

The Philosophy of Freedom as a Musical Composition

The seven-sentence rhythm of love - Part I

Alan Stott, GB-Stourbridge

In the Preface to the original edition (1894) *The Philosophy of Freedom*,¹ Rudolf Steiner writes that "all genuine philosophers have been artists in concepts". During the lecture-course on *The Gospel of St John*, he says² *The Philosophy...* is a "logically arranged organism of thought" that should be read like a musical score. He says similar things about his other writings, including transforming *Occult Science* and the lecture-courses into music. For good prose style, moreover, Steiner³ specifically recommends the chiasmic form: the first sentence of an essay should relate to the last, the second to the penultimate, and so on.

Only when he [a writer] comes to the middle of his essay can he allow himself to concentrate on one sentence alone. If an author has a true feeling for style in prose, he will have the whole essay before him as he writes.

This last sentence recalls Mozart's claim to have the whole symphony in mind before committing it to paper. Can we begin to justify Steiner's remarks? Here we concentrate on this one text, whose title-page reads: *The Philosophy of Freedom: bases for a modern world-conception. Results from observations of the soul [or self-observation] according to the methods of natural science.* Here is announced a future aim of humanity, to reunite *science* (method, logic) and *religion* (including ethics) through *art* (especially literary-musical form).

The tree in Part One

We are deeply dissatisfied with the given world, Steiner (chapter 2, sentences 8-14) writes:

- (1) And our thirst for knowledge is but a special instance of this dissatisfaction.
- (2) We look twice at a tree.
- (3) The first time we see its branches at rest, the second time in motion.
- (4) We are not satisfied with this observation.
- (5) Why does the tree appear to us now at rest, now in motion?
- (6) Thus we ask.
- (7) Every glance at nature evokes in us a multitude of questions.

It is remarkable how often the image of a down-to-earth 'tree' occurs from Plato to Kant, Buber and beyond. It is as though, instinctively, thinkers already recognise 'the tree' as a picture of thinking activity. Is it more than a metaphor?

At the beginning of chapter 4 (sentences 1-7), the tree helps us to define concepts.

- (1) Through thinking, *concepts* and *ideas* arise.
- (2) What a concept is cannot be expressed in words.
- (3) Words can do no more than draw attention to the fact that we have concepts.
- (4) When someone sees a tree, his thinking reacts to his observation, an ideal element is added to the object, and he considers the object and the ideal counterpart as belonging together.
- (5) When the object disappears from his field of observation, only the ideal counterpart of it remains.
- (6) This latter is the *concept* of the object.
- (7) The more our range of experience is widened, the greater becomes the sum of our concepts.

In sentences 92-8, the picture of trees in perspective is brought to show how our perceptual picture depends upon the perceiver. *The main point comes right at the centre of chapter 4, itself the central chapter of Part One.* From this we find the following seven sentences (4:141-47) forming the actual numerical centre of Part One of *The Philosophy of Freedom*.

- (1) When the tree disappears from my field of vision, an after-effect of this process remains in my consciousness—a picture of the tree.
- (2) This picture has become associated with my self during my observation.
- (3) My self has become enriched; its content has absorbed a new element.
- (4) This element I call my *mental picture* of the tree.
- (5) I should never have occasion to speak of *mental pictures* did I not experience them in the percept of my own self.
- (6) Percepts would come and go; I should let them slip by.
- (7) Only because I perceive my self, and observe that with

each percept the content of the self, too, is changed, I am compelled to connect the observation of the object with the changes in my own condition, and to speak of my mental picture.

