



BRUNNEN VON CHRISTUS

THE WRITING OF THE HEART, II

On the Path of Imagination, Inspiration and Intuition

“If anyone thirst, let him come to me and drink. He who believes in me, as the scripture has said, ‘Out of his heart shall flow rivers of living water.’ ” – John 7:37-38

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Introduction – *The Writing of the Heart, I*, can serve as an Introduction to Book II, particularly the *Preface*, and *Imagination, Inspiration and Intuition Defined*.

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Opening Quotations from Rudolf Steiner

“Imaginative pictures are visionary images, confronting man who is following the spiritual path as an entirely new world... These must on no account be accepted off-hand in the form in which they present themselves. We need to ascend from Imagination to Inspiration. Inspiration tells us to direct our attention to one particular picture. Then we shall experience truth, and the countless other pictures... vanish into lifeless space.

“[The rejected pictures] unite with what is around us, with the life that has not reached its goal... in order that evolution may proceed. All that is continually coming to birth spiritually in the world must perish if we do not let our visions go and do not select those only which are revealed in accordance with Inspiration... What we have selected from the visions serves to further our development.” – *On the Meaning of Life*.

“Not every symbol or picture is a true Imagination. We will have the inner strength to draw near to reality, to see and interpret it correctly. We need an immediate feeling as to whether something is true or false... With correct soul preparation one can immediately distinguish between a symbol or picture that is true and one that is false... one must so train oneself that error causes actual pain and truth gives gladness and joy.” – *The Thinking of the Heart*.

“In [Spiritland] there are to be seen, first, the spiritual archetypes of all things and beings that are present in the physical and soul worlds. Imagine a painter’s picture existing in his mind before it is painted. This gives an analogy as to what is meant by the expression *archetype*. It does not concern us here that the painter has perhaps not had such an archetype in his mind before he paints and that it only gradually develops and becomes complete during the execution of the picture...

“As soon as the clairvoyant rises out of the soul world into the spirit world, the archetypes that are perceptible become ‘sounding’ as well. This sounding, this emission of a tone, is a purely spiritual process. It must be conceived without any accompanying thought of a physical sound.

“The observer with the spiritual ear who rises from lower to higher regions of spiritland becomes aware that sounds and tones are transformed into a spiritual language. He begins to perceive the Spiritual Word through which the things and beings no longer make known to him their nature in music alone, but now express it in words. They utter what can be called in spiritual science their eternal names.” – “*The Spiritland*,” *Theosophy*.

“*Shamballa*... is the deep fount into which clairvoyant vision once reached... Mankind will rise through normal human faculties into the land of Shamballa, the land whence the Initiates drew strength and wisdom for the missions they were to fulfill. Shamballa is a reality, was a reality, will be a reality again for humanity... It is Christ who will lead men into Shamballa.” – *The True Nature of the Second Coming*.

“The content of what is spiritually perceived can only be reproduced in pictures (imagination) through which inspirations speak, which have origin in spiritual entity intuitively perceived.” – *1925 Preface, An Outline of Occult Science*.

“I need only briefly mention that in the times directly after the Atlantean catastrophe, souls were endowed with a certain elementary clairvoyance in the bodies they then inhabited. This clairvoyance, once a natural faculty in man, was gradually lost, mainly as a result of the conditions prevailing during the Greco-Roman epoch of culture. Since then, man has developed in such a way that great progress has been achieved on the physical plane, and during the course of the present post-Atlantean age clairvoyance will gradually be reacquired.” – *Buddha and Christ: The Sphere of the Bodhisattvas*. “The path given for both natural and cultivated expressions of clairvoyance is that of the Three I’s – Imagination, Inspiration, and Intuition.” - see *Rudolf Steiner: Into the Future*.

“The advent of the Abraham epoch is one of the profoundest reasons as to why Rudolf Steiner stated that the ‘thinking of the heart’ should begin in the year 2000. ‘What Abraham brought down for men into the physical consciousness he will bear upwards again for them into the spiritual world.’ ” - *Reference 7*.

Guiding Inspirations:

The Seven Mysteries of Life

It has been discovered that guidelines for assessing the value and depth of particular experiences can be found in the seven mysteries of life. “There are seven mysteries of life which up till now have never been spoken of outside the ranks of occult brotherhoods. Only in our age is it possible to speak of them openly. They have been called the seven ‘inexpressible’ or ‘unutterable’ mysteries.” – *An Esoteric Cosmology*. The kinds of inner experiences that belong to the “common heritage of mankind” (*Reference 2*) and that should eventually be shared contain some or all of these elements:

The Abyss

Number

Alchemy

Death

Evil

The Word or Logos

Divine Bliss (“This mystery is the most occult”)

These elements of experience do not necessarily occur at the same time, but in retrospect can all appear in a series that are found to be related and that occur over a period of days, months and even years. They can also occur at the same time, but perhaps lacking the same depth of feeling that can so move the soul and affect the will.

The use of the word “element” is intended to refer to a more basic, essential, unmistakable quality of experience that is as real and solid as is land in a natural environment. In meditation or spiritual perception a split second of blackness or nothingness that precedes a vision is a glimpse of the reality of the abyss and the vision that will follow will contain truth because consciousness has been carried across the abyss that separates the material from the spiritual world. There may be a distinct personal message in the vision, but the message will apply to all humanity. There are dangers in a fully conscious confrontation with such realities as the abyss, death and evil, and these are normally experienced only by degrees, or from certain aspects that will be bearable for the soul. A dream of standing on a precipice over a dark chasm or crossing a bridge over a chasm is symbolic of the unconscious experience of crossing the abyss in and out of sleep.

The seven mysteries of life can serve as a guide by means of which a plethora of supersensible experiences can be evaluated; they will be referred to throughout Book II. However, the advanced mysteries of the Word will only be lightly touched upon, in the

section on Clairaudient Perception. Divine Bliss is awareness of the peace and joy of higher Devachan, which may occur through Inspiration and Intuition. There can be no better understanding of this most occult of mysteries than Rudolf Steiner's description of Christ, from the early *Esoteric Classes*: "Christ is a sun-spirit, a fire-spirit. It's his spirit that reveals itself to us in sunlight. It's his breath of life in the air that sweeps around the earth and presses into us with every breath. His body is the earth on which we live. He actually feeds us with his flesh and blood, for all the food we eat is taken from the earth, from his body. We breathe his breath of life that he streams to us through the earth's plant-cover. We see in his light, for the sunlight is his spirit-radiation. We live in his love, even physically, for the sun's warmth that we get is his spiritual force of love that we perceive as warmth. And our spirit is drawn towards his spirit, as our body is fettered to his body. That is why our body must be consecrated, because we walk on his body. The earth is his holy body that we touch with our feet. And the sun is the manifestation of his holy spirit to which we are allowed to look up. And the air is the manifestation of his holy life that we are allowed to take into us. So that we could become aware of our self, our spirit, so that we could become spirit-beings ourselves, this high sun-spirit sacrificed himself, left his royal abode, descended from the sun and took on physical raiment in the earth." – *Contents of the Esoteric Classes*.

The Eye of God

*"Man Sees things as they are,
They are as God sees them."* – Augustine



The illustration of the Eye of God is based on a sketch done by Rudolf Steiner (in the *Content of the Esoteric School, 1904-1914*) that accompanies the following text:

"The eye is the divine 'Eye of Power' underlying all temporal things, including the sevenfold nature of man... The rays represent the ego – the higher Trinity shines through the ego into the lower members of man's nature. These are symbolized as follows:

1. through the illuminated part of the clouds: astral body.
2. through the unilluminated parts of the clouds: etheric body.
3. through the surrounding darkness: physical body.

“The Temple Legend and this raying eye should constitute a permanent source of meditation... [the meditator] should constantly call them to mind – gaze upon them as pictures (Imaginations) in the spirit. Then, if he has bestowed sufficient energy and patience on them, he will become aware of the fact that they awaken powers and capacities within him which had been asleep, and by their arousal enable him to see into the spiritual world. For supersensible organs of perception are not acquired through tumultuous external means, but by such subtle means as those here described, which are applied in constant inward-looking soul activity.”

In the explanation of the Eye of God, Rudolf Steiner reveals that a picture or Imagination that contains luminous or translucent qualities or objects has its source in the astral body, while dense, opaque qualities identify the source as etheric. Parts of the etheric body may be perceived as consisting of an opaque white, similar to a cloud. Darkness or blackness indicates the physical body. Within this explanation Rudolf Steiner also describes the processes of Imagination (picture perception), Inspiration (the meaning of the picture), and Intuition (the higher Trinity). Leaving the sides of the triangle open is appropriate for our time of spiritual re-ascent. The ancient symbol of the Eye in the stone-solid pyramid refers to the descent into materiality and is no longer appropriate for our time. The Egyptian pyramids stand as monuments to the past.

Comments: Holding this process-picture in my heart: Eye of God raying into our group and its members. The seven planets as the activating nexus of personal, group and evolutionary process at the apocalyptic right hand of change. Rudolf Steiner: “The deepest esoteric statement I can transmit: Christ sees us.” Michael entrusting to us the intelligence of worlds. Seth Miller transmuting the intelligence of Saturn, Sun, Moon, Earth in the elemental cycle to facilitate transformation. The Writing of the Heart... My I as focus of the Eye... you in me, I in you. – *James Gillen*

Two Pillars, Three Altars, Four Archangels

Contemplation and meditation on the two pillars, Jachin and Boaz, that also describe the Tree of Knowledge and the Tree of Life, have proved beneficial for the writing of the heart. The subject of the two pillars in relation to Imagination, Inspiration and Intuition – from knowledge to life – can be found in the “Other Major Topics” section of Book I. In addition, the Three Altars of Wisdom (Jupiter, Thinking), Beauty (Venus, Feeling), and Strength (Vulcan, Willing) can provide essential foundations for such work, particularly the middle altar. “Wisdom, Beauty and Strength really only exist in the spiritual world... The mirror-picture of Wisdom here below is Truth, that of Beauty is Piety, and that of Strength is Virtue.” – *Reference 10.*

Piety as a contemporary virtue can be defined in part as interest in and devotion to what becomes revealed as a Divine quality or manifestation in the other, either in everyday life or in a group working through heart thinking for the purpose of listening and responding to what the other is sharing as a spiritual perception. This can be a means for the resolution of outer and inner conflicts; it avoids looking to authority for direction and answers and focuses instead on the recognition of the “voice,” of spirit working in the other. When the time comes to share aspects of one's inner spiritual life and research discoveries with others through the means of writing (almost always in maturity), standing repeatedly through visualization in the midst of the three altars will enhance and strengthen the three soul qualities. Significantly, the middle altar imparts a sense of responsibility to others, and deep and genuine humility.

Meditation with visualization on the Four Archangels, Uriel (North), Gabriel (South), Raphael (West), and Michael (East), greatly enhances the capacity for selflessness and participation in concerns of a universal or cosmic nature. The fourth Archangel “directs and leads the evolution of the earth and thereby works on into the future. An exalted and victorious figure which bears within it the capacities of the other three, it is called Michael.” – *Reference 10*.

Artistic Expression of Spiritual Experience: Three Essays by Mark Haberstroh

Art and the Idea

“I think archetypes would be most often something not yet manifested, and that make a great appeal to the artist, poet, writer, inventor, who will then wish or desire to bring the very intriguing, truth-containing picture or idea into worldly life in some way ...” MK

In modern culture human beings conceive an idea and are challenged to embody that idea in the material through trial and error. The resistance of matter reveals the inaccuracy in the idea. We observe, notate, reevaluate, experiment, and redo until the idea functions fully and efficiently in the chosen material. Our entire civilization is rightly built on this basis, of which Tesla is an exceptional example due to the unusual accuracy of his original visionary thinking. Modern art often follows the same pattern whether through individual creativity or according to ideas that form a theory supporting a current movement or artistic style. One exception is where inner freedom is sought through the idea of artistic improvisation, which abandons any preconceived idea in favor of surrender to the substance and more often than not draws upon and expresses lower or unredeemed forces in the human being. However, there is a process based on the Philosophy of Freedom that raises the idea of improvisation to a much higher level. It begins with the *object of observation* that becomes the *perception or percept*, namely the color, clay, musical tone, or other substance. Through working with sense material the artist can consciously initiate a rhythm of deed/response, whereby the percept is received, a corresponding inner image is formed, a concept is inwardly sought through thinking, and an outward response is initiated through an awakened feeling life. Through the percept the soul is sparked to an action that changes the object. The changed object becomes a new percept, which is then responded to and once again changed by the artist.

