UNVEILING THE MELODIC
INTERVAL

A phenomenology of the musical element in human consciousness

Danaë Killian-O’Callaghan

Submitted in partial fulfilment of the requirements for the degree of Master of Music Performance in the School of Music, Victorian College of the Arts (The University of Melbourne).

2005
TO

my mother, Annette

(1940 – 1988)

in gratitude for our conversation
“In music lies the power to complete the great
circle of the evolution of human consciousness.”

CONTENTS

Page

vi  Declaration of originality
vii  Acknowledgements
1  Introduction
4  Synopsis
5  Chapter One: Epistemological constitution of the research subject
   “What you do not hear”
   The phenomenological method of investigation
   Anthroposophy: a spiritual phenomenology of the human being
   Eurythmy as musical un-concealment
   Methodological consequences
   A direction
22  Chapter Two: Object-consciousness as the centre of awareness possibilities
   The heart in thinking
   Arithmetic transparency
   Musical transparency
   The emergence of melody from a middle realm
   The integrity of tone
   Tonicness
33  Chapter Three: Beneath the threshold of object-consciousness
   The elements of biography
   The reversed time-stream
   How the night is veiled
   The reversed time-stream as the medium of melody
Erasing biography’s sensory content

Conditions of consciousness in the night

**Chapter Four: The cross of consciousness and the seven red roses**

The character of the fourth region

The tetrachord

Potential and actual human beingness: the Word becomes flesh

Evolutionary retardation

The fulfilment of dream

Anthropos-Sophia and the Tree of Life: Inspiration and Intuition

**Conclusion**

**References**
DECLARATION OF ORIGINALITY

This thesis contains no material that has been accepted for the award of any other degree or diploma in any other university and, to the best of my belief, this thesis contains no material previously published or written by any other person except where due reference is made in the text.

Danaë Killian-O’Callaghan
ACKNOWLEDGEMENTS

The writing of this text would have been impossible without the loving spiritual and practical support of my husband and colleague, Gotthard Killian, himself a profound researcher of musical and human essences. In addition, I acknowledge the great patience of my young daughters, Zoë and Mignon, who understood when their mother needed silence for thinking and listening. In their spontaneous relationship with the world, these children are a continual source of living inspiration for my work.

My supervisor, Dr Barry Bignell, possesses a mind redolent, in its imaginative clarity and philosophical breadth, of the neo-Platonic school of Chartres, yet which is deeply aware of the epistemological challenges specific to our own age; I am indebted to Dr Bignell for the distinct and rare qualities of his open-minded, insightful academic guidance.
INTRODUCTION

The way of this research is informed by two questions which arose for me quite early during my musical education. One is about separation; the other concerns loss.

My instrument is the piano. Like all pianists, I have been perpetually confronted with the problem of sound-decay. Achievement of a physically perfect legato is impossible. Moreover, there is but little one can do to influence the dynamic shape and internal rhythmic dimensions of a single tone after the key has been struck, the sustaining pedal notwithstanding. The pianist’s art seems confined to positive articulation in a sound-world perpetually dying away. Every semblance of melodic flow has to be effected through careful acts of retrospective judgement, so that the second tone in its beginning appears, logically as it were, connected with the intensity of the previous ‘attack’. (The word ‘interval’ literally means ‘between the ramparts’.) The instrument affords no obvious medium for the first tone’s growing organically toward and into the subsequent tone. A true experience of metamorphosis between tones living in time seems impossible in the realm of piano music. The interval is the space between focii of attack. Under this aspect, the piano appears as a place of death.

Informing the general lifelessness is a fixed, spatially conceived intonation system. The pianist cannot intone pitch out of his or her subtler feelings for harmonic difference and meaning; the pitches are already there, calcified in relations which look rational but sound irrationally. A string (that is, one dimension) divided equally in twelve would yield a variety of whole-number proportioned intervals, inverse to the overtone row. In piano intonation, however, the octave frequency is divided logarithmically, irrationally. Now, if we regard tones as spatial objects (which is how they are signalled by piano keys), the distance between each neighbouring set of two tones in the equal-tempered chromatic arrangement can be counted as ‘one’; we can then deal with the twelve tones
and/or the spaces between them as a set of integers. This is the basis for pitch-class analysis, pioneered by the American composer, Milton Babbitt (*1916), in the 1940s, which, as a theory, appears rational indeed. But in sounding, the harmonic proportions of the twelve-tone universe are of course irrational (that is, slightly noisy), and the interval selection is bland.

Tone-decay and irrational intervallic equidistance are problematic insofar as they bring a deadening element into physically sounding music. But one might well ask, “Who cares?” For art is not about external physical conditions; rather, it transforms matter into an appearance of archetypal beauty. A good pianist produces a beautiful semblance of legato, which satisfies the listener. And the benefits of equal temperament far outweigh the imperfections that listening, guided by musical intentionality, is perfectly able to adjust and correct. Artistry and actively qualitative listening erase the problems posed by the physical instrumental parameters. Indeed. But how does artistic transformation or transcendence actually happen?

Transformation of the given is not effected through ‘blind faith’ in the power of music to transcend all external limitations, but through consciousness.

The questions which in fact emerged for me as a teenager are perhaps surprising. One was, how is it possible that the legato of a Mozartean melody becomes perceptible not when the pianist makes every effort to join the tones to the fullest extent this is physically possible, but rather when these tones are consciously, lightly separated? For a long time this question lived in me as the result of a mere sentient perception, which I realised few musicians shared (although the pianism of Clara Haskil (1895-1960), at least, showed me I was not alone), and which I could not explain. Even more mysteriously, I discovered that this light, slight separation between tones was necessary for a truly musical legato even in Wolfgang Amadeus Mozart’s (1756-91) violin and vocal music. The other question concerned the dissolution of functional tonality in the early Twentieth Century. It is not difficult to show that with a sufficiently complex sequence of chords, the sense of tonality can be
obfuscated or undermined; and that just as harmonic functions can intentionally 'tonicise' a pitch, so can tonality be intentionally unravelled so that the tonicity is suspended or even becomes a meaningless concept. In terms of linguistic evolution one can easily perceive how a harmonically supported sense of tonality gradually turned into its apparent opposite, 'free atonality'. That the enharmonic ambiguity of the equal tempered tone system contributed to the undoing of tonality is also clearly comprehensible. But this was my question: how is it possible for melody to lose the tonic; does melody even have a tonic to begin with? The distinction between tonality and atonality seemed possibly to be relevant for quasi-spatial chord structures, but not at all for the living, temporal way of a singing line. It became clear for me, though, that the intervallic equidistance of equal temperament enforces a harmonically 'atonal' spatialisation of relations upon the melodic element whenever a composer seeks a greater flexibility and expressiveness than that afforded by the C major scale or one of its eleven transpositions. No true chromaticism is possible within equal temperament; the universal set of twelve sounds as a musical banality. Yet I became a devoted interpreter of Arnold Schönberg's (1874-1951) piano music, including the dodecaphonic works. I felt there was a mystery about dodecaphony which was only concealed by equal temperament and untouched by pitch-class analysis; a mystery concerning the true relationship of twelvefoldness to melody; and a mystery about the in-betweenness of tone-intervals and about the nature of the tonic itself.

Why must tones of a melody be separated to be joined, and how can the tonic be lost to melody before it has been discovered within melody (and not as a function of chords)? Today I am able to begin answering my questions, which can only be approached through the quality of awareness which a phenomenological research method cultivates. As there is no previous musicological literature which refers to the phenomena in question, the road I shall take to uncover an answer is uncleared, indirect, and within the limits of a study of this size should be understood as a beginning only. Hence this study is not of Mozart or Schönberg, nor about pianism, but seeks to unveil the
phenomenon of the melodic interval as an element of human consciousness. My intention is to begin an epistemology capable of addressing just those musical questions to which answers cannot be found either through impersonal analysis of music as notated, or wholly within the unreflected naïvety of personally immediate, sensual or emotive experience.

**Synopsis**

In Chapter One, I constitute the melodic interval as a research subject with the epistemological substances of phenomenology and its expanded form, Anthroposophy. In this way, commensurability between research subject and the method of inquiry is achieved, and a linear pathway of development for the research is opened. I follow this path throughout Chapters Two, Three and Four in a search for the musical element in human consciousness, which appears as an evolving phenomenon. In Chapter Four, I interpret the ‘Rosy-Cross’ as a symbol for this evolution; this chapter is considerably more expansive than the preceding ones, an inevitability of its formal proportions being drawn directly from the symbolic image. In the Conclusion, I return to my two questions, which are revealed finally to be existential (the theme of separation and union) and historical (the theme of losing and finding), and therefore inextricable from the continuing drama of cognitive evolution. Against this background picture of human becoming, I make suggestions for expansion of the epistemology begun in this text.


I

EPISTEMOLOGICAL CONSTITUTION OF THE RESEARCH SUBJECT

“What you do not hear”

“The wind bloweth where it listeth, and thou hearest the sound thereof, but canst not tell whence it cometh, and whither it goeth: so is every one that is born of the Spirit” (John 3:8). Melody is an open mystery. We hear “the sound thereof”, yet its intervals are inaudible. And in the inaudible process of interval formation lies the actual musical element, breathing like a spirit-wind, or pneuma, between and through the acoustically positive tones. The Austrian philosopher, scientist and educator, Rudolf Steiner (1861-1925), articulates this idea in a lecture given at Dornach on 21.2.1924:

Where does the musical element really lie? Today there would be no doubt that the musical element lies in the notes, because such a terrific effort is required in the schools to put down these notes correctly, to arrange them in the right way. As you know it all depends on mastering the notes. But the notes are not the music! Just as the human body is not the soul, so the notes are not the music. The interesting thing is that the music lies between the notes. We only need the notes in order that something may lie between them. The notes are necessary, of course, but the music lies between them. It is not the C or E which is essential, but what lies between them… I could give you a somewhat peculiar definition of music… it is a negative definition, certainly, but nevertheless correct: What is the musical element? It is what you do not hear! (1996:35)

The interval is for sense-perception a mystery, a hiddenness, which the sounding tone announces. Together the inaudible intervallic process and the audible tones constitute the *sinnlich-sittlich* (sensual-ethical) phenomenon ‘melody’. How this melody is constituted as melody, that is, individuated from the universe of total melodic resource, is of course not solely dependent upon the ordering of pitch-interval reciprocities, but on the rich interplay of formative elements such as contour, articulation,

---

dynamic and especially rhythm. Nevertheless, melody is a phenomenon whose essence speaks through pitch while this essence itself (which we gropingly call ‘interval’) is non-positive, although living and experienceable as organic process.

The phenomenological method of investigation

This study is phenomenological. Because phenomenology is less a system or framework than an “attitude” toward the world (Clifton 1983:vii–xi), it is essential that I introduce my research method more or less concurrently with the subject of this study. In other words, the way in which I constitute the interval as a subject stands in direct and inseparable relation to my way of knowing the world.

The phenomenological attitude indeed regards all appearances as ‘open mysteries’ awaiting unconcealment, or aletheia, through active human enquiry toward, and imaginative participation within, the life of the phenomena observed. The attitude is therefore one of personal epistemic flexibility and empathetic interest, implying the frequent exercise of perspectival inversion and the intention to neutralise binary thought-structures. For example, here I have begun with an apparent polarity, which I have called, not a binary opposition, but an open mystery – the co-existence of the audible with the inaudible in melody. My aim as a researcher will be to marry on a higher level what my thinking initially divides in twain, and which it must do to arrive at a differentiated rather than murky

---

2 The following formula: “Melos = Everything; Rhythm = Possibility; Beat = Nothing”, appears in one of Rudolf Steiner’s unpublished notebooks, presumably from 1924 (Rudolf Steiner Archive, Dornach).

3 This essence is ‘erlebbar’ as distinct from ‘erfahrbar’. Both German words mean ‘experienceable’ with differing connotations, the former involving life (see Clifton 1983:7).

4 Martin Heidegger explicitly rejects the term ‘appearance’ (G. ‘Erscheinung’) from synonymity with ‘phenomenon’. He argues that an appearance is always of something, that is, indicative or representational, and is therefore precisely not the phenomenon. However, he constitutes the German word ‘Schein’, ‘semblance’, as one of the meanings of the Greek word ‘phaino’ or ‘shine’ (1993:73-76). In accord with Goethe, who uses the word ‘Phänomen’ interchangeably with ‘Erscheinung’, I choose to use the word ‘appearance’ as one of the meanings of ‘phenomenon’, for I understand Erscheinung, of which ‘appearance’ is the translation, not as indicative, but as a coming-into-shining, as a process. Appearance, therefore, does not conceal, although it is a veil; it is a veil in the process of opening.
picture of the whole.\(^5\) Here polarity is understood not as an insolubly separative aspect but as a potential harmony. The inversion of perspective involves the harmonising of the most insidious binary of all in the cognitive process, the subject-object dichotomy: the will to observe from the perspective of the Other is perhaps the most crucial deed of interval negotiation a knower can perform.

A phenomenon or appearance is not strictly or solely a visual object, as the word might imply, but anything (not necessarily a ‘thing’ as such) that presents to us within the field of consciousness. The phenomenon may present itself sensually, extrasensorily, supersensibly, or symbolically; it may be an idea or a relationship or an activity as much as a colour or finished form. Most radically, the light in which the phenomenon itself is revealed, one’s own thinking, may be observed phenomenologically (Steiner 1995:31-43). A phenomenon is constituted as such by my giving attention to it, which is not to imply that its reality ceases when I turn away from it. A phenomenon is addressed as a ‘you’ rather than an ‘it’, with whom I, the researcher, can engage in conversation (Buber 1970). Anything I might come to know of the phenomenon I know because the phenomenon has in effect spoken to me and in me of its essence, revealing an aspect of its mystery.

