attend a "conference of my superiors" at a level higher than that of the hospital. On one such occasion he made an urgent plea that Mankind should no longer be left in uncertain ignorance, subject to confused and conflicting assertions concerning fundamental questions of human life, death and destiny.

"Before I withdrew I was given certain reassurances and a very gracious blessing, but on this occasion answers to my questions were not forthcoming. I realised, of course, that if and when such answers became available, they would proceed from much higher sources than those with whom I had been conferring. Whatever the ultimate outcome may be, it seems to me that the clear and definite *voicing* of our spiritual needs at this critical moment may serve a useful purpose, irrespective of the modest status of the questioner."

On another occasion he spoke of having to leave a conference in order to "keep an appointment with the Elder Brother who is in charge of the many groups of missionary volunteers working in lower Borderland's densest jungles on dangerous salvage operations. Dante's description of Hades pales before what is to be encountered in these age-old swamps, black bogs and quicksands. Souls, once human, whose identity is almost lost; deliberate followers of the dark road; distracted, wandering beings, many creatures sub-human and animal — all these are to be met with, and struggled with and salvaged if at all possible. Although one ventures into these regions clothed in a kind of protective, luminous 'asbestos', one emerges shaken and deeply distressed."

One could feel that W.T.P. lived habitually in two worlds and was active in both. In the everyday world he was thoroughly practical; there was nothing in his demeanour or way of life to suggest a visionary, still less a medium. He was not in favour of endeavours to communicate with other realms which involved a loss of conscious control; his advice always was to practise the self-discipline of silence and meditation. He took a friendly interest in Anthroposophy and would occasionally ask me what Rudolf Steiner had said about this or that, but he refrained from reading Steiner or any other modern teaching in the esoteric field; he wished to keep his own inner sources free from outside influence. I think he felt that Anthroposophy was in some respects too exclusive for his liking, especially if it claimed that Steiner had given the only esoteric teaching entirely suited to the needs of today. He told me that on the other side he was aware of Steiner working, together with other

Initiates, for the welfare of Mankind. On one occasion he mentioned, quite casually, that on the other side he had met a farm manager from the Ukraine who was a follower of Steiner, though what this signified for the outer world one could not tell — possibly that the farm manager, when back in the body, was active as a member of an underground group of students of Anthroposophy in his native land.

* * *

At first sight one could have taken W.T.P. for a conventional business man, and he had been engaged in commerce on and off throughout his life, often travelling widely on that account. In the course of these journeys and also in connection with his First World War service in the Middle East, he ran into various strange encounters and experiences, some of which are described in his memoirs, 'The Silent Road'. For example, one day in 1919, while living in a houseboat on the Nile, near Cairo, he was lying in his cabin dangerously ill with a virulent fever. After a knock at the door there entered an English-speaking doctor, wearing, in spite of the great heat, a frock coat and thick striped trousers and carrying a top-hat, a walking-stick and a small black bag. He sat down on the edge of the bunk to talk to his patient. W.T.P. then noticed that he could see right through the doctor's top-hat, where it lay on a side-table, and he realised that his visitor was not there in the flesh.

However, the doctor was well able to talk, or in some way to communicate. W.T.P. was instructed to send a servant to fetch a particular herbal compound from a herbalist in Cairo. The doctor gave some further advice on treatment and prepared to leave. "I asked him who he was and where he came from. He replied that he was a British doctor in regular practice. For some time past he had been in the habit of locking the door of his consulting room for an hour each evening, stilling his mind and, in prayer, asking that he might be sent wherever he could prove most useful. He added that he seldom remembered his experiences subsequently, but always knew whether they had proved fruitful. After assuring me that I should soon be fit again (which forecast was fulfilled), he wished me well and went away." The herbal compound was fetched and W.T.P. soon recovered.