Chapter 4 consists of 41 such sequences of seven sentences. The example above marks an important stage in the argument. The activity of the ego, or self, has to be discerned before we can proceed. In reading, moreover, we repeatedly pass each 'ego-point' (the fourth of seven stages). Each chapter contains its own symmetrical 'butterfly'-pattern involving units of seven sentences arranged around a varying number of central sentences.⁴ (This does not preclude the possibility that other rhythms are present as well. It explains, too, why the numbers 1-7 are added here to the quoted passages.) To follow the rhythm of seven, we exercise the senses of *balance, movement* and *life*, which are the basis of the three higher stages of cognition. Thoughts relate across the middle point: 1-7, 2-6, 3-5, like the Menorah lampstand in Solomon's Temple, which symbolised the presence of the Lord. If every statement 'kills' living thinking—and every fourth sentence is the pivotal statement—, then in the rhythm of seven, a musical pathway is offered to human thinking for the forces of transformation, re-creation or resurrection. This is one way of interpreting Steiner's demand that the work of the spiritual researcher has to be studied differently from the works of other writers. Steiner always points beyond materialism. The literary form *chiasm*, or *chiasmus* (used, for example, throughout the Psalms), by involving a reference back, goes beyond transcendence. *It reveals itself above all as a technique of transformation.* Ignoring for the moment the form of the lecture-cycles, I suggest the traditional chiasmic form is re-employed as a seven-sentence rhythm throughout all Steiner's written work.⁵

The Plant

Meanwhile, in *The Philosophy...* we have already been introduced to 'the plant' in chapter 3. (The tree, of course, is also a plant.) The theme of *feeling*, already struck at the end of chapter 1 (where 'love' is first mentioned), is taken up (3:59, 60): "For observation, a pleasure is given in exactly the same way as the event which causes it. The same is not true of a concept." The example given is of a rose (3:67):

When I say of an observed object, 'This is a rose,' I say absolutely nothing about myself; but when I say of the same thing that 'it gives me a feeling of pleasure,' I characterise not only the rose, but also myself in my relation to the rose.

The rôle of feeling is discussed in various parts of the book. Raised to a way of life (mysticism) feeling (8:41) is "purely an individual affair". In its right place feeling is the badge of our humanity (6:73): "A true individuality will be the one who reaches up with his feelings to the farthest possible extent into the region of the Ideal."

The naive man regards thinking (5:56) as having "nothing to do with things, but stands aloof from them and contemplates them". But, Steiner (5:59-70) asks,

What right have you to declare the world to be complete without thinking? Does not the world produce thinking in people's heads with the same necessity as it produces the blossom on a plant? Plant a seed in the earth. It puts forth root and stem. It unfolds into leaves and blossoms.

- (1) Set the plant before yourself.
- (2) It connects itself, in your mind, with a definite concept.
- (3) Why should this concept belong any less to the whole plant than leaf and blossom?
- (4) You say the leaves and blossoms exist quite apart from a perceiving subject, but the concept appears only when a human being confronts the plant.
- (5) Quite so.
- (6) But leaves and blossoms also appear on the plant only if there is soil in which the seed can be planted, and light and air in which the leaves and blossoms can unfold.
- (7) Just so the concept of a plant arises when a thinking consciousness approaches the plant.

The active mind produces living concepts as the soil produces living plants, and both belong to reality. The next seven sentences introduce the example of the rose-bud. The central sentence of the seven (5:74) reads:

If I watch the rosebud without interruption, I shall see today's state change continuously into tomorrow's through an infinite number of intermediate stages.

Our knowledge comes from two sources, perceiving and thinking. We have to provide the concepts, including living ones of metamorphosis, and thereby knowledge of the full reality can result.

The central seven sentences of chapter 5 explains how the ego, discerned in chapter 4 ("my mental picture"), is now transcended. Reducing this to the central four sentences (5:123-6), we meet the insight that

Our thinking is not individual like our sensing and feeling. It is universal.

It receives an individual stamp in each separate human being only because it comes to be related to his individual feelings and sensations.

Through these special colourings of universal thinking individual human beings are differentiated.

The example here (5:135f.) is of the "one uniform concept of 'triangle' [which] does not become a multiplicity because it is thought by many persons. For the thinking of the many is itself a unity".

Steiner's paradigm of the "tree" first moved its branches, and our questioning was stimulated. It appeared next in the definition of "concept", which we contribute in the pursuit of knowledge. Then we noticed thinking itself producing both the percept of "the self" and that of "the tree", and the question was raised whether the concept "plant" belonged any less to the whole plant than "leaf and blossom". When the tree appears again, what further stage will be introduced?