Phenomenology as I practise it can be defined as an heuristic quest for encounter with the Logos (Word) in the Appearances. The reciprocal (in the mathematical sense) of practising phenomenology I intuit as a logophany gracing knowledge – or, stated more explicitly: as a Johannine Christophany.\(^6\)

\(^5\) In his *Farbenlehre* (‘Theory of Colour’), Goethe recognises red as “zenith of an intensification process”, as the dynamic union on a higher level of the opposing principles of light (yellow) and darkness (blue), while the “admixture” green is produced “atomically” (1962: see especially 445-7).

\(^6\) It might be objected that phenomenology has no religious connotations or implications. This is true insofar as dogmatic beliefs are concerned. However, phenomenology, in opening the space for the un-concealment of being, is open for whatever there is that asks to be intuited and comprehended: it is far from impossible that Gods and Goddesses should appear in this space; and, should they appear, they are to be received and welcomed with the respect due any being who announces itself to the researcher. This attitude is strictly phenomenological, and is the kind of attitude the writer of the Fourth Gospel (known as John) calls for in his readers.
I acknowledge a significant indebtedness of my own work to the comprehensive study in applied phenomenology, *Music As Heard* by Thomas Clifton (1983). Clifton describes phenomenological thought as:

not so much a building up of a system, as an excavation beneath all systems to achieve the level at which we first accept the music [or anything else] as a real, individuated substance. [Here the (possibly surprising) point of departure for phenomenology in Aristotelian metaphysics is indicated.] …Before becoming a cultural artifact, a style, or an object of study, music is a presence. It is the intention [of phenomenology] to explore the terrain of this primordial level, at once so familiar because we live through it, and so mysterious because it always outruns reflection [blowing, like pneuma, where it 'listeth'] (79–80).

Clifton’s study is probably unique within contemporary academe in its commitment to describing music as a living and humanly essential phenomenon, which, precisely because it is palpably mysterious, is worth verbally interpreting. My own approach is distinct from Clifton's inasmuch as the focus of this study is not “music as [literally] heard”, but the inaudible musical element, the intervallic process which embodies itself in melody. More crucially though, whereas Clifton, informed by Maurice Merleau-Ponty (1908-61), emphasises the constant presence of the body in musical ways of knowing and behaving, I must affirm the spiritual capacity of the human being to be active and cognisant in ways not exclusively dependent upon the body. True, to be present in awareness – and the practice of phenomenology depends certainly on this presence – usually means to be present in body. Generally, to lose consciousness of our bodies is to lose awareness of ourselves. Yet the acknowledgement that the human knower of the world is an embodied human being does not preclude the exercising of faculties which are non-corporeal in essence – such as pure, self-sufficient thinking. We can school our thinking to be more or less bound to the parameters of the physical body (Steiner 2002:49-53); its essence is spiritual and supersensory. Similarly, we can reach with our feeling high into the region of ideals, or we can indulge wholly in transient sensation in a
way which has meaning only for ourselves and not for the world (Steiner 1996:102). I will return to this point throughout the study, for if we want to study the inaudible in music it is crucial that we have confidence in the autonomy of our psychospiritual capacities, at least as a potential. Without this certainty, the existence of an “inaudible element” in music must itself remain in doubt. In fact, Clifton in my opinion betrays a blind spot in his own phenomenological field of awareness when he comes to regard the interval, observing how “the interval gives up its identity to become absorbed in the general onslaught of the [Fugue’s gestural unfoldment]… To try to define precisely the locus of this gesture by reducing it to a certain interval is to turn away from the phenomenon” (21-2). Clifton is fully justified in questioning conventional analytic behaviour which seeks intellectual satisfaction in merely nomenclatural explanations, but I believe Clifton would regard the interval differently if he were prepared to recognise it as a supersensible real phenomenon with an identity which cannot simply be “given up” in the tide of “general onslaughts”. This idea of intervallic *entelechy* is obviously very different from the quantitative abstraction to which our nomenclature all too often refers, but the names, for all mortal purposes, are not necessarily *wrong*. The dynamically shaped, positively perceptible gesture or “onslaught” of the phrase as a whole is rather immediately experienceable within the parameters of the physical body and its metabolic functions, as well as its limbs’ capacity for movement in external space. If Clifton recognised the interval as a supersensible phenomenon requiring extraphysical modes for experiencing it, he would be in a position to listen consciously for the *intrinsic* gestures of characteristic intervals independently from their absorption in general energy flow.

The inaudible musical element is accessible to phenomenological observation and enquiry precisely insofar as the researcher employs soul and spiritual capacities as distinct and consciously refined epistemological tools. The employment of psychospiritual capacities is in fact always implicit in phenomenological activity, which is intrinsically imaginative, and conceptually intuitive rather than
But the full and explicit appreciation and advocacy of humanity’s potential for exercising these capacities voluntarily and independently from the sensory limits of a particular physical body located at only one place turned in one direction at any one time is given in Rudolf Steiner’s Anthroposophy (wisdom of the human being, or Spiritual Science).

While I describe my research method correctly as phenomenological, I am a direct student not of the formal discipline of phenomenology as represented by Edmund Husserl (1859-1938), Martin Heidegger (1889-1976), or Maurice Merleau-Ponty, but of Rudolf Steiner, although there are points of vital convergence between the two philosophical streams, as I shall demonstrate below.

**Anthroposophy: a spiritual phenomenology of the human being**

Logos is bereft without Sophia, and the Phenomenon can only shine in the light of the human phenomenon, the Anthropos. Rudolf Steiner’s Anthroposophy develops, upon the foundation of Goethean natural phenomenology, a lucid and comprehensive science (or wisdom) of human and cosmic spirituality. Anthroposophy stands midway between the perspectives of anthropology and theosophy, and its clearly phenomenological attitude is demonstrated by its “study [of] human beings

7 I use the word ‘intuitive’ in its philosophic meaning as ‘originary insight’. An intuitive concept may be defined as a “concept that is not taken from nature by abstracting, but has a content flowing out of itself and only out of itself” (Steiner 2004:146). I am not referring to mental emergences the origins of which are unclear, nor to sensitivity to ‘vibes’ or ‘energies’, but to concepts which are formed in full clarity of consciousness as to how they are formed.

8 “It is not the Christ that we miss, but the knowledge of Christ, the Isis of Christ; the Sophia of Christ we miss… What has caused the misfortune of civilised humanity is not the loss of the Christ, who stands before us in higher glory than Osiris stood before the Egyptians,…no, what we have lost is the knowledge, the sight of Jesus Christ. We must find it again by means of the power of Jesus Christ within us. The Christ will appear in the Twentieth Century in his spiritual form, not because something external will enter [into human evolution] but because human beings will find that power represented by the Holy Sophia” (Rudolf Steiner in a lecture of 24.12.1920, cited by Ben-Aharon 1995:138).

9 Gk phaino = shine

10 Goethe is in many respects the unacknowledged father of twentieth-century phenomenology. Goethe himself described his natural scientific research as phenomenological (1962:24-5,320-1), and his writings demonstrate a most beautifully worked out phenomenological method – as the method is contemporarily understood. Goethe writes that an organic being is “so manifold and inexhaustible that… one cannot form enough organs of observation in oneself… to analyse without destroying” (21 [translation mine]). Goethe's radical recognition that we ourselves need to develop new perceptive organs is in turn fully and beautifully worked out by Rudolf Steiner (who spent the first fifteen years of his scholarly career editing a five-volume first edition of Goethe’s Naturwissenschaftliche Schriften), and is arguably what is missing, or unclarified, in the formal discipline of phenomenology, when the emphasis on lived experience leads to an emphasis on experience in the body as it already is. Claude Gandelmann (1987) draws attention to Goethe as the precursor of Husserl and Merleau-Ponty.
as they present themselves to observation, [while] in the practice of this observation [Anthroposophy
seeks] to derive indications of a spiritual foundation from the physical phenomena” (Steiner, cited by
Bamford 2002:14). In the Leitsätze (Leading Thoughts) written for members of the
Anthroposophical Society in 1924, Steiner said:

1. Anthroposophy is a way of knowing, which leads the spiritual in us to the spiritual in the universe.
It steps forth within the human being as a need of the heart and feelings, and it must find its
justification in that it vouchsafes satisfaction to this need. Only those can recognise Anthroposophy
who find in it that which their own dispositions compel them to seek. Therefore only those can be
Anthroposophists who experience certain questions about the essence of the human being and the
world as life-necessity, as one feels hunger and thirst.

2. Anthroposophy conveys knowledge gained in a spiritual way. It does so only because everyday life,
and the science founded upon sense-perception and intellectual activity, lead to a limit on the path of
life, at which the human soul’s existence [“seelische Menschendasein” – cf. Heidegger below] would have to
die if it could not cross over it. Science and daily life do not lead us to this limit so that we are forced to
stay there; rather, through the human soul itself, at the limits of sensory observation, the outlook into
the spiritual world opens (Steiner 1924:21-2 [translation mine]).

The second of the above-cited Leading Thoughts is echoed within Heidegger’s saturnine reflections
in 1929 on existential liminality, indicating how the fundamental gesture of phenomenology, even
when it is not quite Anthroposophy, leads to awareness of the threshold: “Being held out into the
nothing, as Dasein is…makes man a lieutenant of the nothing. We are so finite that we cannot even
bring ourselves originally before the nothing through our own decision and will. So profoundly does
finitude entrench itself in existence that our most proper and deepest limitation refuses to yield to
our freedom” (1993:106).

Steiner and Heidegger both are deeply aware of the finitude of sensual-temporal existence. For
Heidegger, this edge is constituted by the “nothing”, the “Abgrund” (“abyss”). Steiner asserts not
only that the abyss can be traversed consciously, but moreover, that it does yield to our freedom: the
Abgrund is the threshold to the spiritual world; the boundary is a door; the ‘nothing’ opens the
mystery. Humanity’s capacity to cross the abyss is not anymore the subject of ‘blind faith’, as it had been for centuries of religious thinkers, nor the object of purely mystical experience, but is discovered freely (“we are [not] forced to stay there [at the boundary]”) within anthroposophical cognition. In Heidegger’s thought it is the Abgrund which yawns open as the possibility for aletheia on the ontological horizon. Awareness of the nothing is the awareness of being-toward-death and of the possibility for disclosure. The “nothing” is the “groundless ground” of metaphysics and is, as a “slipping away”, the Being-of-being’s way of showing itself (107-10). Heidegger’s intuition of the boundary in fact unites with Steiner’s as Anthroposophy in the moment when the liminal horizon is seen as the place where our freedom lights up as spiritual reality, overcoming the death-nothing which would oppose this freedom to determine and to devour existence at the periphery of consciousness forever. This implies that we have two selves, a lower, mortal self and an I which transcends death, even in life. It is in this transcendental I, disclosed from the periphery as we approach the limits of existence, that the possibility for cognitive freedom bursts open like a seed of the future within the darkness.11 “The essence of truth is freedom” (Heidegger 1993:125).

As Novalis (Friedrich von Hardenburg [1772-1801]) writes in Die Lehrlinge zu Sais (The Apprentice of Sais): “If according to the inscription no mortal shall lift the veil, so must we seek to become immortals” (1987:98). 12 Awareness of the inaudibility of musical interval brings us into

---

11 As the anthroposophist and philosopher Jesaiah Ben-Aharon observes:
A crucial development of the philosophical thinking [of the Twentieth Century]…concerns the problem of the relationship between the real ‘I’ being of man and his ordinary self-consciousness. Through it, we can look deeply into the secret foundations of the spiritual struggle of our times, as it developed itself without any (external) connection with Anthroposophy, and yet is most intimately connected with its fundamental epistemological as well as esoteric problems… Husserl’s philosophy [Husserl was Heidegger’s teacher] becomes extraordinarily interesting when we lift his descriptions [of the relationship between the transcendental and the natural ‘I’] to the imaginative and inspirative levels [as these are understood in the vocabulary of Spiritual Science], but remains untenable, as Heidegger realised, on the level of reflective, ordinary philosophic discourse. When we remember Rudolf Steiner’s words concerning the gradual instreaming of the imaginative element into the intellectual life of our time…we can see [in the phenomenologists] a certain example of this…which…deserves attention (1995:178).
In other words, contemporary philosophy searches for Anthroposophia, and phenomenology, “lifted to the imaginative and inspirative levels” of Spiritual Science, becomes Anthroposophy.