Some years later, when W.T.P. was back in England, he broadcast an account of this episode. It brought him a letter from a Scottish doctor who wrote that he was in the habit, on specific occasions, of leaving his body and travelling wherever he was sent. When W.T.P. was next in Scotland he called at the doctor's address, but found him away, and when later he wrote to inquire he learnt that the doctor had recently died while on a sea voyage for his health, so he had to let the matter drop.

* * *

During the First World War W.T.P. served under Allenby in the Middle East and had at least one apparently miraculous escape from death. In 1918 he was instrumental in safeguarding the lives of Abdul Baha, the leader of the Bahá'í movement, and his followers from probable massacre by the Turks when British forces were besieging Haifa and closing in on Mount Carmel, where the Bahá'ís had a settlement. He had the highest regard for Abdul Baha and bears witness to his powers of healing and prophetic gifts.

Abdul Baha died in 1921, but the Bahá'í faith has continued to expand. It has upwards of 3 million adherents in various countries; it has acquired property and built temples; and has published its literature in some 260 languages.* Its fundamental principles, put briefly, are that all the great religions of the world are divine in origin; their teachings are facets of one truth; their missions represent successive stages in the evolution of humanity. It forbids its followers to belong to political parties and enjoins them to respect the legal authority of the State in which they live. Nevertheless, the Bahá'ís are exposed to persecution in Moslem countries, notably Iran, where the Ayatollah Khomeini called them "a political faction; they are harmful and will not be accepted." A basic reason for this condemnation is that while Moslems can respect certain prophets, including Jesus, who preceded Muhammad, they regard Muhammad as the last or 'Seal' of the prophets and the Koran as God's final message to Mankind. Hence they are likely to look on the Bahá'í faith, with its claim to be a new world religion, as a heresy liable to punishment by death.

The Bahá'í faith had a strong appeal for W.T.P., especially because of its universal, non-sectarian character; but his deepest affiliation was always to Christianity, interpreted in the light of his own experience. Late in life he set down his 'Credo', in the course of which he wrote:

"I believe in a First Cause, a Supreme Creator of all the Universes, the Origin of Life itself, a Mind both Eternal and Omnipotent, Father of Infinite Love, Wisdom and Integrity. I believe that in ways far beyond human comprehension this First Cause has brought into being the Solar Systems, the Planets and the Stars, together with countless other realms of life and being stretching forth into the infinitude of Eternity . . . In so far as our present planet is concerned, I believe that it is the most external of seven realms of consciousness, corresponding in a certain way to the seven Kingdoms of Nature that are known to us . . . I believe that at what may seem to us irregular intervals in human time, Saviours and Messengers from Cosmic realms descend into our midst to found and inspire what to our level of consciousness appear to be new religions, philosophies and ethical systems of belief and conduct.

* W.T.P. was not quite happy with this worldly progress of the Bahá'í movement. He would have wished to see it develop quietly, on Quaker lines.

"Of these great Messengers, I believe that Jesus, whilst overshadowed by the Being we call the Christ, brought down into human consciousness a larger measure of Inspiration and Truth than any of his predecessors.

"I believe that the Supreme Creator can be worshipped with equal value in Temple, Church, Synagogue, Mosque, or in the open air; or within the sanctuary of our own Being.

"Using conventional language, I believe in the Communion of Saints, the existence of Angels and Archangels, and the Power of Spirit as an all-pervading presence."

Thus W.T.P. could not say "et incarnatus est". His belief that Jesus was 'overshadowed', and not to the same degree at all times, enabled him to attribute to Jesus, but not to Christ, the harsher sayings recorded in the Gospels. *

In 1963 there came before W.T.P.'s inner vision a long series of vivid scenes and episodes from the life of Jesus on earth. It was as though he were witnessing them through the eyes of an observer on the spot. He could not tell — and it seemed to him unimportant — whether this observer was himself in a previous life or whether he was sharing the memories of someone else who had lived in Palestine at the time. These 'glimpses', as he called them, are at variance with the Gospel records on a number of points. They are widely at variance with Rudolf Steiner's Fifth Gospel lectures in character and depth. W.T.P. did not present them as infallible. "Whilst the Cosmic Record itself is exact, truthful, indestructible, one's personal recollections may at times prove faulty, incomplete or biased by wishful thinking or by particular quirks within one's human self. I am no propagandist for my own infallibility."

