

# Know Yourself

Newsletter for members of the School of Spiritual Science

SPRING  
2024

ISSUE TWO



Image courtesy of Angela Lord

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Deadline for the next issue

**7th June.**

Please email contributions to [know01yourself2023@gmail.com](mailto:know01yourself2023@gmail.com)

The opinions expressed by the authors in this Newsletter are their own.  
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The Mission for  
This Newsletter...

*To share our inner work with fellow Anthroposophists; to inspire one another on our individual spiritual paths in the presence of Michael.*

# The Centenary Class Lessons



**The centenary class lessons are well under way!**

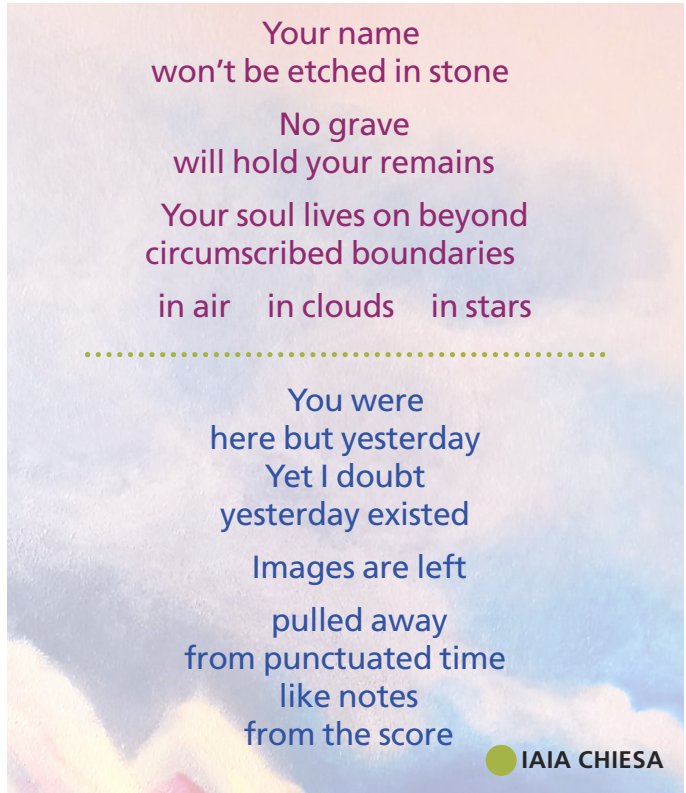
To mark the occasion of the anniversary of each of the lessons they are being held as a series around the UK. A free rendering of lesson 1 was held in Brighton. The lessons are being held in different ways in the locations in which they are presented. Dates and contact

details for the class holders facilitating the upcoming meetings are given below. All class members are, of course, very welcome to attend any of these special lessons. Please contact the class holder for further details of the lessons you would like to attend. We can't all travel to every lesson, and a number of class members have been working with the

mantra of the lessons on the date they were given either on their own or in small groups. We may experience that working together in this way invites those spiritual beings connected with the Michael School to work amongst us. The dates and details for the centenary September (recapitulation) lessons will be included in the next newsletter.

<b>Thursday 11/4/2024 7 CAMBRIDGE</b> Angus Jenkinson T: 07767347532 E: angus.jenkinson@me.com
<b>Thursday 18/4/2024 8 HEREFORD</b> Martin Back T: 01531 820598 E: martin57back@gmail.com
<b>Monday 22/4/2024 9 RINGWOOD</b> Howard Smith M: 0752 880 9614 E: howardsmith.piano@gmail.com
<b>Thursday 25/4/2024 10 LONDON</b> Sue Peat T: 07770577372 E: suejoanpeat@gmail.com
<b>Thursday 2/5/2024 11 STOURBRIDGE</b> Diana Pauli T: 01384 877425
<b>Saturday 11/5/2024 12 DEVON</b> Gordon Clarke T: 01626 824979 E: gordon_clarke@live.co.uk
<b>Friday 17/5/2024 13 HEREFORD</b> Martin Back T: 01531 820598 E: martin57back@gmail.com
<b>Friday 31/05/2024 14 HEREFORD</b> Martin Back T: 01531 820598 E: martin57back@gmail.com
<b>Friday 21/06/2024 15 HEREFORD</b> Martin Back T: 01531 820598 E: martin57back@gmail.com
<b>Friday 28/06/2024 16 STROUD</b> Ursula Browning E: urs2browning@hotmail.com
<b>Friday 5/07/2024 17 CANTERBURY</b> Saskia Renkema E: Saskiasrenkema7@gmail.com
<b>Friday 12/07/2024 18 BRISTOL AND EDINBURGH</b> Hazel Adams E: Hazeladams.hc@goolemail.com Iddo Oberski E: ioberski@gmail.com
<b>Friday 2/08/2024 19 EDINBURGH</b> Iddo Oberski E: ioberski@gmail.com

<b>Wednesday 17/4/2024 Bern Lesson LONDON</b> Sue Peat T: 07770577372 E: suejoanpeat@gmail.com
<b>Tuesday 27/8/2024 2nd London Lesson LONDON</b> Elisabeth Murray & Sue Peat 07770577372 E: suejoanpeat@gmail.com



**The Issue Two cover painting...**

An image from the newly painted wall murals at the Rudolf Steiner school in Christchurch, New Zealand. This depicts the Southern Alps and the beginning of the Canterbury Plains, inspired by the powerful forces of nature which are experienceable here to an extraordinary degree. **Earth, water, air and fire are tangible on a daily basis with their constant power and presence.**

Image courtesy of **Angela Lord**



## The Meaning of the Centennial

It is 100 years since Rudolf Steiner inaugurated the School (or College) of Spiritual Science. We have had 100 years to mature, deepen, make living, ossify or ignore these lessons in the ways that we chose. At any rate, we could hope that within the School, these decades would have brought us a deep familiarity with the meditations themselves. In one of the lessons, Steiner talks about the vital importance of recognising ourselves as meditants. That we would no more forget that we are meditants than forget to put on our clothes before going out. Since he never planned, it seems, that the texts would become widespread, or even available, he never advised us to “never forget to read the lessons”.