The soul, being open to earthly influence at one end and the spiritual at two other ends, namely the inner and outer, becomes the scene of the interior mixing of the two streams of influence, the results of which are expressed in the developing painting, sculpture, or song. This rhythm finds its expression in the “lemniscates” or figure eight form as it weaves through the sensory/nerve and rhythmic systems. The artist soul becomes immersed in a dynamic between inner and outer, and is consciously lifted into a deeper and more penetrating experience of the artistic substance as its images reverberate or echo within. Images become clearer and more vital (toward Imagination), a sense of meaning is felt through the interrelating of those images (toward Inspiration), as some dissolve to be reformed while others are felt to be more important and remain. This process can transpire *without* clear experience of *an originating Idea*. It may be called *playing in the ethers*, where the artist continually receives and molds impressions from the rhythmic interplay of both sensory and spiritual perceptions. A matrix is prepared within which the *Idea*, not yet consciously known by the artist, begins to progressively and incrementally reveal itself until the artist intuitively experiences the actual *birth* of the Idea within the artwork. This can be a shock or a quiet awakening (Intuition), which brings to the artist three insights: First, that a conscious meeting with a spiritual being has taken place. Second, that the incorporating Idea will subsequently have a further transformative effect on the artwork, just as the human ego consciously works upon the soul after its birth at the 21st year. Third, and most important, that the *union* of Idea and material substance is an inherent given in the entire process from the beginning. There exists no question at the outset that asks, "How can I incorporate my idea into the material?" as the idea is not yet consciously known. This question is moot, as the artist knows from the first stroke that he or she is unknowingly but consciously opening an avenue of communication with spiritual beings, and building an imaginal body for them. The result is usually a surprise. The artist does not impose an image, form, or idea but listens, receives, and implements through a deep trust in his or her impulses, whatever they may be and wherever they may lead. To act upon these impulses requires confidence. Faith in these impulses equates with faith in the spirit, as long as the artist has the will to transform anything and everything toward the Good and works with conscious moral intent to reach higher and higher modes of experience. If the art of painting is considered, this process can more exactly represent an externalization of the Three I path to the extent that the free flowing colors on the canvas represent the Imaginative stage, the harmonizing of those colors into an interrelated whole conveying deeper meaning reveals the stage of Inspiration, and the apex of awakening to the Idea as the Intuitive stage, which then folds back and transforms what has come before to bring about metamorphosis. The development of a painting or drawing can be seen to loosely mirror the developmental stages of the human being up to the point of receiving the ego, whereby both the artist and the Idea, being newly related, continue to develop. The consequence of this is staggering in that the artist discovers the Idea already embodied at the mid-point rather than determinative from the beginning of the process. This search takes the artist beyond the personal Self that is constrained by a karma limited in conceptual content (a set number of Ideas). It provides a mechanism by which unlimited new Ideas can be received. The artist steps into an unbounded universe and views what has begun as a seeding of a far distant future where human beings will one day create living things rather than images of things. - MH

Art and the Future

As Intuitive cognition can view the distant akashic past, so may it also glimpse the actual ramifications of our deeds on the various planes of existence, either following with or foreknowing. Faith becomes knowing becomes faith in an ascending cycle of inner growth that expands the ability *to do* more effectively, efficiently, and powerfully for *the Good*. We live in the Light that brings Color and Life. We retrieve Wisdom from this Light. And it is ours to direct this Life, this force of Being, according to what we discover and know to be *True*.

Through our struggles we weave the dark into the light. We become a living rainbow ... color streaming from the fingertips, raying forth from the eyes and all points on the body, flowing over and flowing out into the world, bringing *Beauty*. Through our deeds we form a center. Spiritual Beings swirl around and through us, softly bidding us "awake." From within these our "I" finds its place, and creates:

*Long for the Good,
Strive after the True,
Create in Beauty.*

*How many times ...
have thoughts in the heart turned toward Christ,
have we witnessed the rise of his bright sun
down through the ages,
standing before its warmth in the morning,
empowered in spirit,
straight and strong in body,
enlivened in the perceiving of his manifestation,
visualizing all things made by him,
rejoicing in gratefulness
for his gift of grace,
conscious existence in ...*

*this body,
this life,
this vision,
this Word,
this power,
this beauty,
this love. - MH*

The Three I's: Commentary and Literature

The spiritual content offered in the following work is intended to represent the fruitfulness of beginning efforts along the "Three I" path finding form through Art.

Imagination

In Imaginative cognition the physical-material world falls away during the cognitive act. The inner life becomes replete with imagery unattached to sensory objects, providing the substance within which the world on the other side of the veil, the spiritual world, begins to manifest. A world of pictures filled with color, movement, life, and sound dawns upon the student of the spirit. The task is to then learn to judge the content, meaning, and truth of these pictures or Imaginations.

The Sick Bed This short story portrays in condensed form an experience where one Imagination, provided through Grace by karma, is transformed into another Imagination highly objective in nature, revealing the Archetypal Plant. The force necessary to induce the metamorphosis of one picture into another is the *Will*, represented in the story by fire and light.

Through the development and transformation of thinking and feeling, the *Will* is trained and guided as the operative force in the process of cognitive metamorphosis. Another perspective can view the will as it penetrates thinking that then consciously directs the active transformation of the picture.

Flower This poem seeks to deepen an Imaginative experience. It is a quest for Inspiration.

The Sick Bed

He had to be quarantined. "*The liver sickness is infectious,*" she said, although no tests were done. She was like that, an "Old World" doctor, Russian, both gentle and strong and all business. And so he remained in bed for six or so weeks. A friend brought in the soup and bread as he just lay and think. The distance between his thought and will was vast. It took half an hour to rise and grasp the cup of water. Later in life, when he had described to another doctor that he had had this sickness three times the doctor said to him, "*You should be dead.*"

During those bedridden days he would slip in and out of waking consciousness, feeling all the gradations of consciousness in between. Unable to focus and harness his will, he learned something of surrender and release and, before too long, began to look into his inner darkness. He did this, not because he was interested in observing that inner world (as a healthy person might), but because he had no place else to go. And so it happened one day that he had a waking dream in that darkness and found himself suddenly confronted by a large, round, blood-red face looking directly into his eyes. It seemed only two or three inches away. At once he knew it was his ailing self and that a decisive

moment in his life was at hand. He turned away and down into the darkness to flee from the vision and became aware of great distance below, as if he hovered over, but could not see, the edge of some great subterranean cliff. In this one moment several things happened. Far, far below a spark of light ignited in the darkness. Simultaneously he knew that he had to decide to fuel that spark or succumb to the blood-red apparition. It was up to him to awaken the quickening flame. The fuel needed was the conscious out-pouring of his Will. Summoning strength from he knew not where, he seized and ignited the fire. At once the bloody apparition transformed into a blinding column of colored light, a scintillating brilliance that completely enveloped and changed his dark world. All this happened in a flash, as Time was suspended and Space ruled. And out of the column of light forms began to grow, unfold, blossom, and fall away, like water overflowing from a fountain. Such colors he had never before seen, and they seemed to be singing. The column grew and changed, increased and decreased, as if it was growing and decaying all at once, but the multi-colored forms falling away were not dead, as they would be in our world where old petals fall from the flower. These forms seemed to be merely being released into the world to continue to multiply. He became aware that this light was a Being and seemed to be the Mother of all plants in the world. He felt that his life was connected to its life and knew he would be well. It was a new start, a second chance.

Flower

immersed in wonder
openness unfurling
a seed leaf begins,
barely cloaked
in moist earth
to break through
the pungent dark,
to rise ...

fog lifts as
radiant being
emerges anew
from grey sleep
sounding forth
at dawn
to announce to trumpet
the coming light
in the silent luminous aura
of a white lily

sparkling dew
beads the still brow
surrendered
to night mists

behind the eyes
blows a cold brisk wind
high clouds streak birdlike
across the ethers
archetype manifesting,
dividing, differentiating,
overflowing multiplicity,
talons, bills, plumage
and oh so warm air-puffed bodies
morph wing-ed
one into the other
in the mind's
wind river

hawk thought
condescends to condense
into living image
from high aloft
he dives and swoops

to stop and float
wings out spread
before an awe-filled face
eye to eye feathers fluttering
and then gone with a gust

(stepping further in
as gesture, as desire
the horizon dissolves
in liquid currents of brilliant color)

the great hummingbird hovers
its sheen
a phosphorescent ruby rose
and green
with head turned
a long thin bill
enters slightly the secret eye
as gentle tongue partakes
of spirit essence given
of divine nectar received
with reverent
and delicate touch. - *MH*

Inspiration

Through sustained and devoted focus to the imageless darkness of the void, through the silence beyond the silence, an approach can be made to the spiritual world through Inspiration. The path through the fecund darkness as precursor to illuminated spiritual perception can provide forces for creative endeavor and glimpses of a radiant spiritual world.

The Dream of Sadie Gwynn and *Dark Matter* are stories resulting from an inspired process that seeks such creative forces, operative in the moment and unfolding like music, to be formed as they appear. These forces reside in a subterranean, spiritual aquifer where the artist must dig for the ethereal waters that then up well and flow over. Guided by depths of pure feeling, the heart realizes that these waters also reflect what flows from above, finding form through the artist soul in various shapes, figures, and images in words. The ascent or descent through darkness leads to imagery that is then clothed in matter, and renders the Inspiration progressively visible for others in the hope of deepening and uplifting the feeling life.

The Dream of Sadie Gwynn

The darkness was profound. It enveloped and intruded with long fingers that seemed to press first, then extend inwards, wrapping 'round and compressing the organs, especially her heart. Such was the violation that could not be thwarted with clawing response, fists, screams, or any weapon. She was in a new land now, a land where other capacities were needed to survive. In fact, it was an abyss. What Sadie did have was awareness, a being awake and conscious in her helplessness. Somehow she felt that it was in this consciousness, this self-aware knowing, that a defense might be found.

Suddenly her perception shifted into a feeling of great spaces, like valleys, deserts, crevasses, and ravines, all still impenetrably dark. She did not sense the dark as an absence or a nothing, but as a substance pregnant with intelligence, potent with an intent to annihilate. Dread walked beside her as fear surged upward from below, met by her fierce and desperate resolve to hold it at bay. She felt an urgent need to right herself in the vertical, and breathe. A responding force from the heart began to take root and expand, like a young seedling in the rock's moist crevice. More she could not do, and felt that even this was not sufficient, that she would, indeed, succumb.

Gradually there appeared in the stillness before her a glistening of linear silver wafting in a subtle and unfelt breeze, a vertically appearing silver wave with no visible top or bottom. Its light emanated sufficient force to illuminate only that most near but lacked strength to penetrate the dark. Sadie at once knew this line or cord to be her possession, her creation, her lifeline. She did not understand, but knew in a spiritually visceral sense that it must be protected with all her might, as its breaking or severing might cost her her sanity. Perhaps this is why it was being relentlessly attacked by demons, bred for and by the dark, being only slightly visible in the soft silver light. Again and again they made their forays against the cord while she, with cold sweat and gritted teeth, summoned all her will to maintain its integrity. She could no longer hold.

At this moment she was propelled into that timeless space that all traverse at the moment of death where that final release of one's iron grip on life yields to and, with a gasp, mixes with new found wonder at the gradual arrival and impending inundation of spirit light. *There are no words.* But she was young and vibrant and did not want to let go. She refused to succumb to the ripping and tearing of her soul by those creatures of the dark. She did not want to abandon a life not yet lived, not yet formed and made fruitful. Her profound desire, which now became clear focus, was to help, to contribute, to create, to give and, especially, to love. The awe filled simplicity in this desire drew her gaze again into the abyss, where new and startling things began to occur.

Far away there appeared a spark of light she knew belonged to her, somehow connected to the pit of her stomach. The distances were vast yet confusing. It was as if she saw both sides of everything. Her stubborn refusal to die ignited and fueled the spark gifted to her, gifted from where or from whom she did not know. Sadie's soul catalyzed and the dark caught fire. Through wondrous change the dark became fuel for the fire's flame, for

its own imminent and precipitate transformation into light. The ensuing conflagration intensified into a scintillating and color-filled irradiating of a bright new world.