12 The legend is that over the shrine of Isis in Egyptian Sais the inscription read: ‘I am (she) who has been, who is, and shall be; no mortal has lifted my veil’. The youth of Sais lifted the veil out of impatient curiosity, and fell down dead before the sight of Isis.
confrontation with the threshold or boundary, brings us, like the Youth of Sais, before the "shrine of Isis" (or Sophia) and the possibility of unveiling her wisdom. (Her dangerous aspect is personified in Mozart’s König der Nacht.) Our most voluntary and positive musical utterance in sound is determined by the horizon of nothingness, or the hidden Isis, where the interval holds sway, opening like a chasm between the tones. “The soul would die” in its experience of sounding itself, here, where the sounding tone dies, if there were no possibility for the soul to discover its freedom in the inaudible musical element and in the spiritual vista opening up as aletheia through the abyss. We come then to an enriched understanding of Christ’s words to Nicodemus written in the Fourth Gospel, with which I have opened this chapter. “Ye must be born again” (3:7) – that is, born “of the Spirit”, out of the supersensible, into the freedom which “bloweth where it listeth [or hearkens]” (my emphasis). (These words are themselves “spirit-wind”, spoken inspiratively to Nicodemus’s soul “by night” (3:2), that is, occult-esoterically.13)

Spiritual Science is an expanded phenomenology which includes the supersensory as a field of research by taking the liminal horizon of existence as an actual point of departure for investigation beyond the ordinary limits to which daily life and natural scientific enquiry bring us. Hence the periphery becomes in spiritual-scientific observation a new centre – like the “transcendental I” recognised by Husserl (1971). Anthroposophy, as the word indicates, acknowledges, like Heidegger’s philosophy, the priority of the ontological within any epistemological basis for metaphysical enquiry, and like Husserl’s, the possibility for the higher self to be active in knowing and being. Despite its engagement with the threshold it contains no nihilistic element, and sees as fundamental to the ontologic-epistemologic inseparability, which makes confrontation with the Abgrund an inevitability,

13 “‘Night’ means here that the souls of Jesus and Nicodemus were in the body-free condition entered when we fall asleep. Here, however, the nocturnal condition is not surrounded by sleep. Rather, two individualities meet who when they are out of body are able to retain full consciousness and speak together. The Nicodemus night-conversation is removed from the plane of ordinary human activity. It belongs to the sphere of the occult. Two ‘Masters’ intimately converse” (Bock 1971:59-60 [translation mine]).
a “need of the heart and feelings”. Anthroposophy is spiritually warm. Every word spoken by Steiner is alive with palpable love for humanity and an uncompromising respect for human freedom. These qualities are significant: Anthroposophy speaks not to the mind alone, but to and from the whole human being.

Rudolf Steiner developed in himself distinct human capacities which allowed him both to survey and participate in the life of the supersensible world with full clarity of consciousness and to communicate publicly the results of spiritual investigation in a conceptual form accessible to anyone with a healthy and unprejudiced reasoning faculty and with the “good will…[to deal] with a difficult style of writing” (1997:5). That is, as well as being amongst the strongest thinkers of his time, whose exoteric philosophic writings alone remain of extraordinary contemporary relevance, Steiner was an initiate, and (which is uncommon) a publicly active and vocal one. To adequately appreciate and respect what it means to be an initiate, one has probably to have taken consciously oneself at least the initial steps on a path of esoteric training. ‘Initiate’ is not an idle qualification which I make of Steiner’s personality to express my own feeling of awe or inclination toward idolatry. In describing Steiner as an initiate, I recognise an esoteric fact about that human being’s soul and spiritual development. I am aware that my use of the word in an academic context is liable to arouse the suspicion that when I describe myself as a student of Rudolf Steiner I renounce my intellectual autonomy. This is not the case. Despite the risks, the statement needs to be made that Steiner was an initiate, and that I am a student of Steiner philosophically, but also esoterically. This study has the esoteric background which music research, in keeping with music’s status as an enduring mystery, clearly requires. (Until the end of the Middle Ages this fact was absolutely self-evident, as an acquaintance with the genial minds of Martianus Cappella [5th C], Boëthius [480-525], Johannes Scotus Eriugena [ca.815-77], and the teachers of Chartres [11-12th C] will reveal.)
Hence the research undertaken by me is phenomenological in the anthroposophical, spiritual-scientific sense of the word, esoterically as well as exoterically, and is supported by an active inner life of meditation. My research methods are rooted in the cognitive path or “activist epistemology” (Hughes:1991) advocated by Steiner in *Die Philosophie der Freiheit* (1894)\(^{14}\) and in the path of soul development or esoteric schooling described by Steiner in *Wie erlangt man Erkenntnisse höherer Welten?* (1909)\(^{15}\). (Steiner authored thirty-five books and delivered over six thousand lectures, some four-and-a-half thousand of which have been transcribed and published. The two texts mentioned are seminal for Anthroposophy and are thoroughly representative of Steiner’s teaching as a whole.)

Steiner’s public activity was immense, encompassing, as well as lecturing, writing and editing, insightful assistance with the implementation of new ideas in the diverse fields of natural science, agriculture (biodynamic farming), education (Waldorf schools), medicine, religion (The Christian Community), and many of the arts. His most important contribution to music was probably the development of the new art of tone eurythmy. A crucial element in my own research background informing the present study has been the practical experience of playing for this nascent movement art as a member of the *Licht-Eurythmie Ensemble* (*Arlesheim*).

**Eurythmy as musical un-concealment**

Tone eurythmy is visible song.\(^{16}\) One could describe it also as visibility transformed into singingness. The basis for tone eurythmy lies in a threefold recognition: that the *inaudible* intervalllic process, the actual musical element, can be *moved* artistically and made *visible* thereby; that the whole human being wants to sing and sings most fully and freely not when the voice is squeezed out of the tiny larynx, but through the continued unfoldment of the inner impulse to sing into gestures of the arms and

---

\(^{14}\) most recently published in English as *Intuitive Thinking As A Spiritual Path* (1995)  
\(^{15}\) most recently published in English as *How To Know Higher Worlds* (1994)  
\(^{16}\) Tone eurythmy is not dancing. Originally it was performed standing, without movement of the legs and feet. Hence I mention here only the movement of the arms, although a tone-eurythmist usually inscribes in a temporal-linear way a form with the feet, which are bearers of a constantly upright *Gestalt*. Eurythmy contains no elements comparable to the *arabesques*, *attitudes* and *jets* of ballet. Further, eurythmy is not to be confused with Dalcroze eurythmics.
hands; and that the visible human being, the form in repose, is intrinsically musical in structure, and only becomes truly the vehicle and messenger of the human soul therein when it manifests its musicality in movement.

Eurythmy is aletheic – a disclosure of human potential song. When sounding music is accompanied by eurythmy, the mystery of melody is not only open in the sense of its possessing acoustic sonority (positivity is in any case never what is meant in phenomenology by un-concealment), but becomes more opened in revealing the inaudible in music “in the light of day” (Heidegger 1993:73) through the same gesture as that which ordinarily does appear in the light of day – the physical-spatial human being – is released through movement into the temporal element.

Eurythmy has not, therefore, the goal of making music more sensual, more material, through appealing to the spatially oriented eye, but of enlivening our relationship with light. The authentic eurythmic experience invokes a change in consciousness; to see eurythmy is not to spectate, but to live (to erleben), for eurythmy makes the inaudible in music visible without producing or intending an ‘object’. It should be realised that almost all our ordinary physical movement in space, as well as thinking and observation, is informed by the desire to grasp or attain objects. This is a consequence of our being ensouled in conditions of spatial separation, of apparent lifelessness, which we strive to overcome through intentional knowledge and activity, whereas the lifeless minerals themselves, as well as the living plants, have no such desire. However, “nothing spatial should enter into tone eurythmy” (Schumm:2001); hence in eurythmy the visible, illuminated space – the stage – should appear as pure, enlivening temporality. A distinction needs to be made therefore between eurythmic movement and stimulus-response behaviour – a eurythmist is never ‘responding’ to the kind of “general onslaughts” Clifton describes. Moreover, the eurythmist singingly forms the tone through the interval gesture, before the apparently interval-defining second tone actually sounds.
Eurythmy, then, is an applied phenomenology of the human being as song; it is a way of practicing Anthroposophy. Here it is important to state with Heidegger that “essentially, nothing else stands ‘behind’ the phenomena of phenomenology. Nevertheless, what is to become a phenomenon can be concealed. And precisely because phenomena are at first and for the most part not given, phenomenology is needed” (76). The inaudible musical element does not lie ‘behind’ the tones. Nor do tones conceal the phenomenon of interval. But what is given to sense-perception alone as sound is not the phenomenon of melody, and therefore not the being or essence (Wesen) of tone, either. Similarly, what is given to sense-perception visually as that which we call ‘human body’ is not the phenomenon of humanity, and consequently not the essence of even the physical human substance – therefore eurythmy is needed. What conceals the inaudible musical element is certainly not the fact of audibility (anymore than the fact of our bodies must ‘conceal’ us), but our failure to hearken to the being of music when music becomes audible; bound to what is “given”, we are passive in accepting ‘the notes’ as the music. Notes as given, even if we acknowledge something ‘behind’ them, cannot be other than information signals.

When I speak therefore of the “inaudible in music”, I do not mean something vague or impossibly remote from tone and the sensory manifestation of tone, but the concrete musical process by which tones are born(e) into being. The awareness of this process can enliven and ensoul our sensory perception, and expand the expressive possibilities for music’s sensory realisation. So Steiner could say to his first eurythmy students: “The more you are able to bring out that which cannot be heard, the more you use the audible as a vehicle for the inaudible, so much the more is the music permeated with soul” (1996:36).

**Methodological consequences**

The reader should now be able to glean what might be entailed by a phenomenological-anthroposophical approach to music research. In this opening chapter, the research subject ‘interval’
has been constituted as a subject, in the way a triangle could be said to be constituted as the coming-into-being of a delimited space between infinite lines which, as angles, intersect to expose the visible form. I have established a field of relationships – of aspects – which formatively and pictorially begin to disclose what the interval might be like: the interval is like pneuma, like the threshold to the spiritual world, like Isis-Sophia, and most importantly, like the inner-soul-being of humanity. In how far the interval is in essence what it is like remains to be discovered, and the interest in such potential discovery is the motivation for the research. This is perhaps the only motivation for research ever. Still, the consciously directed employment of psychospiritual capacities, as I have stressed, is of paramount significance for this research path, which is as much meditative as interrogative. And it needs to be said that the phenomenological process of imagining and describing what something is like takes the place of speculation in the research process, so that the need for a hypothesis is cancelled out. Here it is useful to recall the words of Goethe in introduction to his natural-scientific studies: “[Phenomenological] activities may not be termed speculative, for ultimately these are but the practical and self-rectifying operations of common human intelligence, daring to exercise themselves in a higher sphere” (1962:25 [translation mine]). Imagination does not contradict common intelligence. Phenomenological method, whether applied to natural science, or as here, to art, cannot be called speculative, because speculation is abstract: reflections on likeness are not arbitrary flights of fancy, but directed conscientiously, like common sense (which dares to be imaginative), toward the phenomena; they are intended to be less vague than propositions. Similes are not propositions, but relationships, the proportions of which may be variable or constant, easily comprehensible or more ‘dissonant’ in character. In other words, verbal similes are like musical intervals. The relationship itself requires no proof of its correctness; the task of the researcher is to refine or modify statements about the relationship’s proportions, as more of the character of the likeness originally recognised becomes uncovered. Phenomenological method entails the rejection of the classical thesis model, just as Arnold
Schoenberg’s interrogative approach to the conventional concept of dissonance entailed the rejection of functional tonality. The purpose of this research cannot be to resolve categorical problems, but to let these sound and be in their fullest complications, as phenomena. The abandonment of structure is, however, absolutely not indicated; it is only through the partial discarding of a conventional model the roots of which lie in a subject-object grammar,\footnote{Obviously, it is not possible to discard the subject-object grammatic of the English language here. I am referring rather to the syntax of the supralinguistic thoughts embodied in this text as a whole.} that an appropriate structure for this research can emerge.

**A direction**

Having *sculpted* the research subject imaginatively, it becomes possible at this point to indicate a specific direction for the ensuing, (curvi)linear research path.

Whatever a melodic interval may or may not be, however mysterious its appearances, one thing is certain from the outset: the identity of interval is something we count out. Conventional nomenclature refers to a background sevenfoldness, while pitch-class analysis interprets the syntactical, combinatorial and general configurative behaviour (usually in serial compositions) of twelve intervals, 0 – 11, regarded as multiples of a basic unit, the half-tone distance: 1.\footnote{Interestingly, this twelvefoldness, by inversional equivalence, collapses theoretically into a contracted set of seven intervals, 0 – 6.} Neither the sevenfold diatonic scale nor the set of twelve pitch-classes represented empirically by piano keyboards are given directly by the physical-acoustic constitution of sound. While we may trace some elements of our tone-system to the structure of the overtone-row, neither a sevenfoldness nor an enclosed set of twelve can be discovered to originate there. Clearly these originate in a universe of tone-relations which is inaudible, and which either is a humanly intuitable, spiritual reality, or must
be considered an abstract nothingness invented artificially and arbitrarily by disinterested, or perhaps numerologically superstitious, human minds.19

Is it to “turn away from the phenomenon”, as Clifton suggests, when we count out our intervals? We shall conclude that numerical descriptions of interval are cultural habits and our scales mere constructs only when, not quite discovering the bases for sevenness and twelvefoldness in external sound properties, we presume these to be mental abstractions. The feeling that number is lifeless and essentially foreign to qualitative musical experience is understandable, for in listening, a feeling perception of interval character precedes our effort to supply the interval with a numerical name.20 Certainly contemporary music theory seems to have been kissed at least once by the Snow Queen, and one can be deeply concerned that in all our intellectual cleverness we are forgetful of music’s wellsprings in the warmth of human hearts, while we strive to know ever more perfectly the secrets of Quantity.21 But is that all number is, the most abstract of names, and a means of reducing reality to the quantitatively measurable?

19 In *The Listening Composer* (1990:182-3) George Perle writes:

> It is hardly surprising that “composition by numerology” should have found its analog, in much of what passes for contemporary music today, in analysis by numerology. Pitch-classes are equated with pitchclass numbers, intervals with interval numbers, and ostensible observations about musical relations turn out to be trivial observations about the collection of integers, modulo 12… What are put forth as statements about notes are in effect statements about subsets of unassigned numbers.