The heart of each lesson is the meditation itself, the mantram. Each lesson guides us to meditating its contents. So the intention after decades in which lessons were routinely read was for the body of class holders to show respect and in our own souls bring to life the 19 through free renderings. That was the proposal that I brought to the Class Holders’ circle.

Naturally, it did not mean that any of these free rendered lessons would have the wisdom or mood or adjustment to the particular group that Steiner brought to his initial lessons. But nor can a repeated reading of the original text. The aim is active respect and to engage the spiritual world in our live working with this awesome gift. These 19 Mantram groups are the most extraordinary creative work not just of the 20th century but for centuries. Living into them in deep meditation is truly soul transforming. They can shift us into being voyagers to and fro across the threshold towards knowing the higher Self and the powers of love.

● **ANGUS JENKINSON**

## Rudolf Steiner in 1924. The time after the Christmas Conference



*Lecture and discussion with Dr. Peter Selg*

**Saturday 25 May 7pm - 9pm**  
**Rudolf Steiner House**

The year we are living in now marks the 100th anniversary of an astonishingly productive and fruitful year in the life of Rudolf Steiner. It began with the Christmas Conference, during which the Anthroposophical Society was reborn and the Foundation Stone Meditation given. There followed a whole array of new initiatives, including the beginning of the School for Spiritual Science and initiatives in the realm of the arts, medicine and agriculture. That year witnessed Rudolf Steiner’s vital contribution to the bringing of a new understanding of karma to humanity with his Karmic Relationships lectures, as well as the serialised Leading Thoughts, which summarise Anthroposophy in a series of aphoristic guidelines for meditation, supplemented by essays on the Michaelic nature of Anthroposophy.

Peter Selg was born in Stuttgart and studied medicine in Witten-Herdecke, Zurich, and Berlin. Until 2000, he worked as the head physician of the juvenile psychiatry department of Herdecke hospital in Germany. He is currently part of the leadership group at the world headquarters of the Anthroposophical Society at the Geotheanum in Switzerland, co-leader of the General Anthroposophical Section and director of the Ita Wegman Institute. He lectures extensively and is the author of numerous books. His comprehensive biography of Rudolf Steiner is published in 7 volumes. Volume 7 covers 1924 – 1925 and includes a lecture by Rudolf Steiner on June 4, 1924, ‘The Festival of Pentecost’.

**All welcome, no booking required,  
donation towards expenses at the door  
is gratefully received.**

## Class Day Conference London

The Life of Feeling in  
the 19 Class Lessons

*A conference for class members*

**Rudolf Steiner House**  
**35 Park Road**  
**London NW1 6XT**

**10.30 - 12.00** *Experiencing the  
Music of the Cosmos in our  
Feeling Life.*

Talk and conversation with **Eric Klein**.

**12.00 - 13.00** Lunch

**13.00 - 13.30** *Experiencing  
Feeling in Eurythmy*  
with **Denise Gell**.(watch or join in)

**13.30 - 15.00** *Developing our  
Feeling as we follow the path  
through the 19 lessons.*

Talk and conversation with **Sue Peat**.

**15.30 - 17.00** *Rudolf Steiner and  
the admissions to the First Class  
in 1924/25*

Talk and discussion with **Peter Selg**.

*All class members are welcome to  
attend for the whole day or for  
individual events. Please bring blue  
cards. No charge – donations to  
cover expenses are very welcome.*

## Know Yourself...

is an initiative of Eric Klein and  
Sue Peat, enabling class members  
to meet in thought.



## 'These are the words of the Michael School...'

Our lessons often begin with the first tablet and finish with words taken from the second London Lesson and from the 'recapitulation' lessons originally given in Dornach in September 1924. These concluding words are spoken before the sign and seal ends the lesson. They state that when the 'words of the Michael School' are 'rightly spoken and rightly heard' then Michael's presence 'weaves and works' through the room in which they are spoken. What a profound statement! Can it really be that the presence of Michael depends on our human speaking and human hearing? It's reasonable to consider that these 'words of the Michael School' include, or in fact actually ARE, those of the mantric material given in the class and the words that accompany the sign and seal gestures, rather than each and every word spoken in the lesson. How these words are spoken and received clearly matters.

Speaking and hearing mantric words together with others is very different to reading, speaking or meditating them by ourselves - even if we know them well. Something special can occur when we meet and the mood evoked during a lesson is critically important to our experience of it. So, how can mantric words be 'rightly spoken' and 'rightly heard' - both in the original and in their many and various translations? In the texts of the lessons Rudolf Steiner often draws our attention to how important each word in a mantra is, drawing our attention to a words meaning, rhythm and position within a mantra.