In replying to questions about good and evil, W.T.P. was not always consistent, it seems to me. Thus, in his 'Credo', he wrote: "I believe that what we call Evil is a temporary illusion operating within the human mind, a form of energy which for the time being is misdirected and out of control, but which is capable of re-direction into harmonious channels, when it ceases to be 'Evil'." But a few pages later in the same book he wrote: "There are Powers and Principalities dedicated to bringing about the total disappearance of individual life as we humanly understand it. They work for the dissolution of the human soul's individuality in the eternal ocean of Life Unmanifest: to precede an

* In a letter to Rosamund Lehmann he wrote: "I am far more of a Universalist than a Christian as generally understood. I look out on life as a citizen of the spheres, very conscious of the cosmic background from which I derive; also, as an active entity within the Kingdoms of Nature, and not simply a being confined to human conditions. The whole eternal sweep of manifested Life, visible and invisible, is my concern and is as much me as I am it."

entirely new era of evolution in fresh patterns. To this end, these Powers co-operate with Man's persistent efforts to destroy himself by nuclear explosion and other forms of the misuse of his free will. They are unlikely to succeed."

* * *

Elsewhere he wrote of a very early time in human history when preparations were being made by Initiates in several parts of the world, and notably at Glastonbury, "for the reception of a 'Saviour' who would embody the Christos principle on earth. The Tor became an observatory, a centre for the study of stellar spheres, a place where rituals and rites converged upon the conception of *Oneness* throughout the Universe, seen and unseen . . . Cosmic revelation was at hand. Then, as was to be expected, the forces of the Left mounted an attempt to obstruct evolution and to bring devolution into action once more. One result, as far as the Druid dispensation was concerned, was the transformation of spiritual practices into a debased form of ritualism from which the spirit had departed. However, I am convinced that a pure strain of Druidic lore persisted at Avalon, thereby creating the right conditions for the arrival of Joseph of Arimathea and his fellow pilgrims, bringing with them a message of the Christ."

Again, in letters to Rosamund Lehmann in 1967 and 1968, he wrote of violent attacks on himself at Hurstpierpoint. "I suppose W.T.P. is up to something that displeases our friends on the Left. A ferocious elemental attack took place, using a violent burst of wind to hurl the windows and window frames of my sitting room right across the front garden . . . I thought that attacks of this kind, so many of which I have survived, were things of the past, but evidently not." And a few months later: "Yesterday evening, having had the question of the Cup much in mind, I set off for bed, realising that efforts were being made to obstruct the outcome. On reaching the first bend of the staircase I was met by a blast, lifted up and flung down into the hall below. It was clear that the intention was to expunge me bodily before certain events could transpire. Miss W. [his housekeeper] picked me up, semi-conscious, black and blue but no bones broken . . . What great issues must be involved for the Left to come out into the open so forcibly at this particular juncture!"

One could suppose that these events were not supernatural — that on the first occasion his house was struck by a violent squall (but could it have blown out the window frames?), and that on the second occasion he slipped and fell downstairs. In any case W.T.P. was convinced that the forces of the Left were involved, and it is hard to see how he reconciled this with his view of Evil as "a temporary illusion operating within the human mind."

W.T.P.'s reference to 'the Cup' in the extract quoted calls for explanation; and this will lead on to his view of his own mission in relation to Glastonbury and the demands of the coming time.