The challenge is issued in the second seven-sentence group (8-14) of chapter 6:

- (1) The question: 'How do I get information about that tree ten feet away from me?' is utterly misleading.
- (2) It springs from the view that the boundaries of my body are absolute barriers, through which information about things filters into me.
- (3) The forces which are at work inside my body are the same as those which exist outside.
- (4) Therefore I really am the things; not, however, 'I' in so far as I am a percept of myself as subject, but 'I' in so far as I am a part of the universal world-process.
- (5) The percept of the tree belongs to the same whole as my 'I'.
- (6) This universal world-process produces equally the per-

cept of the tree out there and the percept of my 'I' in here.

- (7) Were I not a world knower, but world creator, object and subject (percept and 'I') would originate in one act.

In other words, we have to get beyond the stage of an 'onlooker consciousness'. This *by itself* spells the human nightmare (loneliness, etc.), but *overcome* it leads to the possibility of human fulfilment. Its technical name is 'the consciousness soul'.

The Tree in Part 2

We have followed a path inwards from the tree to ourselves, and finally to the thinking process itself (9:273-4):

Every existing thing has its inborn concept (the law of its being and doing), but in external objects this concept is indivisibly bound up with the percept, and separated from it only within our spiritual organisation. In the human being concept and percept are, at first, *actually* separated, to be just as *actually* united by him.

The part played by the tree in Steiner's examination of how we gain knowledge now noticeably shifts in Part Two. The tree seems to become a simile; it becomes internalised, first as "Haeckel's genealogical tree" (Haeckel has been called "the German Darwin"). As such, we could say, it continues its life in human thinking *and doing* (12:87-8):

Haeckel's genealogical tree, from protozoa up to man as an organic being, ought to be capable of being continued without an interruption of natural law and without a break in the uniformity of evolution, up to the individual as a being that is moral in a definite sense. But on no account could the *nature* of a descendant species be deduced from the *nature* of an ancestral one.

Steiner leads up to the possibility of "ethical individualism" in chapter 9, "The Idea of Freedom". In chapter 10:59, he declares: "Each one of us has it in him to be a *free spirit*, just as every rose-bud has in it a rose." In chapter 12:86, he points out how "ethical individualism... is not in opposition to a rightly understood theory of evolution, but follows directly from it". In other words, nature *continues developing within the human being* (12:93, 100-1):

The appearance of completely new moral ideas through moral imagination is, for the theory of evolution, no more miraculous than the development of a new animal species out of the old one... Ethical individualism, then... is spiritualised theory of evolution carried over into moral life.

The naive man, however, continues to look *outside*, imagining, for example, "purposes in nature". These are in fact "arbitrary", for "in a realistic sense, an idea can only become effective in the human being" (11:32, the central sentence). The discussion in the latter part of the book establishes the autonomy of the human being as an ultimately attainable ideal (9:254f. & 266ff.).

Which of us can say that he is really free in all his actions? Yet in each of us there dwells a deeper being in which the free person finds expression... Man must unite his concept with the percept of human being by his own activity. Concept and percept coincide in this case only if man himself makes them coincide. This he can do only if he has found the concept of the free spirit, that is, if he has found the concept of his own self.

On the next page (9:283f.) we read:

The perceptual object 'human being' has in it the possi-

bility of becoming a complete plant. The plant transforms itself because of the objective law inherent in it; the human being remains in his incomplete state unless he takes hold of the material for transformation within him and transforms himself through his own power.

And in 13:328: "For a man who is harmoniously developed, what we call ideals of virtue lie, not *without*, but *within* the sphere of his own being."

Plant growth is subject to the law of metamorphosis, a manifestation of transformation. Transformation is to be increasingly taken up by the individual human spirit. Here we can *assist* nature by spiritually applying the practices of cultivation, such as pruning, and so on. In a famous passage, Shakespeare's Polixenes replies to Perdita (*The Winter's Tale*, IV, iv):

This is an art
Which does mend nature—change it rather; but
The art itself is nature.

The same point is made in *Theosophy*.⁶ In several places, Steiner stresses the need for people to awaken to responsibility for their self-education. Such a path is contained even in the structure of *The Philosophy of Freedom*. In observing our thinking, we discover (2:115) "something more than 'I' is here" (*cf.*, John 14:28). This activity of observing our own thinking can be applied to the book itself, as we are attempting here in a specific way. It is a feature of style, or composition, in all Steiner's writings. Steiner is mapping out a path where the reader himself humanises nature.⁷

(to be concluded)

AP = Anthroposophic Press, Great Barrington, Mass. U.S.A.