That the translated words carry, as near as is possible, the correct meaning, is of course of central importance. The sounds and rhythms that carry the music of speech as it lives in the spaces between us also needs to be carefully considered and it's clear that the translators work to try and achieve this. How is it if we don't speak German, and maybe only have the opportunity to hear or read the mantra in translation? What happens if we perhaps go a small step further and experience the German with little or no direct understanding? That situation offers a natural opportunity to explore the words and ask questions of them. Their meaning, context, sounds and rhythms might even reveal something that enhances working with them. Maybe this is particularly so when we find the same German word translated into what looks like a radically different English word in different mantra, or we find it translated differently by different translators.

Let's take one. The word 'vernimm'.

We first meet 'vernimm' in the middle verse of the mantra of lesson 3, where it is translated as 'perceive'. It fits beautifully into the 'enhancement' we can experience as we consider the first line of each verse.

'See in you.....' in the first verse – related to thinking.

'Perceive in you....' in the second verse – related to feeling.

'Let reign in you.....' in the third verse – related to will.

'Perceiving' comes over as more intense than mere 'Seeing' and not as strong as 'Letting reign'. 'Perceive' also fits well in terms of the 'rhythm' (iambic) and the number of syllables. In short, the meaning comes over clearly and 'Perceive' feels and sounds right when spoken and heard within the context of the mantra and in the rhythm stressed for this verse in the text of the lesson.

Then we meet 'vernimm' again in lessons 12 and 13, where it appears as the first word of all three sections of mantra relating to the 'fields' of thinking, feeling and will. We find, as we would expect, that it is translated as 'perceive' in many published versions of the mantra. But looking at others comes with a bit of a surprise. 'vernimm' is translated as 'Hark' or 'Oh hark'. It's enough to send us to the bookshelf for a German dictionary, to Google translate, to a native German speaker well versed in the class mantra - or better still all of the above together with a eurythmist.

And what do we discover? My dictionary was not much help, jumping from 'vernieten' (rivet) to 'vernunft' (reason). No 'vernimm' there. Looking up 'perceive' or 'hark' in the English to German section was just as unhelpful – no 'vernimm' there either. Google translate offered me, among

## Class Lesson Dates

### LONDON

Contact: **DR SUE PEAT**  
E: suejoanpeat@gmail.com

**May 5th** Free rendering 17,  
Reading 18

**June 2nd** Free rendering 18,  
Reading 19

**July 7th** Free rendering 19,  
Overview of the Lessons

**September 1st** Preview of the  
Lessons, Reading 1

**October 6th** Free rendering 1,  
Reading 2

**November 3rd** Free rendering 2,  
Reading 3

**December 1st** Free Rendering 3,  
Reading 4

### CAMBRIDGE

Contact: **ANGUS JENKINSON**  
E: angus.jenkinson@me.com

We hold Class Lessons in Cambridge on the **2nd Sunday of each month (not August)**. They take place in the **Steiner School in Cambridge starting at 11:00** with a short conversation and an option light lunch afterwards. All members welcome. Lessons are almost always free renderings. They are given by Angus Jenkinson and Ted Prestbury. **We will be at lesson 16 in April.**

### RINGWOOD

Contact: **HOWARD SMITH**  
E: howardsmith.piano@gmail.com

**8th April** Lesson 1

**13th May** Lesson 2

**10th June** Lesson 3

**8th July** Lesson 4



other things, 'hear'. Ah.... now I had something to work with, even if not confirmed by looking up 'hear' in the dictionary - still no 'vernimm' in sight !! (German speakers will of course tell me I was barking up the wrong tree big time, and had no chance of finding 'vernimm' in this way – I should have been looking for 'vernehmen' – but how was an English speaker to know that?)

**I was not giving up !!**

So onto a trusted native German friend, back to working with the mantra and into a wonderful conversation. We spent a while together sharing our thoughts and feelings on how words, and in particular this one, grab our attention, and enter us, via our hearing, and how this is subtly different from something learned and understood more by sight, or just 'perceived' and understood in thought as a concept. We imagined a town crier with his bell calling 'Hear ye' 'Hear ye' at the beginning of his announcements, we remembered the famous quote '.....lend me your ears' and just managed to avoid bursting into song with 'Hark the Herald Angels sing'. My very kind and ever tolerant friend then gently and carefully led me through a more objective approach to understanding why 'vernimm' was translated in apparently very radically different ways, and to why the different translations had stood out so starkly. She explained that 'perceive' has a Latin root, and I had no difficulty in relating to the meaning of that, whereas 'vernimm' comes from the German 'nehmen', meaning to 'take' or 'get'. So when we say in English 'I get it', meaning we understand something, we are getting near to an experience of 'vernimm'.

We were coming to a 'perception' that arrived via 'hearing'. 'Perceive' we relate more to taking things into our consciousness via our eyes, and 'harkening' to taking things into our consciousness via our ears. It's one thing to stand outside of something, looking at it, pondering it's nature and meaning from different angles. It's another to listen to something, receive it into ourselves and have maybe a slightly different experience of discovering meaning.

Considering the meaning of 'vernimm' encouraged us to appreciate that we **receive** as well as **perceive**. But the important thing of course is that we receive, understand and work with what has come towards us, with heart as well as head.