20 Precedence is not an indication of the degree of reality attributable to a thing. That feeling comes first in musical experience indicates only that feeling is given to us as a *percept*, which is necessarily unfinished and which attains full reality only when it is answered from and elaborated within the life of ideas (see Steiner 1995:128-30). (A numerical *name* perhaps appears less an idea than a conceptual habit, but whether this is truly so depends not on outer words, but on the actual richness and significance of our thoughts.)

21 [From *The Snow Queen*]

> …and he wanted to say his prayers, but he could only remember the multiplication table… “Are you still cold?” she asked, and she kissed him on the forehead. Ugh! It was colder than ice, it went straight to his very heart, which was already more than half ice; he felt as if he were dying, and then it seemed to have done him good. He no longer felt the cold. The Snow Queen kissed Kay again, and then he forgot all about little Gerda, Grandmother, and all the others at home… Kay looked at her; a cleverer, more beautiful face could hardly be imagined… In his eyes she was quite perfect, and he was not a bit afraid of her; he told her that he could do mental arithmetic, as far as fractions, and that he knew the number of square miles and the number of inhabitants of the country… and he then thought that he surely did not know enough, and he looked up into the wide heaven, into which they rose higher and higher as she flew with him on a dark cloud…up above, the moon shone bright and clear – and Kay looked at it all the long, long winter nights; in the day he slept at the Snow Queen’s feet (Andersen 1988:165-6).

The Snow Queen, like Mozart’s Queen of the Night, can be understood as representative of an aged Isis, of a frozen or stagnated wisdom, which continues to dazzle as only the realm of the lifeless is able.

In the Egyptian Mysteries, the candidate for initiation was known as the ‘Son of the Widow’. Analogously, the Queen of the Night is widowed to Osiris; Tamino, entering into the Queen’s service as he is betrothed to her daughter,
The human being is not a quantitative abstraction. Is there a phenomenological justification for identifying intervals in a numerical way which rests, not in external sense-perceptible nature, not even in nature’s winter (when nature hides her life and soul from the senses), but in the inner nature of the human soul-spiritual being? The following chapters take human consciousness as a starting point for seeking such a justification.

Pamina, becomes therefore a ‘Son of the Widow’. The Queen of the Night (or the Snow Queen – these are essentially images of a single being) is the original guardian of the threshold, which the interval is like. Hence it does not astonish when ‘she’ appears guarding the secret of the interval in contemporary music theory (= G.Wissenschaft, i.e. field of wisdom = Gk Sophia = Isis). The dazzling intellectuality of quantitative analysis corresponds to her being, and confronts the human soul with a test that has to be passed. For the brilliance of her wisdom is always incontestable; her findings are infallibly ‘correct’. But this irrefutable correctness itself draws a veil over the qualitative and living being of music, and the test for humanity is whether this veil, which appears when the first veil of positivity and sensationalism is lifted, as we begin to ask, like Schönberg, “How is it possible that two tones be joined to one another?” (1984: 270), can also be lifted. Music theory needs a new Isis, a daughter Isis; as ‘Sons of the Widow’, as children of a one-sidedly (widowed) materialistic age, it can become our task to seek her.
II

OBJECT-CONSCIOUSNESS AS THE CENTRE OF AWARENESS

POSSIBILITIES

Anthroposophy in fact differentiates between seven conditions of consciousness which pertain to the human being when our ordinary waking consciousness is regarded as centre of the phenomenological observation field (Steiner 1993:168-71). We can direct our gaze to focus on a type of consciousness as a centred object precisely because our ordinary waking consciousness is object-consciousness: this is the condition in which we become aware of ourselves as independent beings in confrontation with a clearly observed external world, and is to be differentiated from our sleeping condition. Asleep, we could not possibly observe waking consciousness, nor any other kind of consciousness, as a centre. How we might finally come to differentiate not only two, but seven, human conditions of consciousness constitutes our present itinerary. (The question of an origin for twelfeoldedness in the human being is at first left open.) We begin our journey in the middle, with the ordinary and well-nigh habitual, daytime experience of ourselves in the world.

But our phenomenological exercise, observing awareness in the light of awareness, employs object-consciousness unhabitually: for what is regarded objectively here is normally relegated in cognition to the position of ‘subject’.

The modestly transcendent act of observing awareness demonstrates how a subject-object split is in no way essential to what nevertheless is constituted in our ordinary waking experience as an awareness of I-and-World. The World and I together form

---

22 Indeed it is impossible to find any musical relationship between object-consciousness and musical experience if we regard object-consciousness as it usually is. A somewhat didactic (I hope not preaching) approach is taken here as I try to indicate how our ordinary waking consciousness could be.

23 It is admittedly somewhat tedious to perpetually go about deconstructing a formulation well acknowledged to be philosophically obsolete. Unfortunately, persistent practices in music education necessitate this tedious work. For example, I was told as a young student that Claude Debussy’s music should be interpreted with ‘objective detachment’. I argued then, as I would now, that objectivity demands not detachment – which can only close myself as ‘subject’ off
not a dichotomy, but a relationship. The term ‘object-consciousness’ is not meant to affirm binary constructs. An ‘object’ means here simply that which is accessible through lucid observation, while ‘subject’ is that which is a being. A phenomenon is of course acknowledged as a subject in this specific sense of being a being, which is, however, observed. The essence of a being is that which is self-determining in the being, is its entelechy, or spiritual I-ness. We are in no position to discover the essence of beings during our waking state (for in waking we experience boundaries) if we are unwilling to allow the phenomenon a free space in which to resound its I AM; while subject-object dichotomies silence the phenomena (hardening the given boundaries), it remains justified to call the cognitive attitude which opens the space to the speech of a being, even our own being, ‘objective’ (Heidegger 1993:121-6). The structure of a listening objectivity that makes authentic conversation possible is not binary, but a threefoldness of You, Me and our Relationship, which form a differentiated unity.

Our demonstrable capacity for observing awareness through awareness, thereby adding nothing ontically foreign or unsurveyable (such as the assumption that neurology causes awareness) to our reception of the phenomenon (see Steiner 1995), so that the free space for un-concealment is self-illumining, is in fact crucial for our understanding of the mystery relation between music’s from the world – but cognitive union with the phenomenon in question. On the other hand, I was informed that Debussy’s sound-world is sensuous, voluptuous, and that Impressionism evokes ‘fleeting glimpses’ of nature. What results from a formula involving ‘detached objectivity’, sensationalism, and fleetingness, is a proposed interpretative attitude comparable to that of a voyeuristic, clandestine photographer. (Owen Barfield gives an illuminating account of the development of photography in relation to the post-Renaissance, i.e. ‘objective’, world-conception (1999:45-56).) Debussy’s music is in fact not so immoral as the conventional attitude – if one would only pause to think about it – would imply, rather, sinnlich-sittlich in the Goethean sense. Debussy’s approach to nature is a musical phenomenology. We fail absolutely to perceive this fact when we split subject and object. And there are numerous, similar failings in conventional music education which one could bring forth as examples of artificial objectivity. I leave it to the reader to reflect for him- or herself.

24 Here I differ subtly from Heidegger with his description of Lichtung as a clearing which is distinctly not self-illumining but into which light may fall (1993:441-2). Heidegger’s idea I regard as highly significant; however it pertains to something other than ordinary waking consciousness, being like the baptism experience described in my fn. to p.67.
“tones for the heart with its whole gamut of feelings and passions” (Hegel 1975:95), and its sober sibling, arithmetic.  

The heart in thinking  

Essential to the waking awareness that is object-consciousness is the soul activity of thinking. We cannot consider ourselves fully awake if we are disinclined to understand. Wanting to understand does not originate in the functions of a detachedly dry intellect, however, but in the depths of the I, as a “need of the heart”. The world is “thought-provoking” (Heidegger 1993:381); yet it is not our brains but our hearts which provoke ourselves to ask questions, which draw their content from thinking and to which in thinking we seek answers. All creatively alive knowledge begins with an inner felt need to ask questions, as a wanting to understand. And we can say justifiably that to ask a question is to form within our thinking a containing openness, a vessel for knowledge which is like a chalice, which is, morally-imaginatively, in essence a heart.  

The gesture of questioning is invaginative, archetypally feminine. Thinking is fructified in the space our questions form, and knowledge is born from this space. (The uterus is a descended heart [Steiner 1987:106-8].)  

Wanting to understand becomes a thought question when the enquiry is articulated as clearly as a positive statement would be: “The I itself poses the questions of cognition. In fact, it draws them from the element of thinking, which is completely clear and transparent within itself. If we ask

---

25 Hegel saw something of the ordering principle of the I in the constantly numbered divisions of the bar. I regard this insight as insufficient, for if the I were active only in meter, the I would be a tyrant whom the “feelings of the heart” were forced to obey.

26 This is the imagination of the Grail. That Parzival should ask a question when he comes to the Grail castle (although he fails to do so) is of highest significance. Rudolf Steiner sees in the Grail legend a metamorphosis of the story of the Youth of Sais, who failed his initiation because he hastened to enquire: “Parsifal is ‘the young man of Sais’ after the Mystery of Golgotha. He was not to receive any preparation but was to be guided to the Grail with his soul still virginal. He failed to do the most important thing, for he did not ask, he did not seek to have the mystery unveiled to his soul. This is how times change in evolution” (2001:148).

27 The uterus is a descended heart, the contractions of which are deeply suffered physically by the mother. The relationship between heart and womb is expressed beautifully in the Grail story in the way Parzival’s mother is named ‘Herzeloyde’, meaning ‘heart’s sorrow’. I understand the meaning as follows: The Grail knowledge (heart-questioning knowledge) shall redeem the suffering inflicted on humanity when the fruit of the Tree of Knowledge was consumed prematurely, forcing humanity into conditions of physical death and birth so that birth-giving became sorrow for the woman (Gen.3:16). Herzeloyde represents the old and the new Eve. The name Parzival itself means ‘pierced through the heart’.
ourselves questions that we cannot answer, their content cannot be clear and distinct in every aspect” (Steiner 1995:108).

Thinking illumines. Truly lucid waking awareness incorporates thinking essentially as the soul-expression of the spiritual human I who is present in the world seeking understanding. The eye sees in the light of the sun; the I sees in the light of thinking. Just as the sun is the heart of our planetary system, so is thinking the heart of our cognising organisation. And as the moon reflects sunlight in a shape we can perceive and from which we are not compelled to avert our eyes, so does the brain reflect thoughts to us as memories – as the results of having thought – in a surveyable form. But thinking itself as an activity is radiant like an inner, microcosmic sun (which we do not behold directly), and has the character – when active in questioning rather than passively digesting given information – of a heart. (The uterus is a lower heart; the brain appears above like a frozen intestine [Stein 1990:165].) Without our thinking, the outer sunlit world would be a darkness, an unintelligibility for the I. “Light and thought are the same thing, seen from different sides” (Steiner 1992:97-9). Human thought is the ‘other side’ of the sun. (And insofar as human beings are understood to be thinking with an inner sun organ, a (newly) geocentric conception of the solar system is as justified spiritually as the Copernican is physically.)

Arithmetic transparency

The physician, Armin Husemann (*1950), describes arithmetical statements as expressing concepts “whose content has become fully transparent” to thinking’s light (1994:90). Such statements are reflexively or tautologically (Russell 1950:205) self-evident, hence conceptually transparent. Their

28 “According to the Egyptians…Taautos…was the father of tautology or imitation. Taautos came from Byblos, Phoenicia…[and] played his flute to the chief deity of Byblos who was a moon-goddess Ba’alat Nikkal. Taautos was called Thoth by the Greeks…and represented by the symbol of a pillar, a wand or a caduceus. This symbol would itself become a god, Hermes or [Roman] Mercury. The Greeks equated Thoth with the widely traveled Hermes. According to Egyptian tradition Osiris traveled the world with Thoth” (Khalaf 2005:1). The connection between tautology and music is indicated in the Ancient Egyptian and Greek, pictorially expressed wisdom. Some light is thrown here on the significance of the magic flute for Tamino’s initiation. The flute, as native property of the psychopomp, Hermes-Thoth,
being true is not contingent on anything hidden from or foreign to what is expressed within the statement itself; they are self-illumining, like the free space in which lucid awareness observes itself. In their veilless luminosity they are universally recognisable as being true; hence we can easily overlook the fact that numbers do not make propositions about themselves. Only the human being who has observed and thought makes truth statements, out of the experiencing of trueness. The experience of mathematical truth does not appear colouring the statement, however; nothing of a personally experienced character is evident within the mathematical concept. Hence we might tend to regard arithmetic statements in their self-enclosed universality as abstract, as well as mechanical in their tautological, self-imitating, repetitive action. Indeed, in their very conceptual transparency they can appear to radiate soul-coldness; for the I-being which questions toward and uncovers and speaks truth is concealed within the light of the thought with which it is fully united.

**Musical transparency**

Musical relationships also do not refer to anything outside their way of being related. These relationships, because they do not mean ‘something’ as words do, can be construed as number, albeit as rational rather than strictly natural number, and never propositionally. Music is not arithmetic. Moreover, number in music will not be disparaged as an abstraction, for number never appears here divorced from character. A dotted quaver followed by a semiquaver has a specific character, a breathing character, which is other than that experienced when a semiquaver precedes a dotted quaver. The sum of their respective durational values is of course identical: ‘4’; the relationships presented to us as 3:1 or 1:3, and also 4:3 and 4:1, are, however, not satisfactorily expressed by the statement ‘3+1=4’. The proportion, not a proposition, is presented. Music is clearly not arithmetic; but number is essential to its way of being. What numbers truly are for each other in intrinsic quality,

---

with his special connection to the Moon-Goddess (Queen of the Night) and to Osiris (from whom she is widowed), enables Tamino to cross the threshold as consort to the new Isis (Pamina). The story of Orpheus, who was led to Hades by the flute-playing Hermes, is also echoed in *Die Zauberflöte*. 