GA = *Gesamtausgabe*, the numbered Collected Edition of Rudolf Steiner's works, published in Dornach, Switzerland.

RBe = *Rundbrief* English version; Newsletter of the Section for Eurythmy, Speech and Music. Dornach (biannual). Also available on the internet (apply rundbriefsmk@goetheanum.ch).

RSL = Rudolf Steiner Library, London rsh-library@anth.org.uk

RSLG = Rudolf Steiner Library, Ghent NY 12075, U.S.A. rsteinerlibrary@tactonic.net

RSP = Rudolf Steiner Press, London.

- (1) References refer to *The Philosophy of Freedom*. Tr. Michael Wilson. RSP 1964 (occasionally rev. with reference to Steiner's sentence arrangement). The present article is a shortened and rev. version of Alan Stott, 'Was für ein Baum ist 'Die Philosophie der Freiheit?'' in *Jahrbuch für anthroposophische Kritik*. Trithemus Verlag, Munich 1994. Pp. 83-98. Both English ('What sort of tree is "The Philosophy of Freedom"?') and Germ. versions are held in RSL.
- (2) R. Steiner. *The Gospel of St John*. GA 103. Lecture 12, Hamburg 31st May, 1908. RSP 1978.
- (3) R. Steiner. *Speech and Drama*. GA 282. Lecture 3. Dornach, 7th December, 1924. RSP. P. 68. For chiasm in Shakespeare, see Sylvia Eckersley, Floris Books forthcoming. See also E.W. Bullinger, 'Correspondence' in *Figures of Speech used in the Bible*. London 1898 (Baker, Grand Rapids, Mi. 1968. Pp. 363-93); and in *How to Enjoy the Bible*. London 1928 (reissued Kregel, Grand Rapids,

MI.). Bullinger finds examples throughout his astonishing *The Compantion Bible*. Oxford 1909-21 (in print: Kregel)

(4) The sentence pattern for each chapter of *The Philosophy ... GA 4* (Germ. text 1894) seems to be

- [1] 131 sentences = $(7 \times 9) + 5 + (7 \times 9)$
- [2] 121 = $(7 \times 8) + 9 + (7 \times 8)$
- [3] 233 = $(7 \times 16) + 9 + (7 \times 16)$ at the same time $4(9 \times 3) + (6+5+6) + 4(9 \times 3)$
- [4] 287 = (7×41) , i.e., $(3 + [7 \times 5] + 3)$ where the unit = 7 sentences.
- [5] 248 = $(7 \times 17) + 10 + (7 \times 17)$
- [6] 88 = $(7 \times 6) + 4 + (7 \times 6)$
- [7] 199 = $(7 \times 14) + 3 + (7 \times 14)$
- [8] 70 = (7×10)
- [9] 313 = $(7 \times 21) + [(3 \times 3) + 1 + (3 \times 3)] + (7 \times 21)$
- [10] 72 = $(7 \times 5) + 2 + (7 \times 5)$
- [11] 63 = (7×9) at the same time $(9 \times 3) + (3 \times 3) + (9 \times 3)$
- [12] 137 = $(7 \times 9) + 12 + (7 \times 9)$
- [13] 346 = $(7 \times 24) + 10 + (7 \times 24)$
- [14] 59 = $(7 \times 4) + 3 + (7 \times 4)$
- [15] 102 = $(7 \times 7) + 4 + (7 \times 7)$, at the same time $[(7 \times 3) + (3 \times 3) + (7 \times 3)] \times 2$

(Three arbitrarily-chosen attempts tracing triadic sentence-form are also included.)

Steiner himself wrote (endnote to *Christianity as Mystical Fact*. GA 8, 1902): "Regarding the significance of the number seven, enlightenment may be gained from my book *Occult Science*." Other students have discovered structural rhythms in Steiner. F. Hiebel, 'Die letzte Vorrede zur *Geheimwissenschaft*' (F. Hiebel, *Entscheidungszelt mit Rudolf Steiner*. Dornach 1986) discovered from the content (not sentence pattern) a sevenfold structure in R. Steiner's last Preface to *Occult Science* (no ET). George & Gisela O'Neil. 'A Workbook on Rudolf Steiner's "The Philosophy of Spiritual Activity"' (alternative title of the same book) is a detailed study based on the paragraphing (1962). Copy held RSLG & RSL.