It was a dawning, a rising up, and a flowering for Sadie Gwynn. She could do nothing but open like a blossom to the splendor which now freed her soul as greatly as the Dark had compressed it. She was flowing in a light that carried her on its wave-stream. Descending from on high in the resplendent firmament to greet her wide-eyed wonder came a great, giant butterfly. His wings fluttered in slow motion with kaleidoscopic colors that seemed to magically appear on their transparent membranes, flicker there, move across, and then disembark, let loose unfettered into the surrounding ethers. Brilliant colors played upon the surface of those ethereal wings only to quickly abandon them and fly elsewhere. The usual rapidity of the butterfly flutter was drawn up into a higher force or feeling that altered Time so that movement, all movement became visible, observable, experienced, regardless of original speed. In her heart, Sadie felt every flutter. The majestic butterfly slowly descended, wafting in a gentle breeze of its own making. A second butterfly alighted behind her, and four great wings enfolded Sadie, forming a small rhomboid glade with her as the center. Their wings were now like rainbows that had transformed their dazzling arches into swirling rivers of color freed from all bonds to natural law, from attachment to any thing. The silent and still wings provided a panorama of delight through which she could also dimly perceive that new and radiant, outer spiritual world. Along with her exhilaration, she felt the keenest intimacy of soul as if she were, for the first time, truly known from within, being protected and nourished.

Raising her eyes, Sadie knew the butterflies to be mighty Angels, bringing hope and love. They were much larger than she had ever imagined and from their faces streamed Compassion as a force or emanation, coursing through the world and now through her. With delight she simply responded with a bright “Yes” to everything and everyone, from now on and for evermore.

When she awoke she could still see various colors coming off her body in many ways, some as violet-blue flames rolling down her arms and shooting from her fingertips to disappear into the walls or floor. Or beautiful rose forms floating up from her brow, rising to the ceiling, and those light yellow sparkles that seemed to coat everything with a fine dust of shimmering, blue-white gold. After a while all these seemed to fade in the busyness of life, of the everyday. She did now know really and truly what she wanted to do and what she wanted not to do. Simply put, her life’s goal was to transform the dark into light through love. Whatever path was required for this she would surely follow.

Dark Matter (A Whitsun Tale)

The young man lifted a large flat rock and found beneath a small, perfectly round black stone. It was of dull sheen and mostly buried in the dirt amongst the leaves and twigs, other rocks, and various centipedes and spiders. The stone was neither unduly heavy nor light, but possessed an outer surface perfect, smooth, and as he later discovered, impervious to damage. But at this point it seemed relatively ordinary with the exception

of its spherical appearance. He dusted it off and noticed it cold to the touch, but very soon it became warm in his hand. The rapidity with which it drew warmth to itself was his first observation of the object's qualities which soon outgrew the ordinary and began to reveal attributes most extraordinary, if not remarkable.

In the ensuing days, weeks, months, and years, he often pondered on the stone's origin. He concluded at the end of his life that it was made from darkness, simply darkness, and that it was given to him for many reasons, the most important of which was to help him find the light, the spiritual light, that is.

The dull black stone became for him a chameleon of sorts, not that it assumed different shapes and colors, but that it both absorbed and conveyed to him thoughts and feelings of people in whom he held an interest, assuming he also held the stone firmly in hand while thinking about the person in question. For him to accurately read another's inner life he required strict silence in his own. But the new ability acquired, he decided not to continue, as access to another's thoughts and feelings seemed an intrusion, an inappropriate boundary crossing. Besides, he did not lack for work with respect to his inner life, of which the stone revealed to him plenty he did not wish to see.

Walking through the woods one day near a trickling brook with thick, exposed tree roots folding down over the bank into the streambed below, his dark stone began to imperceptibly vibrate and to emit an almost inaudible hum. He heard, as others would not, due to the already advanced progress of attunement between the stone's matter and his personal resonant vibration. Placing hand in pocket, he grasped the stone and heard at once a voice, cold and sharp: *"Come, come away. Ancient roots descend into the nether world, where light is eternally transmuted into dark. Follow and you will discover the secret wisdom of dark Will, which is power. Rule with Him, the Master that cometh."* He responded with an alert *"no thank you"* and walked on briskly.

Soon thereafter he emerged from the dense forest cover into a small moss-covered glade enclosed by trees and dotted with flowers yellow, blue, and white, all blossoming brightly in the shafts of the sun's light filtering through still and silent leaves above. Something bade him grasp the stone, and his mind filled with thoughts of wonder, beauty, and gratefulness. Immediately he felt flames of color issuing from the orb in his pocket and encircling his hand. In a moment many multi-colored tongues of cool fire began climbing his arm, spreading rapidly over his torso and down his legs to the earth. In that same moment his entire body became engulfed in a pillar of fire and color. He could still see and feel and think, quite conscious in his impending transformation, yet into what he did not know. He felt the coolness of those flames but also knew an excruciating and painful burning, that part of his soul was burning away. The flames intensified until the tips of the tongues of fire began to scintillate as they dissolved upwards into the sun's rays. As the fire was sourced in the dark stone, the ensuing transmutation of darkness through color into light was dominated by levity, by that which was sun-like. He lived within the fire. He died within the flames. He awoke within the color. And then a voice as of light, both warm and welcoming, spoke with quiet emphasis: *"Rise up. Rise up. It is Whitsun."*

He has done his Deed. It is time you do yours. With Spirit-Wisdom we will help you transform the matter of Earth into Sun. Rise up. Rise up. It is Whitsun."

The flaming pillar of fire slowly subsided, leaving him renewed where he stood in the small glade. He felt quiet, centered, and strong in his new purified skin. He realized that the power of the stone could be directed for good or for ill, as was his intent. Sensing his freedom in the use of this power, he then noticed that the tendency of the black stone, precisely because it was made of matter, was to inherently exert a downward pull toward darkness and the awesome powers that live therein.

He had come to know his stone as a portal or mechanism through which he could transmute light into darkness or darkness into light and realized that it was composed of dark matter, the archetypal atom...the black hole through which matter again dissolves into the invisible universe to reappear elsewhere condensed in another form, another time. He felt it was also the darker part of his Self, meaning the primordial matter from which he was made and for which transmutation he was responsible. And he now knew that his spiritual and earthly Self housed the identical capacity for transmutation and transformation somehow magically enclosed within the holy stone. Upon finding that he carried the stone's gift within his own heart, he then held the stone slightly aloft in his open palm as offering to the Sun and watched in wonder as it vaporized into the air and light. - MH

Intuition

"The perception of the ego is the prototype of all Intuitive cognition."

Rudolf Steiner- The Stages of Higher Knowledge

This prototypical experience of our "I" is given us, or rather, developed by us through repeated earthly lives. Standing consciously within our own being provides a glimmer of the quality of experience in a future where we consciously endeavor to spiritually stand within another being. Intuitive cognition initiates a process that *merges into* the other or allows the other to *merge into* ones own being, without losing the perception of the "I" or individual ego. There is complete surrender in either direction yet no loss of Self through the interpenetration.

The stories *Carved Wood* and *Neighbors* render imaginatively both processes respectively and serve to illustrate the following quotes from Rudolf Steiner:

"Elemental self-surrender means experiencing oneself in another being or event; love is the experiencing of another being in one's own soul."

"If we analyze the nature of love or fellow-feeling, we find it is the way in which spiritual reality is expressed in the physical world."

The Threshold of the Spiritual World- Chapter IX

"In Intuition, for the first time, he merges his own self into that of self-contained beings. This can happen in the right way only if the mergence takes place, not by the effacement,

but by complete maintenance of his own being. Any losing of the self in another being is bad. Therefore only an ego fortified to a high degree within itself can without damage plunge into another being."

The Stages of Higher Knowledge- Inspiration and Intuition

Carved Wood

(An experience of the sculpture "The Representative of Humanity" carved by Rudolf Steiner.)

Where he was he did not know, but he was inside, not outside. He was part of and one with rather than separate from. The plastic form into which his Being was poured, like water in a cup, moved as if alive. It expanded and contracted, was not amorphous, and possessed direction, intent, and intelligence. It seemed as though that life-filled, mobile form was made of wood, a carved but living wood, and that it was shaped like a man. It was himself, yet not himself. He did not don the wooden man as one would a coat, but awakened to consciousness already within him.

Deep within the center that was his heart appeared an intense light, as if someone, in total darkness, had opened the door a crack, and the sun's light pierced through. He knew that the light shone from another world, another universe, in fact, foreign to his daily life. The light gathered enough force to illuminate his entire inner being. The sheer force of it drove his hands apart, one above and the other below, while his body and legs straightened and strengthened beneath him as if he knew he could, indeed, carry the world. While his eyes filled with knowledge and wisdom and love, the light finally drove his fingers on both hands apart, dividing them at the middle and ring finger. Those fingers gripped yet also held at bay. The light streamed forth from them, creating an unwavering balance and harmony between the two necessary evils.

He awakened knowing his dream was more than a dream, that it was an awakening within a dream. This he knew because he was familiar with such experiences in deep sleep, and had learned to distinguish between dream and not dream. As a long-time Anthroposophist he had never had what he considered to be a Christ experience, although he longed for this. He knew another, a friend, who had had such an experience though not being affiliated with Anthroposophy. But he thought, as the years passed, that his experience was somehow closer to Christ than he had originally thought, and that his experience had to manifest through Art, as that was his chosen path. This gave him new hope to search, through Art, for all that his heart desired.

Neighbors

There is something to be said for exhaustion. One releases ones hold on things because, let's face it, everything becomes just too hard. So felt the young man as he lay after a long, hot day of work. He had designed and been building playground equipment at the local Waldorf School. Using the two-handled debarking knife on the logs was tiring, but

the chain-saw work was enjoyable. Both the climbing structure and the swing set were massive, which is what he liked. It turned out the kids liked it too.

Unable to move or speak, he sunk down into his mind for comfort, not in concentration, but drifting in an openness, a place without boundaries, for he lacked the energy either to keep things out or himself on track. He was completely open and, unbeknownst to him, widely receptive. He was like a small child who, unable to either protect or assert, must experience whatever comes his way. While dozing off he was inwardly startled by a bright flash of light through his entire being. The light was sound. The sound was light. It did not matter, as he was permeated through and through with feeling inside whatever it was that was inside him. The duration of the sound held no correlation with Time. It could have lasted one second or one hour, though the experience seemed to subside almost as quickly as it had appeared, or rather, that the beginning and end seemed wrapped together in one radiant, circular moment. It left him calm, alert, and profoundly grateful. The bliss he had felt resulted from the spirit of the other, outside him, manifesting itself within him. The “other” was a bleating lamb. This lamb was one amongst other lambs in a herd of twenty or so sheep living in the field next door. The duration of his experience, he realized, was simply the duration of sound made by the lamb, no more no less. Later he thought “*If only people could experience each other in this way.*” Things might be different. - MH

Four Contributions by Thomas Sharpe

(Thomas Sharpe lives near Ilkley, Northern England where, he informs us, “Steiner held some 14 lectures titled *A Modern Art of Education*, and commented on the town: “In the remains of dolmens and old Druidic altars lying around everywhere, [Ilkley] has traces of something that reminds one of the ancient spirituality that has, however, no successors. It is most moving to have on the one hand the impression [of the industrialism] I just described and then, on the other, to climb a hill in this region so filled with the effects of those impressions and then find in those very characteristic places the remains of ancient sacrificial altars marked with appropriate signs.” – Ed.)

Fleeting Images

I became aware of an essence within the aura of the moon that reciprocated inside of my own bodily aura as a certain orange color, which was also appearing in picture consciousness as plastic in substance. The substance was not yet in a definable form as such, rather if it was to take form it could have become my limbic system, with the outline of the spinal vertebrae and brain discernible. Within this orange color I could recognize an inner essence that I used to be well aware of as a 4 and 5 year old child. It was most pleasant that this sensation had returned to my awareness at this time in such a way as to allow me to see something of its origin.

The reciprocal essence of this orange plastic substance was conscious of being myself and yet, as an entity, it was not able to distinguish much of its being or spatial orientation,

except through basic sensations and feelings. Then the plastic essence was felt to have a certain naivety because of this subjectivity. My awareness grew of the orange essence within the moon's sphere, being approached and then tugged at by a grey-looking being, which had a far more defined form. This grey being expressed itself to my consciousness in the outline of a hooded, cloaked figure, rather like the shape of a wraith as represented in *Lord of the Rings*, for example.