But what of these 'fields' of thinking, feeling and willing referred to in the mantra of lesson 12 and 13? How might 'vernimm' be telling us to 'perceive' them? Let's listen to the word as it unfolds in time - maybe with eurythmy gestures in mind. What we experience is of course very individual. Perhaps we feel (or hear) the first syllable flying towards us as it enters our ears and penetrates our consciousness. If we speak it then we experience it flying towards a listening companion. Perhaps it's quite sharp, pointed and focused and wakes us up in preparation for the rest of the word. In the 'n' we might feel an edge, with the sound rebounding off a surface, suddenly stopping. It has a distinct feeling of the speaker handing a discreet, well defined entity into the air, placing it with care for the hearer to find and take in. Perhaps in the 'm' we could experience taking something in and tasting it, so it becomes part of us, flowing through us and in us before it gradually comes to a silence. With this in mind, our relationship to the three 'fields' that we are being directed towards 'perceiving' deepens. We can feel ourselves in them and part of them, rather than viewing them from the outside as just concepts. Maybe this even leads us back to a careful look at the mantra for lesson 3, with it's emphasise on perceiving what is in us in the realms of thought, feeling and will.

Vernimm.

'These are the words of the Michael School.... '

Do we 'get it'?

And 'get' just a bit more of 'it' every time we speak and hear mantic words?

**SUE PEAT**

*With heartfelt thanks to Maria Barguirdjian, my ever tolerant and patient native German speaking friend. She leads me into how Steiner worked creatively with the German Language in the mantra, expertly adding Just as much German to our weekly conversations as I can take in.*

## Special Centenary in Brighton

In Brighton our special centenary meeting took place at 6pm with a lovely group of ten regular attendees and special guests Simon and Paulamaria Blaxland de Lange from Forest Row. The original first lesson in Dornach was at 8.30pm, so allowing for the time difference our celebration and discussion was taking place at the time the first lesson was being given in 1924.

My first free rendering was kindly received by all, and the mood – to begin with - was celebratory; but also finding a deep stillness at times. It was satisfactory to the extent that I've been asked to continue with lesson two as another free rendering rather than reading.

We usually share supper before our discussion and so there was a School of Spiritual Science birthday cake followed by a sharing of what the class lessons mean to each of us and how we see them developing in the future.

It felt an important milestone for the whole school and a privilege to be lighting the first candle for the GB circle. Where Brighton continues to meet after our Waldorf School home closes next month remains to be seen but we will be continuing.

**NICK VANE**



# The Rosicrucian Formulae in Connection with the Class Lessons

Rudolf Steiner was always astonishingly creative spiritually, and not least (as we might indeed expect) in fashioning the Class work. Though he had conducted esoteric classes for many years under the aegis of the Theosophical Society and of the discontinued Misraim-ministry which still alluded to 'historical' forms of spiritual teaching, nothing just 'continued': the class-lessons gave opportunity for a wonderful fresh creation in which we can find a uniquely modern 'path to the spirit in the universe'. We are addressed in freedom and love, implicitly yet with growing awareness in the presence of Christ, as opened to us by Michaël who is the 'Countenance of Christ' turning his gaze to modern individuals. It has therefore proved a puzzle to some that we still find as a recurring element in the Class certain archaic formulae, preserved even in Latin – *ex Deo nascimur, in Christo morimur, per Spiritum Sanctum reviviscimus* (out of God we are born, in Christ we die, through the Holy Spirit we are reborn, or 'live again'). Why? In response I just want briefly to look at their background and role not least in a hugely important side of Rudolf Steiner's life's work – hence in the mission he has given us as his pupils.

The pattern behind them has roots as deep as the beginning of the Gospel: in the baptismal opening section of Mark the voice of God announces himself as Father-originator, the Son descends into the waters (always understood as death-symbolism) and on emerging is empowered by the Spirit to go and confront the Tempter. The pattern appears already in older, e.g Hermetic Mysteries which sometimes continued in Christianity. The formulae themselves have some close parallels in the *Gospel of Phillip*, an early

document which proclaims a sacramental Christianity based on older Mystery-practices, many of which were known in the Jordan valley among the semi-pagan, semi-Jewish Mandaeanes. It's Christianity is not just a matter of belief. As it says: becoming Christian does not consist merely 'in the names of the Father, Son and Holy Spirit' but means 'obtaining these very things for themselves ... Such a one is no longer a Christian but a Christ'. It involves direct knowledge of one's heavenly 'image' as it was born originally from the mind of God, so that our dying earthly image can be reunited with the heavenly archetype. In ritual regeneration, the Christ-self then born in us fuses with our earthly self in a 'resurrection of the image through the image' (saying 67). Then: 'Through the Holy Spirit we are born again', so completing and making whole our new identity as part of the *apocatastasis*, or cosmic restoration (saying 74). The death in Christo thus implies much more than the later Church's 'dying with Christ'. It is an initiatory oneness with Christ, and the higher birth 'through the Holy Spirit' is part of a cosmic process, originating in God and ultimately transforming the world.

Rudolf Steiner has described how such Mystery-forms continued into Christian times; but also stressed that real ego-development needed a deeper break with the cosmic Mysteries of old. The Church's 'Do this in remembrance' transposed the Mystery-happenings into events on the earthly plane, inspiring faith and hope. Only so could we learn to find the way by our own inner struggle. The Church was not wrong, at least for a time. Nevertheless, the break with the Mysteries was not and could not be forever. As human evolution advanced, the uniting of historical Christianity once more with the Mysteries

became increasingly urgent. The threefold formula preserves a vivid jewel of the old Mystery-knowledge where it stands closest to the esoteric heart of Christianity, and subsequently played a significant role.