(5) For example, the passage from GA 16 about 'lightning' (quoted by Arnold Pröll in RB 43) is the central 7-sentence group (sentences 50-6) from a chapter consisting of 105 (= 7×15) sentences.

(6) R. Steiner. *Theosophy*. GA 9. RSP, 1973. P.70.

(7) This phrase concerning Shakespeare is Coleridge's, and he did not mean it metaphorically. Owen Barfield, *Saving the Appearances* (Wesleyan 1988), concludes (p.183): "[T]he possibility to look back at the history of the world and achieve a full waking picture of his own gradual emergence from original participation, really only arose for man... in the nineteenth century."

The Philosophy of Freedom as a work of musical art:

The seven-sentence rhythm of love Part II

Alan Stott, GB-Stourbridge

The Tree in Part Three

The “tree” makes a final appearance in chapter 15, which forms the climax to the whole book. Here the individual tree in the first place serves to point out that abstract concepts have no life. 15:31f.:

After all, the tree that one perceives has no existence by itself, in isolation. It exists only as part of the immense machinery of nature, and *can* only exist in real connection with nature.

These sentences introduce a section of twenty-one sentences which contain the word “reality” or its adjective twenty-one times (twenty-four times including its pronouns). Here, after the whole sequence outlined above, we are to recognise that nature today really is machinery, *Räderwerke* – clockwork! Nature has become progressively more ‘outward’. Human consciousness, however, has become progressively more ‘inward’. We have traced how the argument led us to identify my ‘self’ and ‘tree’ through the activity of thinking. “[G]reat creating nature” of Shakespeare’s Perdita (or, the actual evolution of species) once went on ‘out there’, but is now entering the human being as a conscious faculty. At the half-way point of the chapter (15:51f.) it is stated that

the conceptual content of the world is the same for all human individuals. According to monistic principles, one human individual regards another as akin to himself because the same world-content expresses itself in him.

Consequently, Steiner’s tree—seemingly ‘out there’—is no mere metaphor but is *also an image of the thinking human being himself, rooted in reality.*¹

I suggest that all three points:

- (1) the remarks about catharsis in Steiner’s last lecture of cycle on St John’s Gospel;
- (2) what is taught about the relationship of ourselves and ‘nature’ in *The Philosophy of Freedom*;
- (3) the particular images of ‘rose’, ‘rose-bud’, ‘plant’ and ‘tree’, may legitimately be united with
- (4) the sentences at the Golden Section of chapter 15 (62-4): [A]ll these contents are within a self-contained whole, which embraces the thought contents of all men. Hence every man in his thinking lays hold of the universal primordial Being which pervades all men. To live in reality, filled with the content of thought, is at the same time to live in God.

The ‘tree’ which undergoes a progressive revelation in *The Philosophy...* could no doubt be of any variety—but, then, any actual tree also images the archetypal tree. The Tree of Life itself is traditionally related to the sun. We might, then, imagine a palm, a vine, or (keeping to Steiner’s imagery) a member of the rose family. We saw in chapter 6 (6:12-15) that the percept of the tree belongs to the same whole as my ‘I’. (The) universal world-process produces equally the percept of the tree out there and the percept of my ‘I’ in here. Were I not a world-knower, but world creator, object and subject (percept and ‘I’) would originate in one act.