The scenario could be described or interpreted as something akin to a naive rustic youth being approached, apprehended, and then coaxed by a more advanced, experienced, worldly-wise and corrupting influence from the "big city." The figure was then able to "lock on" or meld with my orange essence for a short space of time and even to "transfer" some of its own essence to mine.

I then lost touch with this aspect of the pictorial vision, although was still aware of the presence of my orange essence. Instead of this, I could now discern something of my family line on my mother's side. It was an aspect of the hereditary line, the family into which I had chosen to be born. I saw nothing of my father's line. This impression also disappeared rather quickly from my inner pictorial consciousness - I was unable to return to, or hold onto any of this. Upon awakening the next morning, I tried to return to the inner pictorial impressions of contemplating the moonrise. Having brought to picture consciousness the orange essence within a memory of the rising moon, I was able to "step into" part of this reality again. However, only for a few seconds at a time could I register anything concrete. The inspiration gained here wasn't so much dreamlike, but rather of a spiritual reality. The spiritual reality was somewhat like walking on the ceiling, looking down towards an indefinable source. The grey hooded beings were perceptible further down beneath me, again nearer to the source, though not really having my permission to be hanging around there. They were looking like they'd gotten there before me, as a clique or conspiracy of some sort.

My inner essence had gained some momentum as I now experienced the ability to move more consciously within the spiritual sphere. I caught something of the inclinations of my orange essence, which was to question itself, its purpose, and to travel to meet with certain other, more helpful spiritual Beings of this sphere.

Soon a wider pattern was revealed. A mountain of self-realization was eventually climbed, completing itself as within a cycle or round. My essence was now more of a translucent crystalline blue. This realisation was gathered only within a few fleeting seconds. It has been translated into a visual rendition for the purpose of communication.

Comments: The "orange color," "plastic in substance," and the reference to the moon are suggestive of the astral body, the orange color perhaps indicating personality or something of a personal element. Regarding the presence of higher beings, perhaps Spirits of Wisdom, hardness and deadness are the very qualities that might enable them to function "on" and from the sphere of the moon, as Rudolf Steiner has revealed in *An Outline of Occult Science*, and in various lectures. The grey-looking being could signify the physical body and its doppelgänger, the latter with all the potential for error and

corruption in physical and worldly life. The awareness of a “transfer” of essence may indicate the warding-off of illness caused by corruption in the environment. The illness, through your work, seems to be prevented from affecting the etheric body.

The “hereditary line” may indicate pre-life memory. This consciousness is very difficult to retain, and you are making continuous efforts to retain, and further understand, these experiences and from whence they originate, which is the work of the fourth member, the ego. Numbers may indicate people known to you, perhaps relatives in particular, those instrumental in bringing you into life, and who raised you... It seems that you have achieved real spiritual work, real progress, largely through strengthening of spiritual perceptions through thinking and observation, reflected in the dramatic changes of color. The crystalline blue is connected with thinking processes, and with purity, logic and self-control.

I would just like to add, negative aspects of the English or British Isles *folk spirit* can be sensed in the elements of your visions. This folk spirit also seems to be a significant part of your vision (see *Folk Soul*, below) shared in the account of the giant with the one eye and with a scar like a cross on one shoulder, perhaps connected with Odin, from Hyperborea. - MK

Folk Soul

I have experienced two dreams recently which could be seen to be influenced directly from the spiritual world. The first dream occurred shortly after the Summer Solstice and after climbing a Scottish Munro called Schiehallion (Faery hill of the Caledonians). The dream began lucidly enough, with a figure hovering over me while drawing circles into the air. The abstract nature of this vision soon condensed into picture consciousness until my rational mind was able to step in to make sense of this. These abstract circles were now defining themselves more akin to a set of “dinner plates” being spun upon their axes - rather like spinning a coin, but in slow motion. The abstract mind was informing my concrete mind to formulate an explanation so that this could be committed to memory and retrieved upon awakening in the morning. The explanation that my concrete mind was formulating was that the axes on which the plates were spinning were actually the past axial alignments of the earth, so that one round of spin would come to represent a 25,920 Platonic great year. Again, the various axial tilts were either previous magnetic Norths that may have wandered in relation to true North, or else the past axial tilts of the true North itself. I was able to focus in on one such plate that happened to be of our own present cycle and which soon morphed and was overlain by a landscape. The furthest particular “perihelion” of the plate/landscape was ethereal and the nearest “aphelion” to the ground was of our own contemporary era. I could see that the materialism of the industrial era had started just prior to the descent towards aphelion and still had a ways to go before returning to the upward, more ethereal arc.

The second of the recent dreams occurred on July 15th. In the dream I became aware of the body of a “Cyclopean” male with a scar across his back. There was one lateral scar

crossed again by a more vertically inclined one. The back of the Cyclopean then turned into a past landscape of Great Britain, with the scars now becoming an insight into the migrations of two races. An "Atlantean" race had arrived from the West, across the land or land bridge, and was then intercepted by the Cyclopean or Hyperborean race, arriving vertically from the North. There had been a war and then these two forces made friends, hence the scar. After the truce, the Hyperboreans were to divide the land into five kingdoms. These appeared as a pentagonal division, covering an area from East Anglia to Devon and Cornwall. The Atlantean race had appeared to have arrived from the "western isles," which were in the constellation of *Perseus*. When my rational concrete mind stepped into the dream to ask for the date of this battle, it was given as 20 or 21,000 years ago.

Comments: The "lucid dreams" that you describe are staying with me. They seem creative responses or answers to problems you have probably been working on for some time, and beyond a personal level. The slowly spinning plates present a good picture of the previous axial alignments of the earth and there is a helpful Being behind them. The second dream seems to be at the level of the Folk Soul, concerned with the spirituality of the country and reflecting events that occurred in the past and are still in the spiritual environment, the etheric and astral worlds. From most all sources, Atlantean races would have migrated from the West to the British Isles and some were surely intercepted by peoples from the North. The Cyclopean as Hyperborean (which means "extreme north") is a giant of a retarded race from the past who was a great threat; was defeated in war and then became a useful friend on account of his strength. And Great Britain has a long history of dealing with deadly invasions coming from northern peoples. This is probably a folk memory or a force still working in the spiritual atmosphere. A certain resolution seems to have been brought about through the "cross," which even then, with the spiritual force of the coming cross, became burned into the back of the Cyclop. America also has violence in its spiritual atmosphere, still unconscious to most, from the prehistoric Mexican human sacrifices, etc. - *MK*

A Significant Dream in Which Rudolf Steiner Appeared

The dream was in the landscape of my local public park. This park is of the Victorian era, the style of which has been preserved throughout England. When Rudolf Steiner appeared, wearing a dark suit characteristic of his era, he was in his 50s or thereabouts and was strolling quietly through the park. He sat beside me on the steps to the circular emporium where, in the summer, outdoor Shakespeare plays are occasionally held. The quality of the realm (the park now being of a sort of twilight spiritual-earthly realm) and the realm from where Rudolf Steiner had just appeared was twilight, serene, yet bore a kind of spiritual loneliness.

I anticipated being somewhat over-awed at the prospect of meeting Rudolf Steiner and yet the encounter turned out to be colloquial and there seemed nothing inter-personal surrounding this. He was reading through some papers concerning archive material of his lectures that I'd been recently integrating. He was checking these off as if to say that I'd passed some sort of informal examination, or rather that he approved that I had

understood correctly. I don't recall that he actually said anything to me. It was only the previous summer (in actual life) that there had been one of the outdoor Shakespeare plays that I have described. While watching the play an inner realisation had come through, rather abruptly, that I was an anthroposophist...

Other aspects of the experiences include confirmation of past dreams in the light of direct perception on inner astral levels. This included a Steiner Centre which I had visited in a dream some years ago. It was in a European country on a forested hillside. I was shown around the centre by a friendly middle-aged lady who was showing me various rooms. There was no obligation for me to be a part of the research that was going on there, although I may have been told that it was there for research into spiritual science. The lady who I met did resonate with the photo of the lady who is posted in our files section, Johanna von Keyserling.

I've since had flashes of realization relating to a path leading to this place, which is in the moon sphere, or somewhere between earth and moon, and that my connection with this place is pre-birth - a brief contact or sojourn in pre-life - and then away, to which the dream relates.

Behind the world he (Rudolf Steiner) now appears, busy, busy as a bee, in a dark suit characteristic of his era; while a female accomplice is also to be discerned, joyful in action and countenance. Together they reveal the pathway to the Sphere; once seen only as a rustic track, subsequently worn wider and smoother - to the Greater Work.

Comments: Many, including myself, have perceived or dreamed about Rudolf Steiner wearing a dark suit. The Masters of the West, who stand by the Altar of Vulcan, wear black robes. – see *Reference 10*. – MK

Dream Concerning the Ancestral Dead

In another dream I was revisiting an ancient Bronze Age burial mound as encountered during the previous evening walk. A man appeared who seemed expert on locating these ancient sites. I followed him and although his stride was very fast, I had to keep pace. We came to an old medieval church, which then took us through the churchyard to a modern-day house. We knocked on the door for advice. There were men in the doorway of the house talking, one seemed deaf and both were very uncouth and didn't seem to be very intelligent. We had to keep repeating our questions about the location of the ancestral site. Is it in your garden, or the church, etc.? Another of the men had only two bottom teeth left, misshapen and rotten. My guide then started to reciprocate with the men and almost took on their countenance as he did so. He seemed to be sort of stepping into their shoes, as if to be better understood by them. I started to feel disturbed so I left him to it. While passing again through the churchyard, some of the dead started to rise out of their graves. My guide was behind me once again and as I looked, he temporarily took on the same zombie-like countenance of the dead, evil looking, and then he reverted back to normal. I went back to the modern house which was now empty. However a woman inhabitant soon appeared and so I asked her the way out again. I felt trapped in the house as she

wasn't being helpful, and just kept directing me to another room in the house until eventually she admitted the way out.

Working with an Experimental Methodology and the Seven Mysteries for Dream Concerning the Ancestral Dead:

Context: The dream occurred after an evening walk, about two miles from my house to an area where there are known Bronze Age cairns or burial mounds, c.1400 BC. These mounds are often to be found in alignments. In the same vicinity there is also a later iron [Celtic] age fort, c.600 BC.

Nation-Spirit: Ancestral, Bronze Age Britain.

Symbolism or Signification: Third cultural age.

Inspiration: Upon awakening from the dream around 4:00 am, I contemplated inwardly so as to catch any fleeting significance to the dream before it faded. An awareness came to me of where I'd actually been in my astral body during sleep. I seemed to go into the ancient burial mound and beneath the earth itself before appearing in an underworld. Here ancestral souls were present. I became aware of some different categories and functions within this realm, an example of which included a place where stillborn or premature infants went, or were taken to be mothered. This particularly stood out. Other places existed where souls were gathered according to their "roles." Although the realm seemed not intolerable, it wasn't blessed. There was despondency about this state in that it was a sort of trapped existence without freedom of possibilities.

Intuition: Awareness of rising away from the realm more towards the light of Christ. This light shone in the realm above, without my actually reaching Christ, but just being aware of the Christ light and Christed Ego shining down.

Continuing Experiences: Feeling centered again in Christ, having passed through the ancestral realm and taken on some of this sentient feeling.

Further Comments from Thomas: This dream reminded me of an experience while visiting a wildlife park with a friend two years ago. We noticed that one of the gazelles was dying and had a glazed look in her eyes as she was fading. Soon the vet turned up to give the lethal injection to put her to sleep. As I was sending out a blessing, an image arose in pictorial consciousness of the place where the gazelle was going. It appeared to be a grassy plain, the sort that you would see in Africa, with many other species of wild beasts roaming around. The gazelle seemed to be between two worlds, half lingering, half longing to be on the plain beyond.

The Seven Mysteries:

Abyss: Underworld; initially beneath the burial mound then extending into a wider realm.

Number: c.1400 BC.

Alchemy - Transformation, healing in physical and etheric bodies: Possibly that of attempting to bring the light of Christ to a place unblessed by the Golgotha event.

Death: Continuum of life in another realm without bliss.