In 1906 a remarkable blue sapphire cup or bowl was unearthed near Glastonbury, at St. Bride's well or spring, by two ladies, friends of W.T.P. who, at his request, had gone to search there after he had a vision indicating that a 'precious and holy object', connected in some way with the Christian faith and appearing to give off a radiant light, would be found at that particular spot. The bowl emerged covered with mud. When cleaned it proved to be made of some form of glass, inlaid with a blue and silver flower pattern. Various tests were made to determine its age and origin, but the experts could not agree on either point. W.T.P. believed that it had some association with the earthly life of Jesus. To one sensitive person it gave a similar impression. To others it conveyed an aura of peace and healing. W.T.P. kept it in a sanctuary he had set apart on the top floor of his house at Hurstpierpoint; my wife and I were permitted to see it there. He intended it to be kept finally in the Upper Room he had created in the guesthouse at Chalice Well.

* * *

W.T.P. made no claim as to the antiquity or sanctity of the bowl, but he believed that the discovery of it in this century at Glastonbury, the "cradle of Christianity in Britain" was a sign pointing towards the coming of that 'new dispensation' which was often in his thoughts during his later years. "I am among those," he wrote, "who confidently believe that Britain still has a spiritual destiny to fulfil in leading the world of Humanity out of darkness into the Light." In this connection he wrote of the tradition concerning seven Archangels, each of whom takes precedence for recurrent periods in "the oversight of one planet under the guidance of the Solar Deity." And he accepted the belief that "it is now the turn of the Archangel Michael to be associated most closely with our planet and with all forms of life upon it."

At the present time, he believed, Michael is concerned particularly with regulating the spiritual energies which are now flowing down into our world and are at first manifest in violent disturbances and upheavals. These energies are "neutral" — neither good nor bad in human terms. How they are used depends on human free-will. They do not in themselves bring enlightenment: their function, W.T.P. wrote, is to awaken "the vision and the knowledge" which are already present in embryo in human souls and are now required for the tasks of the new age. He hoped that pilgrimages would be made to St. Michael's Mount in Cornwall and to the many other West Country places, including Glastonbury, where churches and shrines long dedicated to the Archangel Michael have survived.

* * *

In April 1964, at the age of 79, W.T.P. set off for Sicily in order to gather a herb which grew freely on the slopes of Mount Etna. He "had reason to believe" that this (unnamed) herb, if properly processed, would be helpful in the treatment of cancer (which was to terminate his own earthly life some four years later). In a hired car he drove up to 6,000 feet, well above the snowline, and climbed higher on foot until a fierce blizzard overcame him. After lying there semi-conscious for a time, he managed to recover sufficiently to make his way back to the waiting car.

On the following day he was joined by his son, who had been working as an archaeologist in Greece. A few days later, in fine weather, they drove in the son's Landrover up the slopes of Etna, gathered the herb, "afire with yellow flowering brilliance", and packed it in special containers they had brought with them. W.T.P. took a supply back to London and his son took the remainder to a hospital in Jordan. There was difficulty in getting the herb medically tested, and nothing immediate came of this enterprise. And in 1966 W.T.P. told a friend that "while lying in the snow below Etna's crater I was told to go forward with my quest for a cancer cure, but that only seeds could be sown, and that fruit from such seeds could not be expected during my present sojourn on earth."*

* * *

W.T.P. had a strong feeling for the realms of nature and for the nurture and conservation of the earth. Hence it was appropriate, perhaps, that he enjoyed intermittent help from an elemental being (visible only to clairvoyance) whom he called "my little genie" — a "puckish-looking sprite dressed in green but with a face that showed both humour and intelligence". The genie could not be summoned at will, but would often help in tracing or recovering a lost object.