26
which must remain hidden in the outwardly characterless arithmetic statement, is in music felt and breathed. We experience numbers qualitatively as we live them out in time, that is, in a musical way.

We can appreciate in music the hidden ground, the rhythmic centre and ground of the I in the soul-experiencing heart, from which we (usually unconsciously) draw our ability to recognise mathematical statements as being true. What music presents through a process of temporal unveiling as number relation in which ‘problem’ and ‘solution’ are united is in fact the ‘proof’ for the mathematical proposition.

The numbers of mathematics and the numbers of music are one in being.

Precisely the self-evident, self-referential ‘needle-eye’ medium of number gives presence in the human feeling-realm (which is occupied otherwise with transient sensations and moods) to an absolutely thought-like transparency, so that it becomes possible for inwardly essential character to be borne into living expression on tones which are morally selfless and clear. Without number – integer, sounds, even the cries of feeling, are noises trapped in the darkness of unknown matter, noises occluding the voice of being, for numberless sounds are unable to disappear. Because they are like thought-light, the positive integral tones of music do actively disappear in soul-experience to become the vehicle for the inaudible and qualitative. The instantaneity of light’s spatiality disappears in tone to the manifesting element of time. In giving itself to the character of inner-living being, thought-light slows down to enter the rhythmic alternations in breath and pulse, enters a world of resistance unlike either air or solid earth, rather, a chemically organised fluidity. It is this fluid, living element which thought-light counts as number-proportion. Light becomes in musical number like a transparent water ever-quickened into essential wine (see John 2).

29 Analogously, our capacity for dance might inform our ability to think geometry.
30 The reverse-process is evident in human physiology. Armin Husemann described in a lecture on 20.9.2003 in Domach (where I was present) how the blood-stream metamorphoses into the clear cerebrospinal fluid, which is then open to fertilisation by the spirit – as living thinking. In (1994:77), Husemann writes: The type of thinking which is tied to the senses, which understands the laws of mechanics and of physical matter is linked to the inner extension of the senses, the brain. The living thinking which is at home in the archetype and its metamorphosis.
The emergence of melody from a middle realm

Revealed now is how the foundation of music lies in a rhythmic *harmonia*, expressed physiologically in the human being in the heart-lung organisation which relates blood circulation and air.\(^{31}\) I-and-World consciousness is experienced intimately, physiologically, in the chest region, which is the meeting place between inner and outer worlds: what is missing from binary constructs is literally the heart. Our waking object-consciousness is necessarily dependent on our head and nerve-sensory organisation as well, so that our relationship with light is at first physiologically informed by the presence of electricity in our bodies, which functions in a binary off-on way. This inbuilt, automatically surfacing ‘binary beast’ can be overcome when we actively weave our light-impressions (which are, after all, met with by the blood at the periphery of the body) through the heart, and when the light of our thinking seeks significance in the depths of the questioning (spiritual-cognitive) heart. Perceiving and thinking then become known as an observedly musical reality, permeated, as the blood is, with life, warmth and love, as well as with light.

The rhythmic heart of music receives pitch, and therefore soundingness, as the feeling-realm is penetrated by clear, thought-like light. Thus melody emerges. Melody inclines toward the head (Steiner 1989:56), toward the spherical thought-mirror, within the heart. The essence of melody is thought-like lightness; of spatiality the light of melodic tone retains its highness and lowness, its pitch, so that intervals ascending and descending come into being. But pitch as light rather than a shadow-pitching something reveals nil of itself as whatness in space; therefore the melodic interval cannot be measured as an empty distance between higher and lower pitched, shadow-casting, manifest things, although this interval has number. The characteristic origin and being of the interval lies

---

\(^{31}\) The word *harmonia* is used here in the Ancient Greek sense meaning a whole organism of relations. Nothing of chords, i.e. vertical simultaneities, is implied here.
concretely below the threshold of pitched appearance in the rhythmic harmonia, where there is no ‘space between’, only transformation and the growth processes of expansion and contraction, whence melody draws the being toward light – toward consciousness, individuation – in articulate pitches. If we are aware only of the pitches we are trapped within our heads’ halls-of-mirrors. (Whereas thought-light in the head mirrors the outer world, in the heart thought-light is a window into the innerness of the world.) For pitch in music is what the head is for our bodies. But the pitched tones sound only to disappear in soul-experience, as they may do through their transparency, to manifest in soul-light the inner character of music’s heart-lung rhythmic relations. Melos is light-breathing.\(^\text{32}\) What expansion and contraction are in breath becomes in melody the relation between ethos (striving upward out of darkness) and pathos (dying from the periphery into the depths), or the Urbewegungen of Sittlichkeit and Sinnlichkeit. The ascending and descending melodic intervals, although unfolding temporally, are not subject to specific durational values. They transpire supratemporally, although they give time itself meaning. Hence the rhythm of the interval itself is inaudible: its essence is no longer, as in the purely middle rhythmic realm, felt in durational proportions which expand and contract like breath against constant pulse and which mirror processes of growing in the plant kingdom; but is animated to be a characteristic inner movement living in both space and time but determined by neither. What is important about a gesture is not how long it takes or how far it extends, but its formative and expressive quality. Herein lies the inaudible and ensouled musical element. The essence of the melodic interval is a relationship between heart and head, or between time and space, whereby the distinctive parameters belonging to each are transcended in movement.

---

\(^{32}\) In Die Sendung Michaels (The mission of Michael), Rudolf Steiner speaks of the need in Western culture to develop a “light-breathing yoga” as a cognitive metamorphosis of the Indian yoga practice of breathing air (1962:114-16).
The integrity of tone

The essence of the melodically sounding tone is the integrity with which it joins itself to, disappears into, qualitative intervallic reality. The numbers of musical interval are born of realness and wholeness in heart and mind; therefore the musical tone cannot lie.

Musical performances might be imperfect; still the tones are never lying. Tones reveal in (possibly painful) clarity that a given performance is imperfect – yet in such a way that they throw a light into the future and the possible. Tones are as objective as the light of day in their manner of revealing; and their light has a character of permanency throughout and within our repeated, into-nothingness-fading, perpetually renewable, attempts to perform an ideal, for the tone-light is none other than the inner light of the permanent human I, sounding through the heart. Hence we are motivated to practise, to try again, confident that tones themselves are a reliable, objective guide to our perfecting in inner freedom the hidden music within us. Music, like the question, originates in the heart; and there is something in the nature of tone, as in heart-thinking, which has the power to eventually bring our innermost yearning for musical perfection, or understanding, into a clear world reality. This is the tone-will, or the love which yields transformation. Coldly ‘objective’ criticism which enforces conventional perfectionist attitudes in a purely external way can be deeply hurtful to a student musician; for the realisation of musical ideals is a delicate and profound process, as painful spiritually as childbirth is physically, and is impossible without love and without freedom. The process of childbirth is guided by the will of nature; musical fruition depends on soul activity guidable only through intuition of the being of music itself, which reveals itself objectively, spiritually, as an I-being to an I; not in the voice of detached, I-less criticism, but in the voice of tones: truthful, real, integral tones. Their voice is love. (None of this is meant to imply that teachers or mentors are unnecessary; on the contrary, the gift of a loving teacher, who addresses the aspiring musician as an artist rather than as an ‘executant’, is immeasurably precious.)
Finally, music is incomplete without the listening of the Other. The mature performer learns to hear, in the tones he or she produces, the I of the listening Other as revelation of the musician’s own transcendental I (see Ben-Aharon 1995:126).

**Tonicness**

Object-consciousness which observes itself (at first in the ratio 1:1, although it should be clear how differentiated, qualitatively, object-consciousness could be within itself if we were more aware of our heart) approaches the integral being of tone by preparing the heart-thinking light-field for tones’ unconcealing disappearingness. The permanence of the I in object-consciousness, which we discover – as indestructibility – only when we observe awareness, is the basis of our feeling for a tonic in music. Tonicness persists in tones’ disappearingness like the I in thinking’s transparency. Without this permanent, non-gravitational, simply essential centre, no melodic interval can exist. “The heart is the tonic” (Steiner 1996:105). There is no such thing as an atonal melody.

This essential tonic is membered as a threefoldness of possible appearances and experiences. We can now see uncovered from this chapter how the centre can be a ground – prime experience, or transcendental – octave experience, or simply in-between, a meeting place. For this latter appearance we are not fully sensitive today; we expect the tonic to manifest especially at the bottom of the scale, and to repeat itself higher. It seems that a tonic cultivated in the middle of a scale would not be able to establish itself as a definite, secure locus of tonality, for such a tonic has neither feet (prime) nor head (octave) – we cannot stand within an in-between tonic. But this experience, if it be cultivated, is of utmost significance; for within tonicness known as a true, heart-like centre, the (melodic, not overtone-row) interval experience awakens within the sustained, pitched tone. That is, the sounding melodic tone not only disappears to the inaudible interval, but also becomes in itself an in-betweenness, an interval-likeness. In the light of such a newly cultivated experience, a theoretical approach to a piece like Schönberg’s *Klavierstück*, Opus 11 No.1 (typically called the first ‘free atonal’
composition) somewhat different from the customary becomes possible. The notion that such a piece is without a tonic is in fact superficial. If we experienced tonicness as an in-betweenness, as a meeting-place for expanding and contracting rhythmic-melodic streams, our concepts of scales and tonality would become considerably less rigid, would include *necessarily* just that flexibility of gesture and shape which characterise the Expressionist Schoenbergian *melos*.

*  

Just as the single tone does not exist for itself, but for who it is in relation to other tone-beings, so must object-consciousness seek its meaning as a relationship with the conditions of consciousness from which it emerges and which it contains within itself potentially as its own future transformations. Chapter Three explores the significance of the night for the perception of linear biographical continuity within waking consciousness, while Chapter Four uncovers the way to higher faculties of psychospiritual cognition.

---

33 The term ‘atonal’ was apparently generated from a newspaper critic’s sarcastic response to the first performance of Schoenberg’s Opus 11.
III

BENEATH THE THRESHOLD OF OBJECT-CONSCIOUSNESS

A biography tells the story of lived days on earth between birth and death. The narrative of a person’s life describes the object-conscious experiences and objectively perceptible deeds of an I living in a body, in soul-relation with the world. Where self-awareness and memory of the protagonist would cease, the objectivity of the biographical researcher compels nevertheless the inclusion of birth details and burial site. Biography – if it is scholarly – is factual, earthly, and object-conscious-oriented. We learn from a biography nothing of the protagonist’s life-experiences during the periods when he or she has not been in possession of object-consciousness – during sleep, as a suckling, and, dare I say, before conception and after death. The reality represented in a biographical account, as well as in our own memories of life, is fraught with gaps, with intervals of darkness, out of which our waking conscious lives emerge. The gaps – unspoken in biography – are in fact essential to life’s continuity; our memories would become chaotic if we could not regularly forget, that is, fall asleep. Merely two-thirds of our lives are we awake: can the other third of our lives on earth be made at all intelligible as a differentiated, meaningful reality, relevant to the specific shape our waking life takes, or shall we be satisfied when the gaps are filled in by ‘third-party-objective’ data?

Where does the element of biographical continuity really lie? In the row of days upon days, or beneath the threshold of day, in what we do not recollect? (The question transposes Steiner’s question: where does the musical element really lie, in the notes ‘C’ and ‘E’ or in what lies between them, in what we do not hear?) This chapter seeks ways toward anamnesis.
The elements of biography

The geometric and generic elements structuring all biography are the point, the line, the plane, and the solid. The I, identified with a discrete physical body, is the constant point of reference in the narrative; living in time in a changing body which grows and withers throughout life’s seasons, which performs life’s rituals, which works and serves, drinks and sleeps and forms habits and family ties, which sickens and heals, all in a characteristic tempo and temperament (ponderously melancholic or swiftly sanguine, cholerically erratic or smoothly phlegmatic), extends this point into a marvellous, living (not straight) line. Specific experiences which inwardly affect the soul, all of life’s sufferings and joys, all that is thought-provoking and leads to knowledge in the soul, everything that gives an individual life its personal colour and contributes to the development of a characteristic worldview (for example, ‘transcendental idealism’) is like a great pictorial surface; while actual deeds proceeding from decisions of the human spirit, which make an objective difference to the world-content and are significant outside personal biographical parameters, have a sculptural quality and are like three-dimensional forms.

Written biographies detail these four elements as they manifest in external events. A professional curriculum vitae is most external: the I is a name, linear continuity a succession of dates, experience a few institutional environments, and deeds institutionally recognised achievements. Literary biography gives more qualitative attention to the subject’s experiences and deeds; but the linear chronological dimension, while integrated in the general qualitative description, still tends to appear as matter-of-fact, quantifiable data. It is of course the linear continuity of biography which makes narrative at all possible; linearity seems therefore to be self-evident, and neutral in quality and significance. Where there is meaning in linearity this appears as a direct function of cause-and-effect (for example, ‘Robert Schumann irreparably injured his hand, so he became a composer instead of a
pianist\textsuperscript{34}), or as decisive and consequential individual action (‘Resolved to become a musician, Schumann terminated his legal studies’).