Evil: Trapped in unconscious sleep.

Word: To hear, awake, be transformed.

Bliss in God: Creating an opening to the Light of Christ.

Comments: The dream does seem to be similar to an "out-of-body" astral experience, in which the consciousness, or consciousness soul, remains partly awake and alert. The man who strides fast and is an expert may symbolize the ego's quest for answers and increased knowledge in the given area - ancient burial mounds - and the dead are encountered, who may be the actual souls of the dead, and are serious hindrances on the path of the quest, due to their lack of development. The man recognizes the need to relate to and help these souls, but is also aware that the overwhelming tasks in beginning to help them, and thus clearing the way, might only pull him down lower. The modern-day house (and lifestyle) is also a symbol for the hindrance on the quest for the ancestor or ancestral memory, which is one of the elements of the clairvoyance that had been lost in the third cultural age and begins to return in our time. The Inspiration section takes one deeper than the surface dream and is fruitful and brings awareness of the nine layers of inner earth, as in Dante's *Inferno*. This is objective or universal rather than subjective or personal. There is little reason to be other than sorrowful about the present spiritual condition of the vast majority of human beings after death, those who made no efforts to develop spiritually in life. It is one of the seven deadly sins that Dante calls "Acedia," which is not so much sloth as, according to a recent translator of Dante's work, "the failure to be sufficiently active in the pursuit of the recognized good."

Christ is the Door through this way to the ancestral realms; will He allow you to pass further, or will He set conditions, such as described in the Alchemy mystery, above?

Regarding the gazelle, I recall Rudolf Steiner's statement that the dead are entirely dependent upon the animal kingdom, even more so than the living are. The existence of the animal group souls, of the animal realm, is absolutely essential to the dead. – MK

Comments on the Experimental Methodology: I thought to follow your lead with this and was a little reluctant at first to step out of my predisposition for the narrative. However, I have learned much through the first effort, mostly through pulling back and then refocusing on different areas of the experience. It has been helpful encapsulating

certain parts of the experience in few words. This reminds me of Josiane's exercise [Josiane Simonin] of taking an entire story and expressing it in one sentence. – *MH*

I've been pondering for a while this new kind of approach of shared experience and thank you for this. The approach from the point of view of the Seven Mysteries may really give new insights and deepen this subject. There have been temporal sequences [Number] in major experiences for me. - *Dan Mateescu*.

Comments on Penmaenmawr by *Thomas Sharpe and James Gillen*

Thomas: “We were passing through Penmaenmawr this Sunday last and decided to climb the route to the Druid circles. Because I didn't have an Ordnance Survey map with me for the area I had to ask locals for directions, who were very friendly and helpful. I had later read an online reference about a visit to the area made by Rudolf Steiner and friends.

“Suffice it to say Rudolf Steiner must have been very fit to have climbed the cliff. We drove up a single lane track in the car, very steep and winding. Then there was another trek across some bleak hills. The stone circle itself felt very sad and neglected, and I didn't pick up any impressions from the Druids. I had been aware of Rudolf Steiner recently and he again appeared in a dream, though there was no real significance attached to it. We were with a group in a hotel. I did, however, feel the essence of the dream while at the stone circle.

"To compensate, if compensation was necessary, there was the magnificent scenery and the proximity of the Druid circles on Penmaenmawr Mountain. [*From the reference and book cited below:*] ‘Marie Steiner, determined as ever in spite of her lameness, was drawn up the steep slope in a cart and apparently enjoyed the trip in spite of inclement weather. Steiner himself, accompanied by Guenther Wachsmuth, made the climb on foot, Steiner surprising his companion and biographer by his agility and his ability to climb at least as fast as Wachsmuth, and with no visible signs of fatigue at the close. While on the mountain within one of the stone circles, he began to speak about the Druids and the ceremonies that had been performed there, about the shadows and the sunlight, evidently from clairvoyance as he was directly experiencing it again at that moment. The experience made such a deep impression on him that he spoke about it on several occasions, and he included information about the Druids in many subsequent lectures.’ ”
– from *Rudolf Steiner, Herald of a New Epoch*.

James: “I did the climb at Penmaenmawr many times during the early 90s as part of conferences held nearby. The drive to the car park on the barely single track road is one of the scariest I have ever done, especially downhill. On one occasion I was with a gifted former rock musician, who seems to have played himself across the threshold, who like myself had been to Penmaenmawr before. We stopped at the car park at the foot of the

long path up the hill, as he recognized some friends from London, who had their OS maps in hand and had just returned from the Druid circle. We did a triple confirmation of our route and went off in deep conversation.

“Improbably, at some point in our peripatetic float aloft, we found ourselves in deep thickets, crossing ravines with brambles, and in overcast conditions. We both realized that we had been misdirected on our path, and taken in the opposite direction, by the elementals that had been set in place to guard this mystery center – our having become susceptible by our demeanor. This was then a call to wake up and climb the hill with greater focus and preparation, as also reminding us of fairy tale thickets or conversations on the forested walks on the slopes at Ephesus taken after the mysteries, which Rudolf Steiner describes.

“The OK 360 panorama of the main circle is at - <http://www.stonepages.com/wales/druidscircleqtv.html>

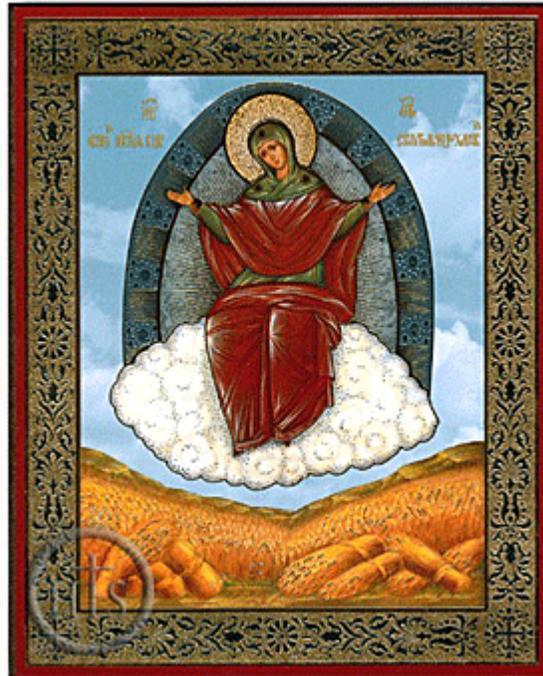
[OK 360 is an “OK” quality 360 panoramic view constructed from a series of photographs taken of a location from all eight compass directions and reconstructed as a self-guided exploratory tour of a browser. – JG]

“The main circle is interesting; sensitives have found only one stone with a strong elemental being still within, which when pointed out gets imaginal. We did meet a nun from the local Catholic retreat center who often came there, and she told us to pray for the souls of the imputed child sacrifices performed there (cremated urns covered by white quartz crystals were discovered in excavations).

“The group we met up with when we finally arrived did eurythmy and cross-arm circle song poems in the center of the stones, and this seemed to awaken something that led a couple of days later to a reflection of the reading in the shadows of the stones that Rudolf Steiner describes, now as insights from a life journal one of the women in our circle had kept of instances in normal life, where the extraordinary shone in.

“What many do not discover is that there is another circle of many rings of small stones not far away - on the other side of a large mound (representing the Druid *Virgo Paritura*). It was clear to many of us that this was a circle where the stars were consulted, the rings suggesting time cycles around the zodiac.

“The Google Earth 3D tour of the geographic features of the Penmaenmawr area can give a sense of the dramatic setting of this circle. Not far from it you look out over two major hills, one conical, smooth and moon-like, and the other bold, masculine, rocky and sphinx-like, and between the two is the sea. The powerful Druid land-shaping magic is not so remote.”



*Anthropochristosophia, A Poem, by Danny Fortier, and an Icon: **The Virgin of the Wheat***

Relate in Soul and Spirit
To the world new found
Back again through your own
In which 'I' has lit!

Progress seen and unseen,
All of it - not lost - you shall reap!
The time will come, together more,
A New Song, a New Morn. . .

***Walking**, A Poem by Gotthard Killian*

Through narrow lane...

cut into desert sand
destined feet hold caring
His body's weight
they leave behind
what has come of light
waiting – as one with His pace
for what lies uncertain and far ashore
while gravely resting
with His eternal starlit sense of touch –
His feet speak consonantly

yet in progression of old experience –
the spheres of spheres vow through –
where frictions – one to another – yet unheard of –
sound forth – and permeate through
with all our being of planes and planets –
His being allows to speak of all but one
where we ourselves united with His feet –
would follow Him as friends in His tender overview –
and not one is missing in His planetary radiance –
with the voice as thundering revelation but stilled nature
requires our listening to encompass us
of His forth-ringing hearing –
He hears in us
and no step failing – for He shall proceed
in single purpose of His careful step –
as if I was a childlike – guided – well looked after little thing –
allowed to feel protection under divine gaze of all stars' destiny
can I trust His guidance and throw myself into His lifting up – ?
He would not want to let me fall into trust –
can I then trust myself and provide the miracle through which
I alone can create nourishment for my impoverished soul – ?
no – He would allow it only if I
should feel myself enriched as I was before –
can I give over my own being
to His entirely saint-anointed beingness in devotion – ?
no – for I shall be a host to Him within my own
until He has been born – a child – and in His willingness and graciously –
but when will He allow to happen, this,
for which I cannot wait any longer – ?
there will be more than one tone –
ringing out the dance in this plane's course
His gaze will rest upon me as it ever was – – –
out of the deep dark of the cosmos
it there speaks – not one step done will miss
the inner strength – if only listening would be
my guide between awaiting for the leveled ground –
holding up my foot and stature's gesture –
and letting go of warmed soil ground
in bliss of swinging ahead
into a new and unknown
pasture –
mortality – how are you approaching me already –
how have you ever been –
and how will you ever be
beyond the final step?

Contributions from the Group

Discoveries in Spiritual Perception:

The Rückschau
The Etheric Body
The Tower and the Candle – Evil, and Hope
Communications with the Dead – Toward the Word
Clairaudient Perception – Toward the Word
Prester John - Alchemy
The Grail – Alchemy
Rocky Spirit – Toward the Word

Archetypes: Three Imaginations Related to Study and Research *by Martha Keltz*
The Man-Lion Archetype – Evil, Number
The Dark Hound Archetype - Death
The Shield – Five White Circles - Number

The discoveries noted here are not necessarily new or unknown to esoteric students, rather, they are the result of knowledge acquired through experience of direct spiritual perception.

The Rückschau

Rudolf Steiner advised esoteric students to undertake, each night before sleep, a review of the day's events in reverse order, from the last events to the first. In the German language, this is referred to as a *Rückschau*, and it is intended to strengthen memory. The day's events are quickly reviewed pictorially in a series of scenes. It has been discovered that a spiritual perception, otherwise unconscious, can emerge in the course of the Rückschau. For example, in the midst of important errands, a scene stands out during which a prejudice was overcome: In observing a loud, emotionally distraught woman at a bus stop, a critical negative response was slowly replaced with a sympathetic attitude. In the Rückschau two pictures emerged from the woman's past, in about a second's time, and revealed poverty, hunger and intense worry about the survival of her child. Was any other activity during the day more important than this moment of overcoming prejudice and antipathy with sympathy and a certain degree of compassion? Not according to the Rückschau. – *MK*

The Etheric Body

Intense concentration in meditation was undertaken with the aim of direct perception of the ever-mysterious etheric body. No results were forthcoming during the meditation itself, however, afterwards, during the course of the day, a picture of less than a second's duration was seen: a two-dimensional glimpse of two vertebrae that appeared larger than life, in lateral view. They were opaque white and yet between the two was a substance of

a deep magenta color that appeared like veins of silver might appear in white quartz crystal. The magenta substance was the spinal disk.