Bridging Christianity and the Mysteries began in earnest after the Crusades, which brought contact with surviving Middle Eastern remains of the old wisdom. Further impetus was later given by the Jesuits in their drive to renew Christian culture. They recognised that the mediaeval contemplative ideal was not enough. Their Society is structured as an occult Order, fostering an initiation of the will and meditative forms of great power. (Some of them, like Athanasius Kircher, were steeped in Hermetic knowledge.) From the outset they were not mediaeval monks chanting perpetually the divine offices, but were drawn from pious laymen, noblemen, soldiers and active organisers. Extending the abortive effort of the Templars, they now took spirituality not just into renewed intellectual life in the Universities, but education generally, into poetry, art and music, sponsoring the new Baroque style in the architecture of their church the *Gesù*, and in the musical revolution that would also bring religious feeling to expression in Handel's *Messiah* and Bach's the *Matthew Passion*. Yet its spiritual potential was strangled at its inception by their insistence on absolute obedience to the Pope. The liberation of thought from dogma must never happen. Many across Europe saw with wonder their bringing of religion into the modern age, but balked at the papal straightjacket still imposed. In the seventeenth century pamphlets of the Rosicrucians, where our Latin formulae appear, they are surrounded by allusions to the Jesuits, but in a context which seeks to replace the Jesuit project with a free search for the truth.

“ the class-lessons gave opportunity for a wonderful fresh creation in which we can find a uniquely modern path to the spirit in the universe ”



## The Rosicrucian Formulae in Connection with the Class Lessons cont.

Rudolf Steiner revealed behind 'Christian Rosenkreutz' the great initiate who boldly united freedom of thought with Christian spirituality. It was he who adapted the old legend of Solomon's Temple to the modern situation, where revived Mysteries were already empowering scientific knowledge: Hiram of Tyre had to build the edifice that Solomon's wisdom could use to the glory of God. So science has to foster material insight but also serve clear ethical goals. Diffused through Freemasonry, the model had an immeasurable effect in the rise of modern science. But practical Mystery-knowledge had to come from outside the charmed mediaeval circle. Rosenkreutz in the legend has to travel to the Arab world to obtain it. The Jesuits too had sought ways of understanding between Christianity and other cultures. In the pamphlets, Rosenkreutz is buried in a symbolic tomb where his body is found undecayed – a picture of the initiate's ability to conserve his living wisdom for those who come to draw on it afterwards. The tomb is uncannily like the funerary chapel where Ignatius Loyola rests under the Name of Jesus, and where, to mysterious music as in a scene from Shakespeare, his form is still regularly exhibited 'as he lived'. Symbols and formulae of the Rosicrucian scene include 'Jesus is All to Me', and of course the quintessential Mystery-significance of Christianity, given as *Ex Deo nascimur, in Jesu morimur, per Spiritum Sanctum reviviscimus*.

Much play is made of the roses blooming round the Cross, but that is a rather external aspect. Rudolf Steiner pointed out that the name really derives from the Latin *ros*, a drop of dew, and *crux*, cross. The dew-drop stands for the formation of substance out of the cosmic periphery coming down to earth, out of God we are born; the four elements are the material cross on which the imprisoned spirit is crucified, in Christ we die; it can be freed through knowledge, making every Rosicrucian centre a 'House *Spiritus Sancti*', where God is worshipped in spirit and truth: through the Holy Spirit we live anew. The alchemical picture is expanded by the great Rosicrucian scientist Robert Fludd, who showed the world as a great spiral down from God through the hierarchies, men and living things to the four elements, with an implied continuing spiral back to

God. In Rosicrucianism the Mysteries and Christianity reach out to each other in ever varied guises. The *Chymical Wedding* describes an initiation to which Rosenkreutz brings his Christian qualities and thereby attains to special insights hidden from the other aspirants. Rudolf Steiner was asked to lead certain Rosicrucian activities, in deep accord with his own mission to spiritualise modern thought. The whole artistic conception and the life embodied in the First Goetheanum building, the presentation of human destiny in the first Mystery Play with its seal that includes the triple formula, and much more, flowed directly from his Rosicrucianism.

In his later thought Rudolf Steiner found in the human threefold organism a deeper

unifying conception, which underlies the Class, the 'Leading Thoughts' and the Foundation Stone, i.e. the whole new basis of the Society. There is scant reference to Christian Rosenkreutz. It was not so much, perhaps, that the acknowledgment of the 'historical' Mysteries was rejected, as that the 'Rosicrucian' goals were achieved in a different way. At the Christmas Foundation, Rudolf Steiner led the assembled members into the formative inner life of the Foundation-Stone meditation. The three formulae help shape that process, but disappear in the final form. They are rightly embraced within the Class – even though the esoteric Path now offers itself to us as the answer to the riddle of our own being.

● ANDREW WELBURN

### Process in Spiritual Development

We, as modern human beings, have reached a stage in our evolutionary development where everything encountered in our experience seems to be separated by firm borders and boundaries. I stand here, the world there. Every object that my senses perceive stand separate from all other objects of perception.

The tendency in my thinking is to want clear definitions. Perhaps I could even argue that my sense of security in my self and my world depends on clarity of definition. If I ask for the time, I want an exact answer, even though I know that the answer will not longer be accurate the moment after I hear it.

**If I ask for the time,  
I want an exact answer,  
even though I know  
that the answer will no  
longer be accurate the  
moment after I hear it.**

Everything in my field of vision, my sense experience, has become, and gone through a process of becoming. Knowing that to be true, it must also be true that what has become will tomorrow and beyond become something different. We live in streams of evolution in which 'Beings' unseen to our earthly sense perceptions live and work with us in constant motion. Perhaps if we were able, we could 'see' these 'Beings' at work in the air, the water and all elements surrounding us and moving through us.