And so, were the world-creator to join us and behold the tree, or simply the plant, there would be stupendous recog-

nition, indeed spontaneous *self-recognition*, because he now looks through human eyes and speaks with a human tongue (John 24:31): “I am the true vine, and my Father the vine-dresser.” The task undertaken here was to trace the ‘tree’; it would require another article to suggest that the juice of the “fruit of the vine” is connected with the rebirth of cosmic music in the human soul.²

Perhaps a reason why Steiner referred so much to *The Philosophy...* and why he claimed for it a certain supremacy—it “will outlast all my other works”—was not because he loved (p. 213) “the tree... in isolation”, *i.e.*, ‘abstraction’. This was the very situation he sought to rectify! The dead tree became the hard cross on Golgotha. In spiritual science, Steiner points out, we take up ‘the cross of knowledge’.³ But, he goes on, in spiritual science itself a new life that passes through death, a new inwardness of soul, can arise leading “to new artistic impulses”. All his life Steiner uses all his art to portray the *other*, living tree. He ever leaves his readers free at every step to graft themselves on to this living tree—which process is also enacted by and in the seven-sentence rhythm. Traditional folk-art puts it naively:

This beauty doth all things excel:
By faith I know, but ne’er can tell
The glory which I now can see
In Jesus Christ the apple tree.⁴

“It is an invasion from without,” wrote William Temple.⁵ “And yet what thus breaks in is itself the power which had always been in control. It was not an alien principle coming into the world but precisely He by whom the world was made and apart from whom, as St John with emphasis declares, there has not even one thing happened.” By the turn of the century, Steiner, like St Paul before him, could say: “The unfolding of my soul rested upon the fact that I had stood in spirit before the Mystery of Golgotha in most inward, most earnest solemnity of knowledge.”⁶

Further implications

The ‘tree’ with its related images has accompanied our reading of *The Philosophy of Freedom*. The first stage was from participation in nature via perception to increasing awareness and definition. In hugely condensed form the reader recapitulates what humanity lived through in the philosophical age that began in Greece.⁷ We arrive at ‘onlooker consciousness’, which historically began at the Renaissance (though anticipated by certain great individuals). Like *Allerleirau* (‘All-kinds-of-fur’) of Grimms’ fairy-tale, we wake up—in the hollow tree,—to our ‘separate’ existence, but with “a nutshell” (a potential tree) and its contents.

It is important, however, to retain the threshold between ‘I’ and ‘world’ that was established in chapter 2. If we wish to retain definition and discrimination as thinkers, it is important to know when we cross it. Steiner does not jettison rational thought; we are to remain fully awake during every further step in acquiring knowledge. The threshold exists in our consciousness; rational thought thus becomes an organ of perception. Inner vision and audition has appeared in history, like (1 Kings 19:12) the “still, small voice within” (lit. “sound of thin silence”), and also (Rev 1:10) “like a trumpet”. Opposed to all hollow noise without, it is possible to hear the creative, spiritual music within.

Clearly, it is also possible inwardly to remain at the threshold with ‘onlooker consciousness’. The world ‘out there’

becomes the backdrop for acting out whatever the little egoist wants. The higher levels are described in chapter 9. Rational thought that remains stuck becomes increasingly abstract, lacking life. The warning is given in chapter 15, "Ultimate" or "Last Questions", pointing to an increasingly actual "Last Judgement". As we saw *abstract* thinking infers a god 'out there'. But (15:57) "as soon as a person looks at the world of ideas that lights up within him, embracing all that is separate, he sees within himself the absolute reality living and shining forth." This Steiner (59) calls "divine life". Behind this life and light shines "love". It is the name of the alternative path of "ethical individualism", summed up in almost the last sentence of the book (15:99): "If an idea is to become action, the human being must first *want* it, before it can happen." 'Individualism', yes; but 'separation' is transcended.

In the place of the verb "want", the author earlier uses the word "love" both as noun and verb. For example (9:237): "To live in love towards our actions, and to *let live* in the understanding of the other person's will, is the fundamental maxim of *free human beings*." If (9:222) "freedom of action is conceivable only from the standpoint of ethical individualism", then *without quite realising it we have also traced the activity of 'love'*. It has enabled us to 'see' (already in 1:122, 126): "love... depends on the mental picture we form of the loved one... love opens the eyes." "Love in its spiritual form" ("Addition... 1918" to chapter 8, sentence 11), Steiner reveals, has been at work in the process of attaining knowledge. And this leads to action, for we *become what we love*.⁹ Earlier we saw that unity with the world, with nature, is only found (2:34) "when we have made the *world-content* into our *thought-content*". And so, from participation, to 'onlooker consciousness', to what Owen Barfield calls "final participation"¹⁰—the path to the centre of reality is clearly shown. William Temple terms it the "Christocentric universe". This centre is the incarnate God who manifests today in the 'etheric realm' (organic image 'tree'; continuous use of the number of life, seven, etc.). Steiner's reaches "the God who can be experienced" in non-theological language. We have reached the centre in pure thought, for Steiner¹⁰ (in 1908) admits, "Christ is, of course, the spirit of all-inclusive knowledge". This path from periphery to centre was *already shown* in 1894 when Steiner was 33 years old, some years before the lectures of 1910, *The True Nature of the Second Coming* (GA 118). But this pathway is love, a repaying of astronomical debts, and we are to "abide" until—as T.S. Eliot at the end of *Four Quartets* puts it—"the fire and the rose are one". "Love", Thomas à Kempis¹¹ declares,