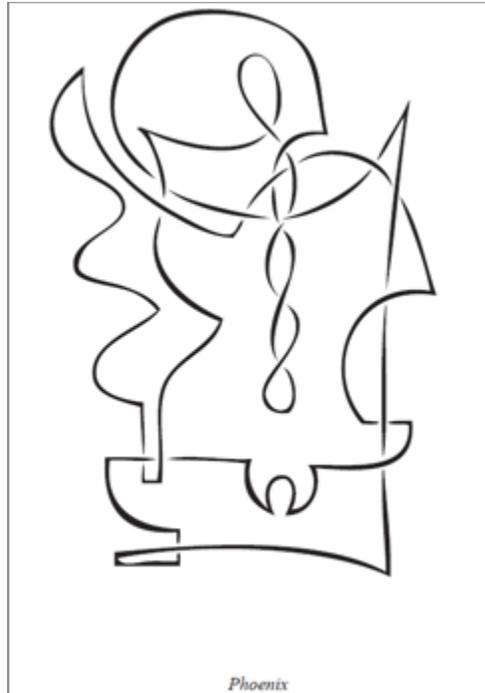
Since that time pictures or images that are perceived as opaque white, translucent white or deep, rich magenta, are recognized as activities or forces of the etheric body. The magenta normally “communicates” a condition of energized youth and good health. White is probably more often seen because spiritual perception cannot yet clearly distinguish the deeper, subtler colors and currents of the etheric body, except perhaps artistically, through Inspiration.

The predominantly blue and gold colors of the “Eye of God” illustration seem to be pointing to the rhythmical alternation of the light (gold) and chemical (blue) ethers, central in the etheric body, especially in the vicinity of the heart and solar plexus. As well, the creation of the border for the Brunnen von Christus logo (at top) and the watercolor rendition surprisingly revealed the logo to be describing the four ethers and their shapes and colors: sphere, red, warmth ether; triangle, yellow, light ether; half-circle or half-moon, blue, chemical ether (sound); square, violet, life ether. “Life, the higher, contains warmth, light and chemical ether.” – from *Guenther Wachsmuth*. – MK

The Tower and the Candle – Evil, and Hope

While skimming through a history book in the library about World War II and Nuremberg, a photograph was glimpsed: a medieval tower in ruins from a bombing, yet with its upper structure still partly intact. The book was returned to the shelf and forgotten. However, a few weeks later a picture presented itself very powerfully, very solidly – a split second in duration – between sleeping and waking: that of the top of a medieval stone tower at sunset, the stones of a distinct grey-tan color. Near the top was what is called a “widow’s walk,” on which were four angels, one on each side of the tower. There was only enough time to observe one angel who was looking out into the distance, as though on watch for imminent danger, and to be aware that another angel was on the opposite side of the tower and could not be seen. But the angels themselves seemed to be partly of stone, and adhering closely to the form of the angel clearly seen was a narrow aura of a deep golden color.

About five weeks later another very solid picture was seen that was unmistakably related to the tower, that of a slender white candle with a small flame. The candle holder appeared to be an intricate design in bronze of intertwined angels. The candle may have been inside the tower or inside a similar structure.



A few months later, while writing an article – that had not been foreseen – about the “second coming” of Christ, beginning in the 1930’s and 1940’s, the pictures of the tower and the candle were recalled (the book about Nuremberg had in the meantime been studied), but now insight had been gained as to their meaning: the “second coming” brought light to the angelic kingdom; it brought salvation to many angels who may otherwise have become hardened due to the materialism and disastrous events of the mid-twentieth century. – MK

Communications with the Dead – Toward the Word

A Bridge of Light: In working with the dead, the phrase "build a bridge of light" or "be a bridge of light" keeps coming to me. I was reading through Friedrich Rittelmeyer's book, *Meditation*, and found the following:

"One should always draw near to one's dead in a mood of solemn restfulness, not with restless wishes or in an egotistical mood, but in thankfulness that they have existed. Such love is like a *Bridge of Light* which we build to the dead, upon which we can come to them and they to us... First of all, a feeling of community with them will arise. We shall feel ourselves near to them in the night, when the noise of the day within us and around us is silent. We shall wake in the morning with the feeling as if we had been united with them and had walked with them in high places... We learn to know a depth, a nearness and beauty of fellowship of which we had previously been unconscious. An unheard-of future for humanity arises before our sight, in which life is passed in a working together of the living with the dead, and of the dead with the living."

In the months that I have been working with my parents in meditation, I have noticed an evolution of their beings, especially my mother (who was a more spiritual person). In calling to mind a picture of her during meditation with Rudolf Steiner's verses, she has become much more mobile. I used to find an image of her sitting in her favorite chair, where she spent much of the day during her last few years. Lately she is moving – I have to literally follow her around the house! Now I even find her outside, in scenes from years ago, appearing much younger. My father has changed less, and isn't as mobile. However, neither of them now come to mind as they were during the last few months of their lives (in poor health), as they did in my initial work with them. – *Amanda Julson*

A Window: I can offer the content of a recent lucid dream, which occurred just before waking in the morning; I believe it is very revealing in connection with the relationship with the dead.

There was a very large window made up of many small panes. This "veil" of panes was not strong, but weak, as though it could be easily removed or got around. Behind this window was a warm, radiating white light. I was drawn to the light after realizing it had something to do with the dead. Was my father there? - I asked in the dream, and went towards the light. Then, out of the white light, there formed an orb which ascended upwards and was still.

The bodies of the "dead" are made up of the various planets; the sun is in the place of the physical heart. Perhaps the person I sensed behind the window learned this from my thoughts or readings, and was affirming it. - *MK*

Clairaudient Perception – Toward the Word

The word clairvoyant is derived from the French language and means clear seeing, *clair* + *voyant*. Clairaudience is a word that is not as well known, and means “to hear” something clearly significant and meaningful from within. The clear hearing of a thought in the form of a few words or a sentence can occur when the individual is awake, within a dream, or in the “twilight” time between sleeping and waking stages of consciousness or vice versa. Although such thoughts seem to resonate physically, they are not actually heard as physical sound, but are of a purely spiritual process and can contain a significant message – although very mysterious at first – pertaining to one's life and destiny. Any personal quality, however, tends to be applicable to everyone. Such experiences originate from the higher regions of *Spiritland*, where the spiritual Word can be perceived (see *Theosophy*), and owing to our beginning stages of development, may descend as pure grace from Messengers through the power of Christ. “Messenger” always appertains to the powers and functions of the mediator, of Mercury. – *MK*

Ishtar Terra: Allow me to share an experience in dreams... Last night, in the midst of very vivid dreams, I heard the words "Ishtar Terra" very clearly three different times. It is the name of a prominent highland region on the planet Venus, near the north pole of that planet.

Since late last year I have been working regularly with meditations and reading for the dead (in particular for my parents, both deceased within the past year). I also routinely read a great deal about planets, stars, etc., including both scientific literature in connection with my work as a community college geology professor, and in my personal interest in astrology (I am quite a novice, but interested both in conventional western astrology and in anthroposophical/astrosophical astrology). I have also been studying many of Steiner's lectures about the dead.

Recent comments about dreams really struck a chord with me... I have been thinking about how Steiner describes that "the bodies of the dead are made up of the various planets," but I am not certain why the particular name "Ishtar Terra" was communicated to me so emphatically in sleep. - *AJ*

Comments: Regarding Ishtar Terra on Wikipedia: "Ishtar Terra is one of the two main highland regions on the planet Venus. It is the smaller of the two 'continents,' and is located near the North Pole. It is named after the Akkadian goddess Ishtar." After reading this I was led to think of the four mountain ranges on Ishtar Terra of Venus in relation to the Four Altars. – *JG*. [Note: The Fourth Altar and the Two Pillars are located in the North. – *Ed*.]

Prester John – Alchemy

In November, 2007, there were vivid dreams just before waking up of a very small childlike man, small yet mature in appearance, who has recently been "born" into incarnation. He is not a child, but a small man, with dark hair and eyes, very sweet and lovable. After being "born" he is immediately able to walk and talk. He lives on an island that is having some difficulties with changes in the weather, and is being cared for by the motherly native women of the island. In the same dream, a picture of this small man is seen in the back of a manuscript, the manuscript, however, related to something else. The picture at the back of the manuscript is lost to consciousness, but I am very powerfully drawn to the little human being and go searching for the picture in the dream, full of longing to find it again. Upon waking, there were thoughts of the account from Wellesley Tudor Pole from "The Monk of Tintern Abbey," of a race of very small but superior men, located somewhere in Central America, who are able to come and go without having to incarnate or disincarnate. I heard the sentence in thought: "On the Island of San Miguel, south side." Thoughts then occur about the "new race," or the new human being, whose creation is described in *The Chymical Wedding*... wherein the tiny new, fully-developed human being is at first very small, and has qualities or characteristics of both male and female in perfect balance. – *MK*

The Grail – Alchemy

Template: *Imagination during quiet period after meditation:* Shafts of the sun's rays become visible through the rising mist with small patches of clearing which hint at sky beyond. It is early morning light. One stands on a paved, stone mountaintop road that is smooth, like glass, extending into the distance. Contrasted to this, on either side of the

smooth road, large and jagged rocks rise steeply to a not-so-high ridge, the ridge being the very top of the mountain. Behind, not seen but sensed, is an opening into the mountain, like a cave. Four men are standing on the road ... not together, but attending to various duties. Two converse. The garb of each is a floor-length robe of solid color with thin metallic signs and symbols glimmering in the sun's light. Each wears a hat, visually undefined, with no brim. The other two men stand further down the road near a raised, mobile platform with a giant crystal mounted on the top. They are preparing for an energy transfer and it is sensed that their intent is to project energy from the crystal rather than collect energy, or to collect for the purpose of directing. These priests are scientists and it seems like "another day at the office." From the beginning, the quality of light and the perception of the crystal clearly communicate that it is an Atlantean scene. This Imagination resulted from a format devised for the IAO meditation using audible expression, repetition in silence, and coordinating with the breath while inserting the rhythmical verse in between at appropriate intervals.

Two Pictures and the Ego: Between waking and sleeping: contemplating the Grail Triptych in the mind and moving or flowing from one place to another on the painting.* While focusing on the central Christ panel the triangle symbol above began to glow and grow. It descended into the center, and became a larger light-pyramid. It was light-yellow gold and composed of innumerable straight lines or rays (still contained within the pyramid) issuing from the apex. The entire image was razor sharp on the blue circular background and the raying lines continued on through an open bottom of the figure. Immediately an exact mirror-image, but inverted, descended from above so that the apex of one met the other in a point or crossing, creating an x shape open on top and bottom, both raying forth. It was clear to me that this had to do with the mystery of the **I am**. From here I moved slowly to the right to find that the youth (later identified as Christian Rosenkreutz) no longer lay on the slab - or rather floated above it, to be more precise - but his image had changed to a large and lustrous red gem, about the size of a human head. This experience was not a flash or perceived in a brief moment, but of longer duration.

The red gem as associated with Christian Rosenkreutz was the second instance of this relation I had experienced with the Grail Triptych. When first introduced by Amanda, my immediate impression was that its overall dome shape with the cave beneath resonated with the Gem and Earth Mother picture. – see the section titled *The Exchange of Spiritual Content, Book I*.

* [The Grail Triptych referred to was painted by artist Anna May in Hamburg, Germany, after indications given by Rudolf Steiner following his Neuchatel lectures of 1911 regarding *The Mission of Christian Rosenkreutz*. – *Reference 10*. The Triptych was destroyed in WWII, but survives in reproductions. – *Ed.*]

Morning Meditation: Contemplation on the weakness of the ego, the mission of earthly incarnation as the place for strengthening the ego. While concentrating on the *I in me*, I received a clear picture of a vertical gold sword with large and ornate hilt ... after a while a picture of many gold rings side by side, as if hundreds were laying on a table next each

other, but all of this hanging in front of one like a painting or tapestry.

Having usually associated the sword with the ego, I was happy to read the following this morning in *Paths of the Christian Mysteries: from Compostela to the New World* - by V. Sease, M. Schmidt-Brabant, page 10 (again, thanks to Amanda): "*This is shown in the image of the Queen of Sheba pulling the ring - always an image of the ego - from the finger of the intoxicated Solomon.*"

This was clearly helpful with respect to my picture with the many rings (a community of rings) and also moved me in the direction of Martha's Shield image (see *The Shield* below) with its white circles. If we use the color concepts from the Rudolf Steiner Color lectures:

Black – the spiritual image of death
White – the soul's image of the spirit and
Red – the luster of life...

we might be able to say that the five white circles are the ego in the physical world coming to spiritual birth in the field of life against the darkness, or against great odds, which would be *Enlightenment*. – MH

Comments: Besides the possible meaning of an Atlantean scene in this imagination, (with meanings opening further for yourself) may I draw your attention to some well-known symbolic archetypes which in this period I also was pointed to. The alchemical symbolism of the mountain road with the cave opening is well known (mountain cave of the adepts). The stone opening as in *The Grail Saga* (stone as head); the recent discussions about the bell shape (the chalice inverted, the cup inverted as in the sword in the stone may also point to this symbolism); the autumn mysteries as the ascent after death and the Resurrection, and the connection of IOA are referred to by Rudolf Steiner in his *Mysteries of Ephesus*. (The Romanian language preserves also an echo of this: "I" was in the old language spoken as "IO" (ee-oh).