The very nature of our inner work directs us towards worlds normally or usually 'unseen'; worlds of 'Beings' whose purpose is our evolution. We are their religion. How little are we aware of the weaving, streaming activities always at work in our becoming. I have often heard it asked, 'what is the goal of the general section of the School of Spiritual Science'. My answer is, 'I must be the goal. My own becoming is the artistic activity, and I must be the work of art'.

● ERIC KLEIN



# The Musical Arts

How can we speak of the performing and eurythmical work to members of the General Section and other Sections? We all relate to central matters; professional aspects are secondary. If so, it is obvious we give more professional time to our Section than brothers and sisters working in other Sections. Yet we can attempt to speak the same language here. One Section, the Performing Arts of Eurythmy, Speech and Music was, or rather *is*, particularly close to Rudolf Steiner's heart. Eurythmy itself is a special 'daughter of the anthroposophical movement' and the Goetheanum Impulse.

What unites all Class members as regards essentials—in one word—is 'centring'. If we say the Society is centred with the Foundation Stone in our hearts, we know this is the traditional three-line Rosicrucian verse richly filled out and with an added fourth part. We are not told who speaks, but through the Class we meet the Guardian who accompanies us on the path. Sergei Prokofief has shared his research into the silent Rosicrucian drama contained in the Foundation Stone Verse, actually in the eurythmy indications simply for the stage entrances, exits and transitions.<sup>1</sup>

Eurythmy began tentatively in 1911. In Sept. 1912 young Lory Smits was introduced to I-A-O, one of God's names.<sup>2</sup> For several weeks she was to practice in standing, inclining backwards feeling A ('ah') and forwards with O ('oh') and was to experience I ('ee') between. Eurythmy, then, is incarnational; it connects us to our spiritual origins and aims; it links past, present and future; night, day and the threshold between; minor and major moods and awakening discord, and a good deal more—from this lesson on the first 'word', ever in development. We align to the cosmic rhythms of our shared existence.

We meet the three planes that form a sphere around ourselves as a centre. It is physiologically present in a tiny bone in our ears, floating in fluid. The ears contain a remnant of Paradise, free of gravity; the ear is sacred in Jewish and other sacred traditions. With outstretched arms we can

trace the geometry of the three threshold planes between up-and-down, front-and-back and right-and-left; the plane between up and down is more restricted with our physical make-up (the arms can't easily meet behind our backs). This 'three-dimensional cross' is centred between the shoulder-blades; rays of consciousness stream along the collar bones and along the arms, creating awareness between them. In the execution the angles change at the centre of movement, not at the extremities, the hands. The rays of light flow naturally along and beyond the arms; the mineral element is transparent for the spirit.<sup>3</sup> We seek to enter and to raise the skeleton; we appeal to the resurrection forces. The aim is freedom of movement within a performing space that can be filled through Imagination, Inspiration and Intuition.

The three-dimensional cross is usually met in life as the 'spatial dimensions' but it is actually metaphysical, found in all the worlds; it is the most esoteric symbol we know.<sup>4</sup> Another name for it is 'the threshold' itself. Christ's disciples (followers of 'the Way') are told to take up their cross; Luke adds 'daily' (9:23). So, we do not step out of the divine context. Eurythmy links to Paradise. We all did eurythmy then, but 'unconsciously'. We have since arrived on Earth. Here we have to 'wrest eurythmy from Ahriman', Steiner continues, and consequently we are most grateful to him.<sup>5</sup> Eurythmists, we might put it, are 'strung up' by the chosen point of departure, by the free space between the shoulder-blades, in balance between all the directions. 'Here in the the midst, bounded above and below and before and behind, in the intervening space where the magic breath of Yahveh enters directly into the spatial human being.'<sup>6</sup> Through the combined attempts of eurythmists, a true 'threshold art' can be glimpsed.

We each bear a cross, but it is one. Similarly, we each have our own 'mental picture' of 'the tree', but the Tree itself is one. Elsewhere [in the previous issue of this *Newsletter*], we spoke about the central sentence no. 144 in the central Chapter 4 of Part One of Steiner's *The Philosophy of Freedom*. Here are sentences 143-45 (numbering always follows the original German text):

My self has become enriched; its content has absorbed a new element. **This element I call my mental picture of the tree.**

I should never have occasion to speak of *mental pictures* did I not experience them in the percept of my own self.

Now, the apocalyptist mentions 144,000 'sealed' (with the sign of the cross) who sing a 'new song' (Rev 14). 'The cross' and 'the tree' seem to be synonymous; it is one. The Tree of Life sings and it goes by many names.<sup>7</sup> 'We are not an earthly but a heavenly plant,' Plato reminds us (*Timaeus* 90A). If we take seriously Steiner's observation that 'true philosophers always were artists in the realm of concepts',<sup>8</sup> together with his indications (clues!) that anthroposophical texts to be read meditatively 'as musical scores',<sup>9</sup> like a pianist (who has the 7-note scales of all 12 key-centres at his fingertips),<sup>10</sup> and that what he had to say he reduces into a 'dry, mathematical style',<sup>11</sup> along with further clues about chiasmic form,<sup>12</sup> and more—with complete astonishment we will discover the rhythms of his prose style from GA 1 (1883) onwards to the last written document (1925).<sup>13</sup> We might feel justified to find sentence no. 144 here fulfils a *double* function—144 from the beginning and 144 from the end. In which case, we have done the awaited, yet simple, pro-active deed of bringing about the perfected form of this central chapter:  $287 = 41 \times 7$ , or read in twelves  $(11 \times 12) + 23 + (11 \times 12)$ , becomes  $288 = (12 \times 12) + (12 \times 12)$  sentences—not fixed on the page (although necessary) but living in the etheric world of thinking, 'the only way forward'.