**The reversed time-stream**

Life’s linearity can be grasped qualitatively when we observe biography in a reversed time-stream. Intentional action already presupposes time-reversal in consciousness: a goal is projected; the individual traces imaginary steps backward from the envisioned future to where he or she is now in life and discovers through this process how to implement an initiative in reality. Naturally, an individual’s judgement rests upon a foundation laid in the past as experienced knowledge of cause and effect; nevertheless, ethical insights are not born in the past, nor is free will. If we believe at all in free will, we acknowledge a reversed time-stream which flows toward us from the future, in which ethically individual consciousness comes into the activity which is elemental to it. But what of our passivity? What of events which happen to us without our willing? Let us say that Schumann was to become a composer and that this cause effected his hand injury. From one perspective this is nonsense. Yet this is how the sequence of events would be related, if Robert Schumann’s biography were not ‘real’ but an invented story, in its author’s mind. This is the way events cohere imaginatively.

For imagination, biography makes sense in the reversed time-stream. In the reversed sequence of life experiences, we perceive not the workings of external cause-and-effect. Rather, through thinking which retains logic in the sequence even as it is reversed, but frees logic from external sense-boundedness, we perceive, qualitative-imaginatively, something only describable as the workings of destiny, as hidden causativeness.

But where is the author of destiny in real human existences? (S)he is asleep. (Though someone, some being or beings, must be awake somewhere, directing the stage of sleepwalkers on earth.)

\textsuperscript{34} Obviously, this is simplistic. My point is that even the more complex picture we would expect to discover from a well-researched and intelligent account of an individual’s life is construed usually with an assumption of arbitrarily converging causes, which are observed to effect and inform biographical turning-points.
How the night is veiled

We are awake and we are sleeping, even as we are awake. Had we no capacity for conscious action, the future would confront us as an utter darkness; the future would be like night. Had we no memory, the past also would descend into night. Waking awareness pours light into the midst of night, dividing the nights. It is the presence of the I bearing memory and consciousness into the world which divides time, which differentiates night into past and future. Thus we are temporally oriented in a specific direction during waking life; life becomes linear. Memory casts a veil over night as we awaken in a light-world, a dying world, which through the very act of passing appears to our senses, provoking thoughts. The sense-perceptible world, which the Ancient Indian culture beheld as Maja, as an illusion, is memory’s beautiful veil over night.

In the world revealed to the senses, humanity learned to enquire logically into the connections between natural phenomena. The development of logical thinking reached a certain culmination in Aristotle, upon whose philosophical foundation the evolution of modern natural science indisputably rests. Through sense-perception of an external world and independent, scientific thinking the human being also came to experience separateness within the world. In thinking the cosmos as a physical mechanism, we began to feel ourselves to be alone in the cosmos. The shift from a theocentric to a humanistic worldview following the Middle Ages coincides with the emergence of a mechanical conception of the universe as necessarily as self-awareness and object-consciousness are inextricable, or as musically the minor mode always implies the major. The Cartesian Cogito – sum implies: I am alone.

Today the closest star is known to be impossibly far from us, and we come full circle in our regard for the sense-world: the picture we receive of the starry heavens is maja, a world long gone in so many light-years. We may not be alone; but within physical human parameters we might as well be. All we may reach in the spatially extended universe are lifeless planetary objects suspended in
nothingness. The night is a vacuum, prettily decorated. The heavenly beauty is an illusion, and quite Godless (or if there is a God, he is unlike humanness, rather the awe-inspiring, omnipotent, master of the chill black nothing: “O God, I am not like you/ In your vacuous black, / Stars stuck all over, bright stupid confetti. / … What I love is/ The piston in motion—/ My soul dies before it…” writes Sylvia Plath in her late poem Years (1981:255).

The profound assumption of aloofness within human knowing of the world is expressed in Immanuel Kant’s (1724-1804) postulation that a real world of things-in-themselves lies beyond the limits of cognition. If this were so, thinking could not be a bridge to the outer world, but must be the I’s isolator (see Steiner 1995:110 and Heidegger 1971:177). Existence as a thinking being, so long as the ontological landscape is informed by Descartes, by Kant, by modern astronomy, by claims that the soul is a mere “ghost in the machine” (Ryle 1949:15) becomes a kind of imprisonment.

What memory veils in the soul is antipathy. Hence we are oriented temporally away from something (from whatever it is in the night), which memory-in-light (walking faithfully like Eurydice behind us as we approach the new night of the future) veils from our direct perception.

Now, if our thinking remains bound to the sensory, that is, dogmatically empirical and materialistic, it remains fettered to the past; its patterns become habitual, its life withers away in cold antipathy, and it eventually appears as something unreal, as the shadow-corps of the world wisdom. If this were all thinking could achieve, the idea of free will would be an illusion. We would be free in the sense of being aloof from the world of things-in-themselves and of being emancipated from the divine world, the presence of which in human consciousness has faded proportionally as the secrets of the empirically cognisable world have been scientifically uncovered. A survey of the plethora of musicological research employing pitch-class analytical theory gives the impression that this is all: the musical interval is treated as a thing-in-itself, cognitively impenetrable as far as essence is concerned, and is described purely in the quantitative terms which can be grasped by an intellect bound to the
sensory past (the tones are already there within the dying sense-world as frequencies, and between them is an empty space like the dark night between the stars, which is measured according to spatial parameters; although one has to ask, as one might ask modern astronomers: why measure what is materially nothing? If nothing lies between stars or tones (but distance), are we justified in treating that nothing as though it were a material something?); the interval is ‘emancipated’ from having characteristic significance (there is no distinction made between major and minor moods, for example, and in the set [0,3], an augmented second relation is indistinguishable from a minor third), is emancipated from the golden background of the divine and ultimately from the human soul and from life itself. The nothing is supplied with a number, which is the correct number of the nothing, but is not the musical number. The final emancipation of the interval from human or divine origin, that is, from music itself, occurs in soulless, computer-generated sounds. The brilliant intellectual culture of music theory propagated across the last half-century is cold and loveless, like Mozart’s König der Nacht, for its thoughts are bound to the past. The concepts around music currently promulgated in academia are killed light, negated light, counting out the void. Loveless or antipathetic intellectuality veils the living night of musical origination with a terrible aspect.

35 I allude here to the golden backgrounds of mediaeval religious paintings, superseded in the Renaissance by representations of earthly nature, which invoked the third dimension with the techniques of chiaroscuro and linear perspective. I do not judge this development negatively; it is simply a fact which demonstrates an historical change in human consciousness. The question arises, however, whether the ‘golden background’ must remain lost in a past age, or whether the divine world might indeed come to presence itself artistically in a new way in our time, not perhaps as background, rather as a highly differentiated, foreground reality, gold-illumined from within.

36 The above critique of contemporary music theory is not meant to be a personal attack of any individual. If there were something personal to criticise, the problem would not be one of lovelessness. Indeed, on the personal level, lovelessness is not apparent, for example, in Milton Babbitt’s Words about music (1987). Reading these lectures, one might be strongly impressed by Babbitt’s evidently profound love for Arnold Schönberg’s music, which Babbitt proceeds enthusiastically to explicate in terms of set-theory. This love is stifled, though, in the quantitative concepts of tone-relations; that is, the real human love does not become active in the conceptual world in which Babbitt’s quite astonishing intellect moves. The love and the will to understand are fully human: the concepts of interval with which Babbitt is working do not partake in this humanity. I can, therefore, scarcely attribute these concepts to Babbitt, to a human being. For me, Babbitt exemplifies the crisis of our age, which will become a tragedy if humanity does not succeed in discovering a way of thinking which is fully permeated by, rather than divorced from, real human love.

In Allen Forte’s book The structure of atonal music (1973), which has acquired currency as a textbook in undergraduate analysis classes throughout the English-speaking world, Babbitt’s theory is applied to non-dodecaphonic, non-serial compositions (something which Babbitt never intended) which are deemed to satisfy Forte’s own definition of atonality.
But this is not all thinking can achieve.

The future is the night before us. If we are fearful, if our thinking has become fixed in habitual patterns, if we trust only what our senses convey directly to us, we project memory into the future when we plan the course of our lives. We predict and calculate; we lay down train tracks for our biographies like those in Sylvia Plath’s poem *Totem*: “The engine is killing the track, the track is silver, /It stretches into the distance. It will be eaten nevertheless. //Its running is useless” (1981:264). Then we are unable to unfold our willing freely; we are perpetually “running, uselessly”, nowhere. A staunch set of Kantian moral principles also cannot lead to intrinsically ethical action, for these too are carried in consciousness as a memory, as a reminder of duty. Only through intuitive thinking which is not sense- or duty-bound, but has a content flowing in and out of itself can we sculpt something truly new into the future through our decisions and deeds, which are free because the thinking from which they proceed is inwardly self-sufficient. To grasp one’s freedom means to turn, in fully waking consciousness, sympathetically, lovingly, toward the night – which is now the future – and, neither asleep in the night nor projecting memory into the night, to ‘see’ there something which is like memory, but is really its counterpart, moral imagination (Steiner 1995:180-93). And as the future becomes livingly concrete for us in this way, we experience a time-stream flowing literally in the reverse from the way our antipathetic memory orders time.

* 

We are awake in consciousness of time in that we possess: memory veiling night; and the capacity for free, consciously ethical action, which unveils night. In the unfolding of moral imagination we are fully awake; in being accompanied by memory we are awake and also sleeping – we are half-dreaming.

---

as “novelty”(1), with inevitably trivial results (Perle 1995:275-288). Moreover, there is no hint of love for the musical phenomena in Forte’s presentation, in a thoroughly dehumanised as well as intellectually superficial aspect, of set-theory application. Herein, potential tragedy becomes reality, as intellectual ‘stones’ are fed as ‘bread’ to a new generation of musicians.
This becomes clear when we regard how events happen to us, how we are passive in receiving the impressions of light (meant as a metaphor for all which affects us), which, surveyed in a reversed time-stream, can only appear to be authored – or better, painted – as a personal destiny. The originator of destiny is asleep. Events suffered passively prod, like daylight, the soul into awakening: an inner experience is elicited. But the awakening comes too late to catch the winged-footed messenger; relative somnolence continues until the next ‘prod’, despite the prods being continual. If we were without memory, our whole lives would unfold in actual dream-consciousness: this is the condition which lies immediately beneath the threshold of object-consciousness. As it is, we awaken in memory, but remain asleep to the inner workings of destiny. Only when the soul conscientiously unravels, that is, reverses, the sequence of events is the meaning of the destiny-dream unconcealed. But the capacity to awaken in this way presupposes the capacity for free, conscious action. Freedom unveils the night in both temporal directions. Therefore, moral imagination is a transformation of the half-waking, half-dreaming, sentient waking consciousness – and is on the way to developing a higher faculty of cognition which lies immediately beyond the threshold of object-consciousness, as the counterpart to dream-consciousness.

**The reversed time-stream as the medium of melody**

An inwardly directed exertion of will is required to think in the reversed time-stream, for the logical connection between events perceived ‘backwards’ is not externally given. The exercise frees thinking from physical parameters within sensory existence, stimulating the thinking into actively experiencing

---

37 The reference is again to Hermes-Thoth or Mercury. ‘Somnolence – prod’ is a rhythm, the trochee, experienced from the perspective of the passive human being. As the step of a God, its character is better described as ‘plunge – cushion’: “the Greeks [also] called [the trochee] the Mercury step. The messenger of the gods comes down to human beings on earth, but behind him is the wealth of godly wisdom and grace. And from this wealth he brings men joy and pain, tasks and disappointments – as the gods measure them out. Driven by this wealth, he plunges down with such vehemence toward the earth, that he has to cushion his fall. This is how the powerful long, and the short – which cushions his all too great momentum arise. Often the Greeks even portrayed him limping… the iamb leads one brightly and courageously out into the world, but… the trochee drives man forward by an impulse of destiny, which dwells behind him in the spiritual world” (Steiner 1982, cited by Siegeloch 1997:49).
its own self-sufficient life. And this experience is remarkably like a song. Its perceptual content is sensual and given, but in such thinking we become especially conscious of its intervals, which are neither given nor empty, but have to be creatively traversed by a thinking as strong and vital and as innerly directed as Parzival’s third horse, the Grail steed.\textsuperscript{38} Negotiating intervals is what thinking does, even in normal-order, cause-and-effect logic; but whereas in ordinary, sense-bound thinking it is the finished thoughts of which we are conscious as they are embodied in conceptual language, here we become conscious of how the thoughts are formed and connected. The interval is like meaning in language: it is difficult to define what a word means without pointing finally to something ‘out there’ in the sense-world which the word should re-present; in conscious interval creation we live in meaning as it comes to be.\textsuperscript{39} The melodic element in music, as established in Chapter Two, is like the element of thought in our souls; now it becomes clear that melody is especially like time-reversed thinking (although singing is not thinking): the positive, light-illumined, head-inclined, pitched tones sound as the memory of an activity unfolded in reversed, enlivened time-experience.

We know that a piece of music, even a single, sung tone, seems to occupy and fill its own time, that is, a temporality independent from the motions of clock hands, from all external evidence of progress, and from notions of an expendable time economy. Listening to music actually arrests our limbs from their orientation toward the future, toward being active in changing the material world. Music certainly impulses our limbs, but in a way which is asleep to material necessity or external aim; which is, rather – like the will we exert inwards when we think the contents of memory in reverse

\textsuperscript{38} The various \emph{horses} which Parzival rides characterise the inner development of Parzival’s thinking (Borries:2005).