Rudolf Steiner: "And in this feeling of the J O A one felt oneself as the very sound J O A within the light. Then one was truly MAN - resounding "I," resounding astral body, clothed in the light-radiant etheric body. One was sound within the light. And so indeed one is as cosmic man, and as such one is able to perceive what is seen in the surrounding Cosmos just as here on Earth one is able to perceive through the eye what takes place within the physical horizon of the Earth."

The physical aspects of these kinds of experiences are very important. Regarding the warming up of the physical body in the above lecture, Rudolf Steiner included:

"Offspring of all the Worlds! Thou Form of Light,
Firm framed by the Sun, with Luna's might,

Endow'd with sounding Mars' life-stirring song,

And swift-wing'd Mercury's motion in thy limbs,

Illum'd with royal Jupiter's all-wisdom
And grace-bestowing Venus' loveliness —

That ghostly Saturn's ancient memored devoutness
Unto the world of Space and Time thee hallow!"

The chalice inverted is a process which may be observed. In our cosmic comeback, when the "gravity" of Earth comes into the processes of reincarnation, the "cord" and beyond it, (as the common "silver cord" of Ego+astral with physical+etheric) which may be seen as a "sword of light" that unites the Ego with the upper-Sun planes), is about to be broken; the form which results is the bell shape described. The chalice as in the Grail Saga also points to deeper meanings of light-etheric nutrition. Rudolf Steiner said that in the constant rendition of the Grail around the food table, as well as in the Last Supper scene, we have the mysteries of how the most noble qualities of our food unite in sleep, in the metabolic processes, with the etheric qualities. We can see this as prefiguration (and also the bell-shape, the chalice inverted) in the wonderful structures of many paintings, as we have previously discussed. – *DM*

Rocky Spirit – Toward the Word

Upon fading into sleep and then awaking to images of looking up, as it were, from the feet of the Representative of Humanity to his face and brow, and then up and over to the sculpture that our Group calls "Rocky Spirit," my focus then rested. I was very close and could feel and smell the wood in the somewhat blue-dark, moonlit night. There was a sense of an open-air monumentality of the sculpture and great movement through light and shadow, due to the high relief of the forms and to an Angel peering down from above and behind Rocky Spirit, strongly illuminating the scene with soft, but intense, white light, and thus producing the chiaroscuro effect with the upper rim of the sculpture radiating the Angel's light like the glow of the aura around a seed. There were bumps further out in the light on either side of the Angel's face which were the arc or shoulder of each wing, slightly outspread. The entire experience was quietly dynamic and atmospheric, like strong winds blowing clouds across the full moon as one breathes ever more deeply the cool, light-permeated, night air...the Angel's influence gentle, yet dramatic. All was silence.

A recent remembering of this picture revealed that the expression on the Angel's face was very childlike and curious, innocent. The immediate impression was that it was a Cherubim. It seems to me that Rocky Spirit, the sculpture, may in fact be an image of such a high spirit ... in addition to being partly a self-portrait of Rudolf Steiner, which I also believe. I think Rudolf Steiner too modest (and unwilling according to spiritual law) to directly sign or place his own image in a great work of art as some of the masters of yesteryear have done, that he had no intention of signing the sculpture in any way. But he also had an artistic problem, having to add a figure in the upper left corner to balance the entire work. I think in his solution with Rocky Spirit we have a remarkable artistic expression of the immeasurable solemnity of Rudolf Steiner mixed with a tender

playfulness (Schiller would approve), all somehow reflected through his compassion for the animals, especially the dog. He shows us nothing of himself, but more an image of what he loves and how this love spans from the high to the low, with a more personal accent on the Cherubim and *man's best friend*. If true, or near true, his artistic statement is both highly impersonal and personal, yet entirely selfless and, most importantly, functionally satisfies all spiritual/artistic requirements. And let us not forget the powerful radiative influence of Rocky Spirit locking in Lucifer, setting strict boundaries. He is a very powerful spirit for the Good.

In the past I have mentioned that the experience of the third subsidiary exercise, *equilibrium*, can be artistically portrayed as the pentagon with streams of force issuing from each point to feet, arms, and head. As such I pointed to this figure carved and placed in the small cupola above *The Group*, joining the lower wall and architrave with the painted dome. What I have recently realized is that this placement and image pictures for us the *new etheric heart*, which we have discussed a great deal with reference to Ruth Haertl's wonderful article and also in our first book regarding Zamba, the lion. The placement above and behind the sculpture connects us through the sculpture to the cosmos visibly pictured for us in the paintings on the cupola dome. We find that the sequence through the sculpture, the pentagonal image, and the dome painting leads us directly, through Art, to the spiritual world. - MH

Archetypes: Three Imaginations Related to Study and Research by Martha Keltz

“In the spiritual world all is in perpetual, mobile activity in the process of ceaseless creation. A state of rest, a remaining in one place such as we find in the physical world, does not exist here because the archetypes are creative beings.” – *Reference 3*.

In order for there to be a spiritual perception, then, what is in ceaseless motion must be stilled; the quotation serves toward better understanding of “fleeting images” or pictures that are a split-second in duration. With increasing awareness of this new form of consciousness the underlying spiritual law of cause and effect also becomes evident, and this law is at work even in the midst of thoughts and activities. The effect can even be ascertained before its cause.

For example, some months before reading a fiction book by a well-known British author, a puzzling picture was seen of a Christian cross with an empty space in its center, an opening or window in the shape of a small cross through which a bleak, lifeless landscape could be seen. Months later this image was seen as an illustration on the cover of one of the author's books as a cross-shaped key. The author's dark message comes through the philosophy of her heroic central character: there is no point in spiritual development in life; non-existence follows death; decadence and crime within the modern church proves the cross to be empty of meaning, to be the key to nothing. Deeper meaning in life can only be found in intellectual activity, material possessions and physical love.

How could the picture have been perceived months in advance of its cause? And what does the entire process mean? The picture is sourced in developing Christ consciousness,

and spiritual and material laws once taught in religious and moral tenets from without are now contained within the heart and soul of each individual. This is a mild lesson in the choice of an activity and its consequence, yet also contains a deeper layer of meaning: the author achieved success by becoming a highly intelligent and capable instrument of the Antichrist, by allowing the Antichrist yet another seemingly good, persuasive permeation into modern cultural life.

The following three Imaginations are pictures that emerged from prolonged study and research and were found to contain archetypes and hence certain essential truths:

The Man-Lion archetype was discovered approximately 24 years after it was introduced in a drama (in 1987) about a child's meeting with a nuclear physicist, and identifies twentieth-century nuclear weaponry as being sourced in the asuras. The earliest version of this drama was written in 1968, which means that the time period of the discovery of the archetype was actually 42 years.

The second two pictures reveal the dark hound as an archetype of death, and the pictures occurred in the midst of studies of the lives of Heraclitus, Cratylus, and Schionatulander and Sigune (from *Parzival*). The dog has been identified as a form of the Hindu god *Yama*. – see “*The Seventh Cultural Age*,” *Reference 7*.

The third archetype relates to studies of the ninth century, when the five senses, through newly-awakened powers in the elemental kingdoms, were altered, Christianized and redeemed. Very serious battles occurred during this time period between the forces of Christ and the dark Luciferic forces. Such opposing forces are still manifest in worldly life and now look to human spiritual guidance and human development for resolution.

The Man-Lion Archetype – Evil, Number

The *Srimad Bhagavatam* is part of the *Mahabharata*, and includes the beloved story of the saintly boy Prahlada, son of the asura king Hiranyakasipu. The boy's devotion is in extreme defiance of his father's values. His preaching of Bhakti to the other asura children (Bhakti Yoga = path to union with God through cultivation of love) threatens the power of his father, who persecutes him and decides to kill him. Before killing Prahlada, his father asks him "Where is the Lord of the worlds of whom you speak, if there is any such other than me?" "Everywhere," the boy replies. "Is he in this pillar, then?" his father taunts, "If that be the case, let him save you now." He strikes the pillar with his sword, and a terrible roar suddenly erupts from it. Narasimha, the "man-lion," who had been invoked for protection by the boy, emerges from the pillar and makes short work of the father. Narasimha is an "incarnation" of Visnu. This archetype is at the foundation of the drama "The Fountain." In this drama the child, a girl, encounters the demented nuclear physicist in a park (her father is also a scientist) and is rescued from the dangers to her soul by her discovery of an old lion-head fountain.

This archetype occurs again at the conclusion of the drama *Golden River*, repeating the reference to the lion-head fountain by the young daughter of the scientist – her father –

who is conversing with the character of J. Robert Oppenheimer. There is also a man-lion in this same drama who appears as a guardian of the Southwest Temple, and to whom the principal character, Wellesley Tudor Pole, speaks. – *Studio Editions*.

Nowadays heredity does not factor in as an important element, but the dramas are surprisingly based in this archetype from the Mahabharata, to which twentieth-century American events are also related. I've just taken up studies of the *Bhagavad-Gita* and Hinduism - so this is a recent discovery.

Asuras = a race of demons, characterized by anger, avarice and a lust for power, ever in opposition to devas, or gods.

Maha = great. Bharata = an ancient King after whom India (Bharata) was named. The *Bhagavad-Gita* describes the nature of ultimate truth.

Reference: *Windows into the Infinite*, by Barbara Powell, 1997.

“In India the Rishis had taught that man was not so organized as to enable him to seek what lies in the realm of the Asuras, and that he should therefore shun their world and enter that of the Devas.

“This is the difference between the Indian and Persian cultures. The Indian people were taught that the Asuras are evil spirits and must be avoided, for the organization of the Indians was such that they only could know the lower Asuras. The Persian peoples, on the other hand, knew only the lower Devas and were therefore taught: Penetrate to the realm of the Asuras and you will be able to rise from there to the realm of the higher Asuras.” – *Zarathustra*.

The Dark Hound Archetype – Death

The picture of the dark hound was seen twice over a period of a few days - the same subject seen more than once is very significant - although the two pictures were not exactly the same. They were both of a dark hound: the first was a profile of the hound, with a certain amount of color, and fire coming out of its mouth; the second was a hound running along a road, running from side-to-side on the road. It appears as though smoke is coming out of its mouth. Behind it a dark coach (symbolizing power and wealth) without horses appears to have run over into a ditch on the left side of the road. The hound has in some way defeated the coach and what it signifies. The pictures or Imaginations were seen as a vision between waking and sleeping. They were not quite a second in length.

A year later I learned of the connection between these visions of the dog and Saint Dominic (1170-1221), while studying the life of Thomas Aquinas. Regarding Dominic, I read in Wikipedia: "The story is told that before his birth his mother dreamed that a dog leapt from her womb carrying a torch in its mouth, and seemed to set the world on fire." I'm beginning to think of Dominic as possibly a manifestation of Heraclitus.

The Shield – Five White Circles – Number

Pictures seen between waking and sleeping: A black shield in the "classic" shield style: the convex-shaped sides taper down from the top, which is straight across, and meet at the bottom. There is a wide red stripe from (the viewer's) top right to bottom left, and on the red stripe are five white circles (globes), well-spaced and well-arranged down the entire length of the red stripe.