To resume: one lead—the one Steiner himself follows up<sup>14</sup>—is to apply the categories of music to the three-dimensional cross. This leads to what we practise daily in the profession of eurythmy. Pitch, rhythm and beat are practised separately and together in all the countless ways imaginable. This is why it is called 'visible singing' and not something else. The point of departure for singing gesture is between the shoulder-blades, not somewhere else.<sup>15</sup> Here we can expect an art of revelation, not illustrative description, or something else.





Rudolf Steiner was concerned to develop *das Musikalische*, 'the musical element', which has more to do with *preparing* what is heard, less with the finished product. The musical element, he teaches, is 'what you do not hear'.<sup>16</sup> Certainly, after almost 50 years of playing for dozens of eurythmists, hundreds of children and crowds of seekers on 5 continents, I can confirm with gratitude that one's playing does change. You prepare with the movers, you find rests filled with movement, you find movements *between* the phrases and *between* the notes as the musical flow seeks to unfold. All music exists between 'recollection' and 'anticipation'. The same applies to speech: *between* the sounds and sentences lies the movement. Steiner wanted expressive arts, and to secure that he emphasized the *form* that involves the basics—the spiritual, mantric side to notes and rests, vowels and consonants, rhythms, moods and particularly multitudes of *transitions*—upon which legitimate spontaneity can legitimately flourish (the essential artistic risk, in short, *creativity* in gesture and movement). He was most interested when someone offered to put into music the content of spiritual science.<sup>17</sup> Further meaning is discovered. Choreography, for example, for Saturn evolution exists (with music); Sun evolution, too, so far without composed music, which, in my experience of a silent 20-minute eurythmy performance, was actually not essential.

Steiner's single lecture, in which he gave the esoteric basis of the musical professions, seems to have been in response to Prof. Hermann Beckh's lecture on the musical keys. Beckh's original lecture was given in Breitbrunn, July 1922.<sup>18</sup> He repeated it in Stuttgart, probably October that year, in Rudolf Steiner's presence, going overtime through his enthusiasm according to eye-witnesses. The natural year in the Northern Hemisphere of 3 or 4 seasons (both possible because there are 12 months in the year) supports the spiritual journey. The well-known circle of fifths and the zodiac circle are identical. A few weeks later, in Dornach, Steiner gave cosmic names to the days and notes, months as musical keys, imagining the seven (visible) planets visit the twelve stary regions. The primordial, cosmic human being is like the full orchestra (or more accurately the other way round). The numbers here yield 84 meditations,

a marriage of 7 and 12.<sup>19</sup> There is room to mention that at least one Class Reader regularly suggested the 19 Lessons (7 + 12) reflect the cosmic order.

All this paved the way to discover the first great composer to celebrate this closed order from C-major through all the 24 major and minor keys with all the sharps and flats, in a work designed as a homage to J.S. Bach (who went through the keys twice, but in a chromatic order, in his *Well-tempered Clavier* [1722 & 1742]). This is Chopin's piano cycle (not a collection) of *Préludes*, op. 28 (published 1839), lasting about 30 minutes (West Midlands Eurythmy have performed it in eurythmy). Here, following the circle of fifths (the overlapping keys also appear in specific passages), the art of music itself comes to a detailed self-realization (even B-A-C-H and C-H-opin are used as significant note names = B ♭ -A-C-B ♯ and C-B ♯)—music's tonal system is identical with the spiritual community of archetypes manifesting the forces of creation. Chopin's achievement has been emulated by others, but many feel has not yet been surpassed.

● **ALAN STOTT**, 9 March 2024  
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1. Sergei O. Prokofieff, *May Human Beings hear it!* Temple Lodge 2004.
2. R. Steiner, *Eurythmy: Its Birth and Development*, GA 277a, RSP 2019. 23.
3. R. Steiner, *Study of Man*, GA 293. Lect. 13, Stuttgart, 3 Sept 1919. Tr. C. Harwood. RSP 1966. 176.
4. René Guénon, *Symbolism of the Cross*, Sophia Perennis, 2002.
5. R. Steiner, lecture 9 Jan. 1915 in GA 161. Eng. tr. Z69, R. Steiner Library, Steiner House, 35 Park Road, London, NW1 6XT, UK. rsh-library@anth.org.uk/
6. R. Steiner, lecture (conclusion), Dornach, 21 Nov. 1914, in GA 158.
7. C.G. Jung, 'The Philosophical Tree' (1954) in *Collected Works*, Vol. 13, *Alchemical Studies*, Routledge, London & Princeton, New Jersey, 251-349; Margaret Barker, *Mother of the Lord: The Lady in the Temple*, Bloomsbury T&T Clark 2012; *The Great Lady: Restoring her Story*, Sheffield Phoenix Press Ltd, 2023.
8. R. Steiner, Foreword to 1st ed. of *The Philosophy of Freedom*, GA 4 (1894, rev. 1918), now Appendix 2.
9. R. Steiner, *Heilfaktoren für den sozialen Organismus*, GA 198, lecture, Dornach, 2 July 1920; Eng. tr. in Oswald Spengler, *Prophet of World Chaos*, Anthroposophic Press, NY 1949. Steiner refers to the lecture-course, Vienna 9-14 April 1914, GA 153. Saturn evolution in musical composition is mentioned in *Eurythmy as Visible Singing*, GA 278, lect. 6. RSP 2019.
10. R. Steiner, *The Gospel of St John*, GA 103, Hamburg, 30 May 1908.
11. R. Steiner, *The Course of my Life*, GA 28, Chap. XXXIII, concluding para.