\textsuperscript{39} The Middle High German word \emph{minne}, from which the modern G. \emph{meinen} as well as the English words ‘meaning’, ‘mind’ and ‘demeanour’ are descended, originally meant ‘love’. Hence, the Minnesingers were cultivating a way of loving which was conscious (that is, mindful) rather than driven by sensual passion. Minnesong is love; meaning in its essence is love. For to mean something is to become the thing; “\emph{denn minne ist der natur, daz si den menschen wandelt in die dinc, di er minnet – love is of such a nature that it changes the man into the things he loves}” (Meister Eckhart, “adopting an expression of Dionysius the Aeropagite”, cited by Heidegger 1971:176 [underlining mine]). When we sculpt in our own dying-into-the-world airstream, a word, we actually become the thing in the world which the word means. But in song, the thing never appears; the voice stays mindingly in the process of becoming, indwelling meaning – or love – itself.
sequence, self-reflexive. I cannot really listen to a melody and wash the dishes at the same time, for my limbs, involved in listening (whether I move them visibly or not), are given up to another way of being in time than the performance of daily tasks demands. Nor can I simultaneously sing and join concepts of cause and effect together in my mind, for my head, too, is surrendered to a wholly other experience of temporal significance than ordinary thinking requires. My head and my limbs are being felt as they are being sung, and feeling, suspended between the poles of sympathy (will = limbs) and antipathy (memory and thought = nerves and head), suspends the normal orientation in time between these poles. Yet music certainly engages our sense of time; so it is true to say that in listening and singing our temporal orientation is suspended, but further, turned in feeling, and reversed. As music’s relations are self-referential, so is its temporal medium undetermined by the external world. In the human being’s musical experience, willing and thinking are turned away from external objects, and are experienced in feeling purely as qualitative dimensions of a three-fold life of soul. In music we turn ourselves inward as we do otherwise in sleep. Sleep and melody unfold naturally in the reversed time-stream. Were this not so, we should be unable to grow and to be healed during sleep (undoing the damage of day); nor could we wakingly create and inwardly fill the intervallic process by which one tone grows into another.

Melody’s medium of appearance is the reversed time-stream, which is as much as to say: musical time is time revealed in its own element, uninfluenced from spatial parameters. It is the spatialisation of this original time which effects its memory-determined, directional reversal within waking consciousness. But melody discloses how time is in its essence. The apparently reversed time-stream is, simply: qualitative time; time which creates meaning; significant, real, living, characterful time.

We are living always in this real time-stream, which is concealed from us by the lightness of memory. Real time moves in us always below the threshold of waking awareness, and persists
throughout sleep. Music is a blessing which lifts the veil from essential time during our cognising, waking existence, and is as healing as sleep; and our thinking, too, will not tire, but refresh us, the more a musical element begins to unfold there.

**Erasing biography’s sensory content**

Mentally reversing the sequence of remembered events is something anyone who is prepared to be inwardly active can do. Although the exercise frees thinking from physical parameters, *clairvoyance* is by no means a requisite for reviewing a life in reverse sequence, for the perceptual content of the exercise is simply that of ordinary memory. A second step would be to *erase* from one’s awareness the sensory content of memory, holding fast to the thoughts and feelings these have evoked in us as we have combined them in the reverse time-stream in a process like melodic interval formation. The exercise would now have a new inner content, purely of a soul-spiritual character. For this psychospiritual content to become objectively perceptible before our souls in new impressions which are as vivid and real as impressions of colour, sound and warmth in the sense-world, clairvoyant, or supersensible, capacities would be required. Within this chapter, we are concerned simply with the second step, the erasure in waking awareness of biography’s sensory content: this is a way of gently lifting the veil from night within the enclave of our own souls, which are capable of *apprehending* the spiritual world long before they might become capable of clairvoyantly perceiving there (indeed, this is why music *and religion* are at all culturally meaningful – or even possible).

In this exercise we ourselves consciously invoke a *state* like night, while retaining the wakefulness proper to the day *condition* of consciousness. Indeed, our attentiveness shall be intensified rather than suppressed, for one *erases* sensory impressions not by ignoring them, but through selfless devotion to them. They disappear as they begin to disclose themselves to our vigorously engaged, tranquilly elastic, caressingly caring observation; disappearingness is simply light’s nature. Every light-shaft is a messenger, disappearing. This exercise allows and *follows* the
disappearing-into-meaning into the hidden voicefulness of the phenomena. The attitude is a listening one. Its aim is the opposite of photography, which fixes the light percept to the surface of an object; but it is equally as intentional. Hearkening, we seek the essence of light impressions in the night.

We invoke the state of night in our souls, then, by entering first a kind of twilight. Just as the last rays of the sun release the colours of the world from their object-fixedness into a fluid, atmospheric weft, before these are finally ‘erased’, so do we, in our exercise, consciously cross the horizon between day illumined observation and purely inner, listening activity. The sun is not banished from our awareness, but is followed as it moves inside (that is, below the horizon, or threshold).

This exercise has of course ramifications for all acts of nature observation. But here we are applying it specifically to individual biography: it is crucial that as we erase from consciousness the exterior impressions we are attentive to the particular significance of the phenomena for the individual in question.

Now if, regarding a particular biography, we exercise our souls inwardly and energetically, firstly entering with interest and vivid imagination into the outwardly narrated facts of an individual’s life-story (recreating the sequence of events in the reverse time-stream), then gradually allowing the external features to be erased from our inner observation field, retaining in our awareness the feelings for the thought-content of deeds (the quasi-three-dimensional element), and the thoughts which felt joys and sufferings (the quasi-two-dimensional element) evoke in us as we actively connect them in a temporal way (the one-dimensional), a biography begins to reveal itself in an element which can only be likened to melody. The pictorial and spatial are erased; inner character is retained; and becomes

40 Herein lies the psychological foundation for Debussy’s musical phenomenology of nature, which, although shimmering in a wealth of colour which seems to belong to the light of day, the composer experienced as a hearkening to the night: “music alone has the power to evoke at will the improbable places, the intangible and chimerical world which works secretly on the mysterious poetry of the night, on those thousand anonymous sounds when leaves are caressed by the rays of the moon” (1988:101). Robert Schumann’s fantastical incorporation of biographical elements into his compositions, too, can be understood as a twilight phenomenon in which daytime events dissolve and blossom into sounding dream-images as the day is erased.
voiceful within the temporal linearity and the constancy of individual presence, which are not so much retained in consciousness, as dis-covered there. What emerges in the active soul as a perception uniting inner character with the temporal-linear progression of a ‘point’, without externally referential content, is the inner melody of biography as the human being experiences life in the sanctuary of his or her heart; as a relationship between self and destiny, or calling. To ‘hear’ one’s biography consciously is to become aware of the whole of life as a vocation, indeed, as the calling to fulfil a task from one’s higher self; it is within listening that the originator of destiny begins to awaken. (“The wind bloweth where it listeth [my emphasis].”) Indeed, the faculty which hearkeningly comprehends the calling of the higher self is identical with that which intuitively grasps the idea of freedom. At this level of conscious listening, the necessity of destiny cannot come into conflict with the essence of free will, for a free relationship with destiny begins to unfold.

* 

Now, the question posed at the beginning of this chapter was: where does the element of biographical continuity really lie? – The line of living in time feels like a continuum, unbroken throughout the succession of discrete, passing days. Daytime awareness is in fact interrupted by regular periods of being asleep, although sleeping does not interrupt the general continuity of our lives. The nights taken alone would seem to lack continuity, however, for the dreams of tonight do not follow on predictably from those of last night. Linearity appears, in the first instance, to be a function of memory and self-awareness. In our sleeping condition, linearity appears to vanish. Yet paradoxically, the line of our lives feels unbroken, despite the nocturnal gaps. What happens, then, to the line inscribed by living awake through a succession of discrete days, when we fall asleep? –
In the light of consciousness of the reversed time-stream, and of the inner melody which emerges when we erase external biographical events through invocation of a state like night before our souls, the question is answered simply:

The line is erased.

But it is not cut. What is erased is of course the normal order, sense-memory determined ‘line’, which is only the reflection in nerve-based awareness of our being alive. When we are asleep, there is no such reflection in nervous memory; we are simply alive, and know nothing about it. As far as consciousness is concerned, sleep erases not only the impressions of the day, but linearity itself, for in sleep we are forgetful. The activity of erasing a line is of course itself linear: if we consider a life as alternating between waking and sleeping conditions, we have to regard two types of linearity, the one directed ‘positively’, that is, accompanied by self-awareness and therefore inscribed in memory, and the other ‘negative’, that is unconscious and forgetting. The essence of the reversed time-stream for inwardly active waking consciousness is melody; in sleep, it is negative linearity the essence of which is forgetfulness, or better, un-remembering. If we could be conscious during sleep, the line would not merely be made invisible. Rather, we would perceive this apparently negative time-process as an unravelling of the threads spun out and tightened during our waking existence like vibrating strings to form the instrument for objective cognition of the world (our nervous organisation was beheld imaginatively in the Ancient [pre-philosophic] Greek culture as the lyre of Apollo [Steiner 1992:151-2]). In waking life we are oriented sympathetically toward a projected future, and away from, antipathetically, the given past. And in waking life the projected future relentlessly becomes the past: the world beheld and illuminated within object-consciousness is a dying world (Steiner 1992:99) – like the sound-world of the piano in whose case lies a lyre. In our sleeping existence, the past is erased from consciousness, or rather, unravelled in the reverse time-stream. The time of sleep is informed by the future; we move in sleep toward the past and finally awaken in the past, in the world of dying
light, to our object-conscious state, with our memory of the previous day clear and intact as property of the self-aware I. We can say that what is inscribed positively as a line during sleep, as memory is erased and unravelled, is the intuition of destiny to be fulfilled; only destiny’s intuition has the power to call us back from ‘Lethe’ to the world of day.

Schröenberg once asked the question: “how is it possible that a second tone should follow a first, a beginning tone?” and his answer was that the second tone is already to be found in the material of the first tone, as an overtone (1984:270-2). This is like suggesting for our biographies that Tuesday can be found in the material of Monday; when we rise from our beds on Tuesday morning we should therefore have an immediate sense of the continuity between the days that depends not at all on what has transpired between them. Schröenberg asked, in other words, a crucial and original question about the melodic interval (“to my knowledge it has not been previously raised”) and proceeded to answer it in a way which ultimately ignores the interval in favour of positivist speculation. Schröenberg was in fact attempting to demonstrate that dodecaphony is as equally justified in terms of the natural constitution of sound as the C major scale – which it is. But we have to look in another direction if we wish to discover the essence of intervals, whether occurring in a Beethoven Symphony or in Schröenberg’s Variations for Orchestra, Op.31.

Now, the self which rises from the bed on Tuesday morning is indeed the same self which lay down there the night before, although, in between, there has been self-forgetfulness. What connects Monday and Tuesday is not their sensory content, but the sleep between them. So sleep is not at all an interruption to life’s overall linearity, but on the contrary, the condition which makes it possible for the same self to re-emerge into a different day. Sleep interrupts our wakingness but connects our days. Similarly, the melodic interval does not interrupt the melody, but is the basis for our perception of

41 An holistic appraisal of Schröenberg’s essay Problems of harmony leads to the picture of Schröenberg, as a composer, remaining absolutely indifferent to the results of his positivist research into ‘tone material’. Apparently, he supplied the fashionable aspect of scientism as a ruse with which to deter “heathens” (484) from entering the sanctuary of his inspiration. In any case, his seminal question remains essentially unanswered in the essay.
legato between the different tones sung by one voice. The tones, like our daytime sensory environment, are lucidly perceptible; what happens between the tones, and between our days, is more elusive to our awareness because its nature is extrasensory; we cannot find Tuesday in the material content of Monday, nor can we find how ‘E’ comes to follow ‘C’ by rummaging in ‘C’s’ bag of overtones (‘E’ is of course, ‘there’ as the tenth overtone – but so are all the other notes ‘there’) – nor can we fashion a truly musical legato by pressing our physical weight as deeply and long as possible into the physical sound. Legato is absolutely independent of the preservation or sustainability of matter, and fully dependent on the inaudible, reversed time-stream life of the interval.

While it is possible, despite our loss of consciousness during the nights, to live our days meaningfully in relationship to each other, it is impossible to sing melodically successive tones without some voluntary and conscious engagement with the ‘nocturnal’ interval. Absence of self is impossible within artistic musical continuity. Music implies that ideally the I would continue to be conscious throughout the night, amidst conditions that apply beyond the threshold of object-consciousness. Normally we experience the night with a consciousness inferior to our well-developed daytime awareness; nevertheless, it is possible from the perspective of our possessing lucid object-consciousness in the day to make sketch-like but relevant observations about sleep-consciousness, which begin to show how the night, too, is differentiated in a three-fold way within the melody of human life.

**Conditions of consciousness in the night**

Awakening is preceded by dream consciousness, and our dreams in the night emerge from periods of apparent darkness during which the human being lies like a plant in the bed, that is, in a vegetative condition of consciousness, wherein which sentient and intellectual awareness, volition and passion, are absent. The darkness is not absolute: upon waking we remember nothing of form, content or
activity belonging to the unconscious periods of sleep; but we remember that intervals of (seeming)
nothingness did transpire between the content-filled dreams. We remember that we were in Lethe, in
a condition of forgetfulness; and because this memory is contentless, it is a negative memory. We
remember having forgotten. Dream-consciousness, which bears a substantial resemblance to the
biographical element described as two-dimensionally pictorial in character, and the plant-like ‘Lethe’-
consciousness have been referred to and considerably elucidated throughout the chapter, in their
distinction from the kind of awareness ordinary memory affords us, and in how the apparent
nothingness of dreamless sleep can be hearkened to as life’s extrasensory musical element. And here,
with an apprehension of ‘negative (and reverse-time-stream-erased) memory’, which becomes in
melody the “positive negation” (Hegel 1975:95) of object-conscious experience, we approach the
liminal horizon of awareness itself, upon which lies a condition of (un-)consciousness retreating
utterly from our ordinary capacity for remembering.