Later, W.T.P. was bequeathed an ancient Egyptian scarab ring, and still attached to it, he found, was a "semi-tame elemental, not of high intelligence, but begs me not to detach him from his home in the ring. 'I have lost touch with my group and if you send me away I shall soon lose the identity which contact with the ring has given me.' My own genie is,

* He once wrote of Sicily as "an island which has been a focus for the energies of the Left throughout the existence of evolutionary life on this planet". Sicily is also connected with the activities of Klingsor, the black magician who figures in the Grail stories and in Wagner's 'Parsifal'. We are told by Rudolf Steiner that Klingsor was a real person who from his Duchy of Terra de Labor in Southern Calabria allied himself with those enemies of the Grail whose stronghold was at Calot Bobot in Sicily. Rudolf Steiner adds that "the soul must still be strongly armed even today when it comes into the neighbourhood of those places from which can emanate all hostile influences related to the Mysteries of the Grail and to the advancing evolution of humanity."

of course, more advanced and hopes soon to be promoted from vegetable status to the Kingdom of the Air."

* * *

During the years since W.T.P.'s 'final withdrawal' — he would never say 'died' because the word carries implications which he knew to be false — the signs of violence and instability in the world have not diminished and may be mounting towards more than one crisis. He apparently knew nothing of all that Rudolf Steiner had said about Michael or about the prospect that the end of the century may bring to a climax the conflict between Michael and the Ahrimanic powers — which could be akin to what W.T.P. meant by the 'forces of the Left'.

On the rare occasions when W.T.P. spoke about himself, it was usually in enigmatic terms. Thus to Rosamund Lehmann, his close friend and collaborator during his last years, he wrote: "I come and go when summoned to do so, but the human race is not my race. I try hard to identify myself with human problems, joys and sorrows, when here, with the deepest compassion, but this is not my planet. I am a modest and anonymous ambassador from elsewhere."

Rosamund Lehmann was not sure how to take such remarks. "He loved to tease . . . He was full of wit and loved to laugh . . . and this was good for him as well as for me. He believed in the importance of laughter, for his life was incredibly arduous by day and by night, and although his temperament was sanguine, he was sometimes exhausted, frustrated and despondent."

I am not competent to have any insight into W.T.P.'s esoteric background or his experiences of initiation. I know that he was a good man, with rare faculties of inner vision, who gave aid and counsel to innumerable persons who remember him with gratitude, respect and affection.

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"GOETHE'S VIEW OF EVIL"

Reviewed by OWEN BARFIELD

A good many readers of Goethe's *Faust* — not only English readers — sometimes have an uneasy feeling that the protagonist gets off rather too easily. For Margaret, life with its opportunities for growing by experience cut off when it has hardly begun, and culminating in days and nights of terror coming nearer and nearer to the last agony of the hangman's noose; for Faust, the no doubt important experience of remorse (with which it had been Margaret's job to provide him) followed by a rich and varied life crammed with sorrows and joys, the latter including the favours of Helen of Troy and culminating in a triumphant reception into the company of the heavenly choirs. Perhaps after all, they feel, there is something to be said for Marlowe.

For this hampering qualm there could hardly be a better remedy than Alan Cottrell's two books on *Faust* and Goethe, the former of which I reviewed in the 1980 issue of the *Golden Blade*. They show so clearly how naive it is to think, and how clumsy to feel that way about the *dramatis persona* Faust. He is not a certain Mr. Faust living in the next street but one, but rather the representative or symbol of humanity itself, so that if we think of him as an individual at all, we must think of his life-span as that of an ego passing from incarnation to incarnation through thousands of years. It is in this light that the play is expounded and considered in the book now under review.¹ "Goethe's representative of modern man, Faust, plumbs the mysteries of thinking, feeling and willing in succession as his biography unfolds through the struggles of the scholar, the romantic adventurer and the man of social action." It is true, the idea of reincarnation is never explicit in Goethe's presentation or in his own later comments on the play, but, as the author points out, it is implicit in Goethe's notion of the human 'entelechy', or transpersonal Ego, and is almost necessary if the mind is to effect without uneasiness its fusion of the man Faust with humanity as a whole.