Love does great things
it is strong and effective,
whereas he who lacks love faints and fails...
Whoever loves God knows well the sound of His voice...
Whoever is not prepared to endure everything
and to stand firmly by the will of the Beloved,
is not worthy to be called a lover.

AP = Anthroposophic Press, Great Barrington, Mass. U.S.A.
GA = *Gesamtausgabe*, the numbered Collected Edition of Rudolf Steiner's works, published in Dornach, Switzerland.

RBe = *Rundbrief* English version; Newsletter of the Section for Eurythmy, Speech and Music. Dornach (biannual).

Also available on the internet (<abo@dasgoetheanum.ch>).

RSL = Rudolf Steiner Library, London <rsh-library@anth.org.uk>

RSLG = Rudolf Steiner Library, Ghent NY 12075, U.S.A. <rsteinerlibrary@tactonic.net>

RSP = Rudolf Steiner Press, London.

- (1) See end of chapter 3 (before the *Addition*, 1918). *C.f.*, Matt. 15:10-13 & Luke 6:43-45, etc.
- (2) See, e.g., R. Steiner, *Christ and the Human Soul*. GA 155. Lecture 16th July, 1914 Norrköping. RSP 1972. Pp. 69-70; and 'Zweites Schlusswort', Dornach 7th Feb., 1921. GA 283 Dornach 1975. Pp. 97-100 (no ET). This also explains the sketch of macrocosmic man in Notebook 494 (p. 4) to *Eurythmy as Visible Singing*, GA 278.
- (3) R. Steiner. *Architecture as a Synthesis of the Arts*. GA 286. Lecture, Berlin 12th December, 1911. RSP 1999.
- (4) Genuine English folk-carol. Anon., collected in New Hampshire by Joshua Smith, 1784.
- (5) William Temple. *Mens Creatrix*. Macmillan, London 1917. P. 317. Temple (1881-1944), a distinguished philosopher and theologian (the exact contemporary of Bartok, the cellist P. Casals and Picasso), remarked: "It is a mistake to suppose that God is only, or even chiefly, concerned with religion."
- (6) R. Steiner. *The Course of my Life*. GA 28. Chapter 26. AP. New York 1951. P. 276.
- (7) R. Steiner's history of philosophy (orig. pub. 1914), is *Riddles of Philosophy*. GA 18. AP 1973.
- (8) *C.f.*, Richard Rolle (c.1300-49). *The Fire of Love*. Hodder and Stoughton. London 1992. Pp. 78-9: "Every lover is assimilated to his beloved. Love makes the loving one become like the thing he loves... Love also possesses a transforming force because it transforms the loving one into the Beloved, lifting him into himself. In fact, the Holy Spirit's fire consumes the heart of the one it enters, and as it were turns it into fire, changing it into a form that is like God. Otherwise one could not understand the words, 'You are gods, you are all sons of the Most High.' [Ps. 82:6; *c.f.*, John 10:34-5, and Exodus 3:4].
- (9) Owen Barfield. *Saving the Appearances*. *Op. cit.*
- (10) R. Steiner, *The Gospel of St John*. Lecture 5. *Op. cit.*
- (11) Thomas à Kempis, *The Imitation of Christ (The Ecclesiastical Music)*. Bk III, v.

See also: Florin Lowndes. *Enlivening the Chakra of the Heart: The Fundamental Spiritual Exercises of Rudolf Steiner*. Sophia Books RSP London 2000. ISBN 1-85585-053-7. (Ed.)