12. R. Steiner, *Speech and Drama*, GA 282, lecture 3. Dornach, 5 Sept. 1924, described but unnamed.

13. See: Friedrich Hiebel, 'Die letzte Vorrede zur Geheimwissenschaft', in *Entscheidungszeit mit Rudolf Steiner*, Dornach 1986; absent from the English edition. Eng. tr. in *Farther In*, No. 2, Dec. 2021, 33-9. Hiebel almost discovered the 7-sentence chiasmic rhythm in this last Foreword composed of 77 sentences (like the first Foreword, 1909, with its different content). Further details of Steiner's 'style' in Hermann Beckh: *A Celebration*, TL forthcoming (2025).

14. R. Steiner to the eurythmists and musicians: *Eurythmy as Visible Singing*, lect. 3. GA 278.

15. In 1924: to the teachers, Bern, 15 April, GA 309; Stuttgart 10 April a.m. GA 308; to the doctors, 9 Sept. GA 318; also the faculty meeting of the eurythmy school 30 April. GA 277a, 140.

16. GA 278, lect. 3, 21 Feb. 1924.

17. See Note 9 above.

18. Published in English as *The Essence of Tonality*, tr. A.S. TL 2022.

19. Dornach, 2 Dec 1922, in GA 283, *The Inner Nature of Music*, AP 1983. See also 'Zweites Schlusswort', Dornach, 7 Feb. 1921, in the German ed. of GA 283, 97-100.

## Affirming our Humanity in the Age of Technology

**11th - 13th October**  
at Rudolf Steiner House

How can we work creatively in our increasingly dehumanising culture?

The growing prevalence of AI and Transhumanism is socially corrosive. Can we hone the necessary discernment to engage healthily with the possibilities of our modern technology without becoming enthralled by its debilitating effects? This weekend seminar will identify the threats to our still unfinished human evolution, and also explore the inner practices through which we can develop spiritual resilience and cultivate our true human potential. Our speakers will include **Jeremy Naydler** and **Edwin Hubner**. Programme and seminar fee to be announced.

To register your interest in participating please contact: **Andrew Wolpert**  
[andrewjwolpert@gmail.com](mailto:andrewjwolpert@gmail.com)

An inter-Sectional event offered by the Humanities and Social Sciences Sections and supported by The Anthroposophical Society.

● **GEORGE PERRY,**  
**Fritz Wefelmeyer, AND**  
**Andrew Wolpert**



# When Two or more are Gathered Together; How important are the Rhythms

*Hereford (ex Ross-on-Wye) High School Class of Spiritual Science*

Members of the Hereford Class have been gathering on each of the 100 year anniversary dates of the original Class Lessons to engage with each other's conversations, questions, contemplations and sharing of meditative experiences stimulated by the mantra(s) given on that day.

Those attending have expressed that an increasing awareness in the quality of sharing has evolved. Whilst the Lessons in Hereford have been taking place monthly (for 11 months in any recent year), this perception may be attributed to the (more or less) weekly rhythm in which the Lessons were originally held.

Over these last weeks, this weekly manifestation of a spiritual contract has led me to perceive an increased sincerity of independent inner work amongst my fellow members and, through this, a greater awareness of how the Lessons' steps combine to create a journey stretching beyond lifetimes.

Quality of experience has been expressed within our gatherings as:

- 'Building a safer space for sharing (imagined) vulnerability';
- increasing awareness for the similarities and differences between the soul forces and creating new thoughts, balancing feelings and moralising deeds;
- promoting opportunity for the human ego to choose to work inwardly and express outwardly;
- provide a space for a greater understanding of the distinctions between words, phrases and rhythms conveyed in translation from the spiritual reading (from behind the stars) to high-German and then onto English (by the many dedicated translators);
- give opportunity to focus on the mantra and the difficulties in interpreting the

English tendency to trochee versions of the mantra which convey an imbalance in intellectual soul development (more commonly experienced) and help in balancing consciousness soul development.

So far, we have numbered between 3 and 6 members on the 5 occasions and have yet to see how this will carry forward as the dates begin to further challenge our earthly response to this work over the Easter period.

I am grateful to my brothers and sisters here in Hereford, for the opportunity to revisit (and reflect on) the steps of the journey towards the threshold with the renewed continuing experience through the interweaving of the weekly rhythm from 100 years ago within lessons 6, 7 and (from this Sunday) 8 from our established monthly practice.

● MARTIN BACK

From Rudolf Steiner's lecture on 7 June 1924 in Breslau:

*"Karma as the Working of Destiny in Human Life"*



*The human relationships that should be woven between soul and soul within the Anthroposophical Society must constitute the reality by which the Society is quickening and furthered.*

*This human element can be brought to expression in small and in great things alike... These personal relationships between soul and soul must be cultivated with ever-increasing intensity. People must understand that with us it is not a matter of sending out pronouncements into the world or of trying to reach this or that individual member; the point with us is always to stress the human reality... But it may also be said that the spiritual life which should flow through the Anthroposophical Society will contain an impulse leading more and more deeply into esotericism. And perhaps during these meetings when I can be among you, I shall be able in some small measure to convince you that this new impulse is a reality.*