Goethe's View of Evil is much, but by no means exclusively, concerned with *Faust*. On what may be called the lower level it expounds the play in the light of Goethe's own intellectual and spiritual development — he began the First Part quite early and was still working on the Second Part quite late in his life. On the higher level, with a wealth of application to both historical and contemporary phenomena, it sets forth Goethe's place in the whole evolution of human

consciousness. Faust's alter-ego Wagner "... lives so slavishly and blindly in abstractions and pedantic registration of what today is known by the inspiring term 'information', that he readily falls victim to the illusion that the mysteries of nature and man will be unveiled by intellect alone." Thus, Cottrell's method leads smoothly from *Faust* to Goethe's scientific theory and practice — to which the Poet himself attached greater importance than to his literary achievement — and affords an excellent introduction to its substance while at the same time demonstrating its crucial relevance to our time. Here I found especially valuable the account of the *Colour Studies* on pp. 233-43 in the chapter headed "Die and Become".

The struggle between light and darkness, in which Goethe found the origin of colour, has a clear affinity with the human and super-human struggle between good and evil; and Cottrell reminds us of Rudolf Steiner's dictum that, as the overcoming of death was the especial task of the preceding (Intellectual Soul) age, the overcoming of evil is the over-riding problem of our own. Are there some signs of a growing awareness of this? Paul Ricoeur's *The Symbolism of Evil* comes to mind and in another realm some of the later developments in psycho-therapeutic theory and practice are perhaps beginning to point in the same direction. It is in this context that the author treats discriminatingly and well the issue of Goethe's relation, sometimes felt to be ambivalent, to Christianity and his increasingly explicit acceptance of Christ the Redeemer.

Of course it is the scientific work and the epistemology on which it is based that are of primary importance in the history of Anthroposophy, but students soon discover from frequent references that the whole of Goethe's mind was present in Rudolf Steiner's. Was not the whole content of *Faust* present in Goethe's mind in somewhat the same way? The author finds it in many places, but most notably in the *Märchen* or *Fairy Tale* of the Green Snake and the Beautiful Lily, where the symbolized conflict between good and evil can even be thought of as a *Faust* in epitome. Steiner never tired of referring to the *Fairy Tale*, and students of his Mystery Plays will recall his drawing attention to its parallelism with the first of the four plays. Cottrell deals faithfully and luminously with it and finds it invaluable for his transition from the philosophical and ethical to the social aspect of the problem of evil. It is dealt with more especially, though it is never lost sight of, in the final chapter, "Renewal of Community, Renewal of the Earth": "Inasmuch as the forces of soul which come to expression in the myriad individual men and women who comprise society are the same forces which may also be identified in their workings within the soul of each individual human being, the theme 'die and become' which underlies the *Fairy*

Tale is of considerable importance for Goethe's thought concerning renewal of the life of the human community as well."

Altogether *Goethe's View of Evil* makes good the claim in its Introduction that Goethe's many specific insights have in them "the makings of a cultural therapy." The author's principal aim in writing and publishing this book has clearly been to contribute to that therapy by spreading the knowledge of its availability. Fortunately for his purpose he is the master of a sound straight-forward English style, never ostentatiously 'literary' but capable of rising on occasion to *multum in parvo* felicities. Thus (of the change of consciousness that produced 'renaissance man'): "Man suddenly became enthralled by the outward world of physical matter, *almost as if he had not quite noticed it before* (italics added) ... For he was gradually seen not only as the measure but as the measurer."

One last word: in reviewing *Goethe's Faust* I felt obliged, because of the absence of translations, to observe that it was not a book for readers with no German. No such objection applies to *Goethe's View of Evil*, which I trust will reach, as time goes on, a steadily increasing number of English readers both inside and outside the Anthroposophical Movement.

Owen Barfield

1.) *Goethe's View of Evil* and the search for a New Image of Man in our Time. Alan P. Cottrell. Floris Books 1982. £12.95.

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