A second related picture occurred some time later and revealed the five white circles arranged across the foreground of a black and red landscape, but the landscape cannot be clearly seen and is abstract. The circles are as though on the ground, all in a row. - MK

Comments: I have been giving your December 9th image more thought. It seems that a picture of five white circles across the red and black shield could express an archetypal image of the five physical senses in a more redeemed state or condition. The red could be the blood of the human being and the black is the field of physical materialism. The red and black "shield" may be the body of an individual whose consciousness has been raised above that of the physical earth bound senses. Just a thought. – *Richard Distasi*

Research in Spiritual Science

An Article by Richard Distasi:

Adam, John the Baptist and the Disputa

In many instances I have referred to John the Baptist as the microcosmic New Adam and to Christ as the macrocosmic New Adam. John the Baptist was to receive a new Initiation for the future evolution of humanity. Rudolf Steiner alludes to this in his ***Last Address***: "*And we have shown how in the course of time the Being who was present in Elijah appeared again at the very most important moment of human evolution, appeared again so that Christ Jesus Himself could give him the Initiation he was to receive for the evolution of mankind.*" This Initiation served as a new awakening of the human I, and this was a major factor in the Initiation. It was a progression from a "luciferic self-referencing ego" awareness to a Christ-imbued Ego consciousness. This luciferic self-referencing ego is a major stumbling block to the Christ-imbued Ego consciousness which is to further evolve the human phantom body and which transfigures the mineral body. The current mineral body acts as a moon element to the sun forces of the Ego - a type of Ego-solar eclipse. Thereby, the Event of Golgotha established the redemption of the human phantom body through Christ Jesus: "This was the mission of Christ upon earth; by His deed to substitute the true form for the false form of death." - *The Cosmic Significance of the Mystery of Golgotha*. Rudolf Steiner also states the following in Lecture III of his Mark cycle: "On two occasions it is indicated to us that Christ Jesus really entered the aura of the Baptist just when the physical personage was withdrawing more and more into the background, finally leaving the physical plane altogether. But it is shown in very clear words precisely through the very simplicity of the Mark Gospel how through the entry of Christ Jesus into the element of Elijah-John a wholly new impulse enters the

world... John the Baptist has gone away but what he is as the Elijah-spirit remains, and in this Christ can work best. Here He can best pour forth His words, and in that atmosphere that has remained behind, the Elijah-atmosphere, He can best perform His deeds. That we can expect."

In these excerpts we can infer from Rudolf Steiner's words that the presence of John the Baptist was paramount and crucial to the whole mission of Christ on earth. The fall of the human phantom body, embodied in its most pronounced element by Adam during Lemuria, was to be redeemed through this very same soul. And this soul and Ego later incarnated again as John the Baptist.

We are presented with the culmination of John the Baptist's Initiation when we read of the young man in the tomb - *Mark 16:5*. The whole course of human evolution came full-circle through Adam-John the Baptist. The Adam of whom I speak is the Lemurian Adam that moved about upon the earth in a form that was somewhat akin to half-animal, half-petrified plant. This was the time on earth prior to the expulsion of the Pacific region, which then became the present day moon. In this form there were few humans (or what we could call the early Lemurian "human" forms) upon the earth. Rudolf Steiner identifies Adam and Eve as the two strongest individuals that were present upon the earth at that time. It may be assumed that it was only much later that we could then begin to speak of human beings in forms that would be more identical to what we recognize as human today. Rudolf Steiner also spoke of Adam Kadmon: the human archetype before the sun, moon and earth made their separations during this Earth *Manvantara*. The Adam "figure" is one that crosses over great expanses of time which would include the ages before humanity began the process of descending into an earth-bound form. The human archetype refers to all humans before the *fall* and that of Eve is representative of the archetypal human soul element which became tainted with the luciferic impulse. Thereby, the Genesis story is actually the story of all of us before the fall. Much later we can then speak of the physically incarnated Adam and Eve as the two strongest individualities to whom Rudolf Steiner refers, those "who survived the densification of the earth" prior to the expulsion of the moon element from the earth.

Adam or Adam Kadmon and Eve cross-reference many stages in human evolution over great aeons of time. Moreover, Adam Kadmon may also be indicative of the "image and likeness" principle. Adam Kadmon refers to the archetypal Adam spirit seed for the germinal *Atma* form which was created during the Saturn Period, and from which all else in the human being begins to develop. Thus the Resurrected Christ is the New Adam (Kadmon). The Adam-Kadmon seed is carried over into the Earth *Manvantara* ("In the Beginning") and from out of this seed the human soul, Eve, comes into being rising again from the moon *Manvantara*. The earth-bound Adam and Eve then come into being later.

From his lecture cycle, *Reading the Pictures of the Apocalypse*, Rudolf Steiner says the following: "All that presently exists around us actually came forth from us in preceding ages when our being was still united with the earth, the moon, and the sun. This cosmic being, from which the present human being together with all the kingdoms of nature have arisen, is called in the *Kabbala*, 'Adam Kadmon.' All of the manifold forms of men and

women presently represented by ethnic groups and races were contained in this human archetype."

The question arises as to whether John the Baptist might simply be referred to as the reincarnated Adam. Admittedly, Rudolf Steiner never (to the best of my knowledge) stated directly that John the Baptist is the reincarnated Adam. The only excerpt that I could find that may support this assertion is from Lecture V of his Luke Gospel cycle: "There again, profound wisdom is expressed in the Gospel of St. Luke. For such an Individuality, too, provision is made in the Mother-Lodge of humanity. Where the great Manu guides and directs the processes of evolution in the spiritual realm, from thence the streams are sent whithersoever they are needed. An Ego such as that of John the Baptist was born into a body under the immediate guidance and direction of the great Mother-Lodge of humanity in the central sanctuary of earthly spiritual life. The John-Ego descended from the same holy region as that from which the soul-Being of the Jesus child of the Gospel of St. Luke descended, save that upon Jesus there were chiefly bestowed qualities not yet permeated by an Ego in which egoistic traits had developed: that is to say, a young soul was guided to the place where the reborn Adam was to incarnate. It will seem strange to you that a soul without a really developed Ego could be guided from the great Mother-Lodge to a certain place. But the same Ego that was withheld from the Jesus of the Gospel of St. Luke was bestowed upon the body of John the Baptist; thus the soul-Being in Jesus of the Gospel of St. Luke and the Ego-Being in John the Baptist were inwardly related from the beginning."

Rudolf Steiner goes on to speak of the sister-soul connection between the two - John the Baptist and the Nathan-Jesus soul - especially when he speaks of the moment when Mary visits Elizabeth. Therefore, the question remains as to whether John the Baptist is the reincarnated Adam.

It is noteworthy that Rudolf Steiner only mentions, in his *Last Address*, Elijah, John the Baptist, Raphael and Novalis. At the time of Adam could we really speak of a human individuality in terms of an Ego? Could it be that this is Rudolf Steiner's way of identifying the lack of what we could actually identify as an Ego in Adam? An individuated Ego element does not seem to begin to come into play in this individuality until we read of Elijah and his recognition of "the still small voice" - *I Kings 19: 11-12*. Rudolf Steiner often speaks of this individuality as someone akin to a Bodhisattva. That is, Elijah is not fully incarnated in his body. It is not until this individuality becomes Elijah that his Ego begins to become more individualized and is not so wholly connected with the macrocosmic elements, for he is now becoming aware of the inner placement of his Ego within. Though the macrocosmic affinity/connections etc., are still prevalent within him he is now also becoming an Ego that begins to separate itself from the cosmos and with full recognition that he is one who can see himself as separate from the macrocosm. In addition, though he is the leader/prophet of a people he begins to see himself as an individual also. Later, this plays itself out more fully in John the Baptist as "the lone voice in the wilderness."

Another point of interest is Raphael's *La Disputa* fresco, as described in Giorgio Spadaro's book, *The Esoteric Meaning in Raphael's Paintings*, Christ is at the center of the fresco. To the immediate right of the altar with his right arm raised is Da Vinci symbolizing "thought over feeling." To the immediate left of the altar is St. Francis of Assisi kneeling against the altar. Thomas Aquinas is four figures to the right of Da Vinci. (The fresco can be viewed at wikigallery.org, Raffaello-Sanzio, *La Disputa*.) Bonaventura is to the right of Thomas, and Augustine is in the middle of the two. According to Spadaro the figures on the bottom right side represent spiritual attainment through thinking, whereas those on the left have attained spiritual accessibility through feeling and ritual. The bottom floor level of straight lines is the earthly level. The figure on the bottom right who is pointing to Pope Sixtus IV is Michaelangelo. Also at the site noted above, see detail 13: Between Michaelangelo and Pope Sixtus IV is Dante, "with laurels on his head and a godlike profile."

The curved level of cloud is the heavenly level. On this level to the far right is St. Paul. Moving from right to left are: Abraham with the 'sacrificial knife', Jacob, the older brother of James who is said to have had a similar appearance to Christ Jesus, Moses with the two tablets, and finally Stephen. On the left side of the cloud level to the far left is Peter holding a key. After Peter, moving from left to right would be: Adam, John the Evangelist, David wearing a crown, and finally Lawrence the martyr. Though Raphael includes Adam and John the Baptist in the same painting there does not seem to be a figure that would correspond to Elijah.

In addition to Spadaro's interpretation of the vertical line that runs through the center of the painting, another indication of the deepest esotericism in the plan of the painting attracted my attention, to which I then formulated the following interpretation: On the bottom earthly level is the altar with the Host. The square altar may be viewed as the human form of physical, etheric and astral bodies firmly placed and grounded on earth. The Host which is placed atop the altar represents the human ego. The etheric blue sky is the threshold separation between the earthly and the heavenly realms. Above that in a golden circle is the Holy Spirit or *Manas*. To the sides of the Holy Spirit are angels holding books. As well as the Gospels, these may be interpreted as books of wisdom and understanding in concordance with the *Manas* principle. Directly above that is the Resurrected Christ, the form of Christ which conveys *Buddhi*. Christ sits on a singular cloud of His own. Behind Him is a large sun-like disk. This is somewhat similar to the Transfiguration scene which is narrated in the Gospels. The difference is that Christ sits between Mary and John the Baptist. There are five angels which encircle this sun-like disk. Mary and John the Baptist complete the sevenfold configuration.

When Christ descended into the body of Jesus of Nazareth He sacrificed His *Buddhi* to the enveloping etheric element of the earth. After the Resurrection and Ascension He unites with it once more. And finally the vertical line completes itself with the Father, the *Atma* in the highest regions. This region gives the impression of the sweeping great expanses of both cosmic space and the hierarchies which may also be referred to as the Father.

Two figures that puzzled me are in the lower left: female and male. Both are wearing blue tunics. The female looks back over her right shoulder to a figure who is reading from a book and is gesturing that this book is of great importance or that it is the only real truth. She seems to be gesturing that another way, a new wisdom is coming into the world. The old wisdom which the Pharisees depended on was coming to an end. Spadaro's interpretation concurs that she is looking behind to the old wisdom and pointing to a newer wisdom. Apocalyptic wisdom coming from the future is now to be our path. This figure may be the Sophia or Anthroposophia. Her gesture leads our perception to the man who also wears a blue tunic. There are books which lie at his right foot, while Lawrence from above seems to be pointing downward in this direction also. Spadaro identifies this pointing figure from above as Seneca. When I first viewed this painting I thought that maybe these two figures wearing the blue tunics were Mary Magdalene and Lazarus. To the best of my knowledge there is no definitive identification of these two individuals.

[Richard Distasi's book, *The Fleeting Youth*, is available as a publication and also as a PDF. See the link at <http://www.tcpubs.com/brunnen.- Ed.>]

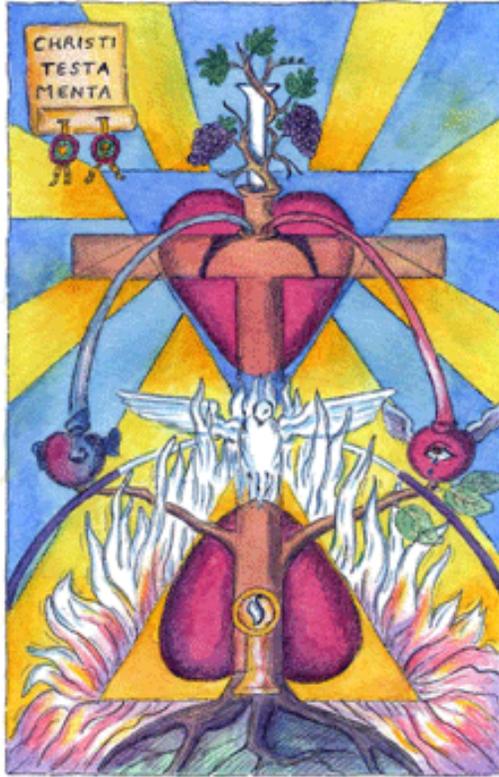
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