This we can describe as a trance condition of consciousness which is not forgetful, but is
intrinsically empty. A being in a condition of trance-consciousness lies fully embedded, like a crystal,
within the laws of the cosmos as a whole, to which the empty trance-consciousness is bound. Within
ordinary waking consciousness it is impossible to locate where, when, or to ascertain whether, we
ourselves have been in a condition of trance, for the trance lies beyond memory, even forgetfulness.
Nevertheless, we can infer the existence of this condition of consciousness pertaining to the human
being from the conditions of which we are aware, as a deeper unconsciousness than we inhabit in
dreamless sleep and negatively recollect. The inference is like that of our own mortality, which is to
say that we infer the existence of a trance-condition, as we do death, not from living in temporal
process, nor from inner experience or memory, nor from our capacity to make intuitive decisions,
but from the physical body itself, particularly from its densest mineral component, the skeleton. But
here the inference is of a beginning in consciousness, which as yet does not unfold its own life in a
temporal element. The trance-condition of consciousness therefore correlates to the non-dimensional element of biography; and the I which discloses itself here is not at all personal or individualised – rather it is of a purely cosmic character, resounding from the periphery into the still emptiness of the ‘point’.

Beyond the level of trance-consciousness we cannot penetrate phenomenologically so long as we retain as a kind of centre the ordinary waking consciousness with which we are most familiar. Should we proceed further, we would come to a dimension in which human existence is not actual. The following chapter, an extended meditation on the rosy-cross, considers the implications of this limit, which becomes the point of departure for the development of higher human cognitive capacities.
IV

THE CROSS OF CONSCIOUSNESS AND THE SEVEN RED ROSES

Thus far, four conditions of consciousness pertaining to the human being have been distinguished: trance-, vegetative-, dream- and object-consciousness. The trance condition we share with the inorganic kingdom, the vegetative with the organic, and the dream-consciousness with animals. With object-consciousness we are human beings. These four conditions form together the given consciousness-constitution of an ordinarily developed, healthy human being; they form a created completeness, which is bounded on the one side by the limits of the physical body, and on the other by the permanency of the I. In-between are the endlessly instreaming and outpouring currents of life, and transient moods, desires and sensations. Qualitatively felt in sequence, the four conditions describe a journey through regions: the first like an empty stillness which contains the whole starry cosmos; the second drawing the emptiness into a fluid, living, growing element, into a river sourced in a self-offering, self-rejuvenating centre outside itself – in the sun, as it were; a third which, inwardly ensouled, breathes an atmosphere of destined joys and sufferings; and a fourth which at first appears to bring no new content of its own, rather to arrest experience in memory so that the unfolding journey suffers a temporal crisis.

The character of the fourth region

But here, in the fourth region, morality awakens. I have said that consciously willed human actions produce something in the world-content like three-dimensional forms. That is, they produce an environment similar to the one we meet in object-consciousness of the external world. All objects are the result of deeds. If we could ‘erase’ the physical objects in space, deeds would appear
spiritually, that is, as ideas with specific moral content. Now, human deeds do not necessarily result immediately in physical objects, but they enter objectively the world-content like three-dimensional forms. These forms carry, like physical objects, a kind of weight, which is ethical-spiritual, and not quantifiable. We can make a comparison with an artistic sculpture, observing how, as in the sculpture, heaviness is balanced by lightness within the single form, so is the ethical weight of human deeds qualitatively differentiable. A summary quantitative measurement of weight attributed to a deed (for example, a percentage mark awarded for a musical performance) is as absolutely meaningless as the physical weight of a sculpture’s material is aesthetically.

Now, the element in which ethical weight is differentiated without one-sided subjection to terrestrial gravitational forces is warmth. The I differentiates itself in the element of warmth, incarnating in the physical blood-warmth of the body (Stein 1990: 21) while the morally active dimensions of the thoughts of the I are expressed in spiritual qualities of warmth. Aristotle observes in Book Four of his treatise On the heavens (1984: 502-11) that within the phenomenal world the element of fire is a “substantial body of absolute lightness” moving counter to the earth’s centre (on the basis of fire’s absolute lightness, Aristotle argues for the earth’s being round, as well as against monistic and dualistic atomic theories of matter), burning into the periphery where:

becoming is at an end [and] in that place…has being… Potentiality, …in its passage to actuality, comes into that place and quantity and quality which belong to its actuality… Fire…moves, when nothing obstructs it, toward its own [fourth] place, …the extremity, …and this boundary comes to be… the

---

42 The task of thinking is clearly not to produce mental objects, but to erase physical ones.
43 This law of objectification applies whether or not a deed is, in fact, well thought through. Rash or vacillating behaviour certainly produces its spiritual effect, as does the telling of a lie (words are deeds), even when in the physical world its immediate results are weak and apparently inconsequential. If I attempt to make a table without a clear idea of what I am doing in relation to physical laws, no physical table will be produced. But spiritually, a correspondingly hazy and weak, internally inconsistent, but absolutely objective form does come into being. A lie actually provokes an “explosion” in the spiritual world, as the emanation from the false word collides with the factuality proceeding from the object to which the word refers (Steiner 1983:25).
44 Thus the I AM of the Hebrew people was revealed to Moses imaginatively in the burning bush (see Exodus 3:2;14). The bush is not consumed as it is burned. Its substance is spiritual, like the love of the free human I: “nicht dürfen Freigelassene/ mit Schlingen der Sehnsucht/ eingefangen werden… die Liebe ist eine Sandpflanze/ die im Feuer dient/ und nicht verzehrt wird” (Sachs 1961:322); (the emancipated may not be ensnared in the nooses of longing… love is a desert plant, which in fire serves without becoming consumed).
form of that which is contained; for something to move to its own place is to move to what it is like…

Air is like fire [and] the relation of [the] outer body to that which is next within it is that of form to matter (507).

The presence of warmth in the blood allows the I, which is a purely spiritual fire-substance, to dwell in a physical body, and moreover, to draw this body into its upright stance, into its actual human form. The head, thus lifted, is opened to the warm etheric periphery with which it is sculpturally affiliated and whence it receives ethical and universal ideas.

So the fourth region of the journey through human consciousness is one of incarnating and peripherising, objectifying warmth, and its content is the fire of ideal initiative. In musical compositions, the quality of this fourth region manifests as the ubiquitously present, heterogeneously expressed, perpetually variable Idea [Gedanke] so beloved of Schönberg (see especially 1984 and 1995), which he discovers, presented [dargestellt] in perfection, in the “musical prose” of the composer he most admires, Mozart (1984:409-16). The concept of prose being closer to the musically ideal than poetry is unusual and highly significant. That the art of writing prose should stand ‘higher’ spiritually than verse is a thoroughly Hegelian view (see 1975) which, interestingly, Rudolf Steiner shares: “People have long ago lost the realisation that prose writing…is a much higher activity than writing verse, only, of course, the prose that is written to-day is of a much lower order” (1926:164).

Who though, apart from Schönberg, regards as the highest virtue of Mozart’s melodic invention its proximity to something so apparently commonplace and unmusical as prose? In truth, we are asleep if we adore Mozart’s music for its poetic beauty. In spoken poetry, meter is a relation between long and short syllables, further differentiated, in the element to which ethical weight belongs, through

45 Aristotle is determined not to equate the element of fire with the hypothetical aether, for his task is to show that an absolute, and not merely relative, lightness of body exists in the phenomenal substratum. Times change, however. Today it is possible to express the same thought as Aristotle’s with reference to an etheric world (anthroposophical terminology) which, precisely in the element of warmth, overlaps with the substances of physical reality at the extremities, where “the last generated is the first in order of being” (Aristotle 1984:507). Contemporary reference to etheric phenomena is justified insofar as it is clear that the term ‘ether’ is not meant hypothetically, as an unclear or mystical explanation for physical phenomena which have only been naïvely observed and inadequately interrogated.
the sculptural qualities of the different consonants. In music, the consonants essentially fall away from the blossoming, self-sustaining, soul-expressive vowel-element; meter, however, remains. The alternation between long and short values is a rhythmic, breathing process; in musical meter, however, we have the alternating strong and weak beats, correlating to the heaviness and lightness of the consonants in speech, but without their sculptural differences. Poetic meter transposed immediately into the musical realm loses something essential and becomes thereby something gravity-bound (for levity is lost in weakness), and indeed, commonplace. “Musical prose”, however, seeks through rhythmic heterogeneity, and the presentation and elaboration of the musical idea after its intrinsic and ethically warm qualities of heaviness and lightness, to overcome the banal deadfall of the bar. Articulation, in music, is the counterpart to the consonants in poetry. Mozart and Schönberg are unsurpassed masters of articulation; they have composed “musical prose”, which is indeed more musical than ‘tone poetry’ would be (as well as more musical than ordinary prosaic speech). Our wakefulness is demanded, in the case of Mozart, to perceive the intense differentiation of his melodic prose, and in the case of Schönberg, to perceive through the surface thorniness of the highly articulated texture, the sustaining vowel-element which makes music, indeed, not talking, but song.

A further observation needs here to be heeded, which is that articulation chastens and delimits the flow of lower, vegetative life, introducing there the processes of death so that the higher life of the purely spiritual and ideal organism are given a negative space in the natural sensory world in which to manifest themselves.46 Here some light is thrown on the essence of the piano as an articulating, sound-decaying instrument. The piano is indeed a human invention, the objective result of a humanly conceived deed, and is the place where the musical I unfolds not, in the first instance, audibly sustained song, but musical ideas. The higher organic life of the idea moves through the decaying-into-silence which positive articulation initiates. Of all instruments, the piano is most native

46 (See Goethe 1963:143, cited by Clifton 1983:210): “Metamorphosis...leads into formlessness, disorganizing and destroying consciousness...and would lose itself in infinity were it not for a counter-force”.

54
to the fourth region of human consciousness. If it be a place of death, it is also the place where the I beholds itself in its ethical being.

**The tetrachord**

In the four regions of consciousness we have an image of earth, water, air and fire in elemental completeness. How I have described these regions certainly is experienceable in an archetypal way through the tones of a tetrachord. We can listeningly experience the archetype everywhere in music when four tones, by virtue of the quality belonging to the second region, temporally unfold ascendingly and/or descendingly to form a completeness, quite independently from the intonation system in which they sound, from whether one of the tones be ‘tonicised’ harmonically, and from where gestures of expansion and contraction culminate according to the relative size of the intervals. The archetype certainly appears in dodecaphonic music in a great variety of forms. Modes of appearance are variable – as they *should* be if the archetype is to remain alive as a universal. We should never confuse the tones C-D-E-F of C major with the archetypal tetrachord. We should rather ask: how would a tetrachord be constituted to most sovereignly present the archetype in its reality, if we were freely to recreate the ideal for ourselves within our inner listening souls? Would the third be major or minor, or, so to speak, hermaphroditic; would the fourth be perfect or natural, or an equal-tempered tritone; would one of the tones announce itself as the I AM, the Logos, of the sequence, and if so, how; in what way can the tones be felt to belong together as a *harmonia*, and can the tones be related in such a way that the single tone is open to sounding differently when it is approached from below or above, despite its frequency remaining unaltered? The aim of the exercise is not to arrive at a fixed concept of ‘the perfect’, but to experience inwardly a universal in the depth of its reality as a *fluid* entity, which can take many forms in the sensory world. If for example, we discover archetypally a hermaphroditic third, we are simply attributing to the archetypal third the flexibility and inner integrity which allows it to manifest freely in both major and minor realms of
experience. I use the word ‘hermaphroditic’ deliberately, for the same thoughts can be applied to the social question of gender. This is relevant, as our archetypal tetrachord here is an image of the conscious and created, complete human being.

As an image of wholeness, however, the tetrachord is only prototypal. Pictorially, the finishedness forms a cross, represents a crisis. For what is finished is crucified in space and time; the finished is not whole until it be transformed. We see how the four elements, whether of biography or consciousness, cross over and close their sequence of development: the I descends from the cosmos to become object-conscious in the physical world; the physical body is gradually completed as it is permeated by life, passion, and finally the I. The following words of Rudolf Steiner elaborate this motive to arrive at Plato’s idea of the world soul:

The [Rosicrucian] teachers…said something [to their pupils] like this: Look at the plant, how it strives towards the sun with its leaves and blossoms, and sends its roots into the earth, striving toward the centre of the earth. If you compare it with the human being, you find the opposite… The human being is a reversed plant. The root which the plant sends down into the earth corresponds to the head of the human being. But the blossom and reproductive organs, which the plant chastely holds up toward the sun, the human being turns toward the earth. If we turn the whole plant completely upside down, we have the human being; if we turn it only half way, we have the animal, with its horizontal spine.

If we picture these things imaginatively, then not only our thoughts, but also our sensation and feeling will be led deeply into the world surrounding us. We learn to recognize the inner relationship between the plant and the human being. We recognise the pure chaste nature of plants, which is not yet permeated by desires and passions, and the nature of man, in whom the chaste substance of the plant has been transformed into flesh permeated by desires and passions. But this also brings something higher into our being; because of it, we have achieved clear day-consciousness. The plant sleeps, but we have achieved clear day-consciousness by being incorporated in flesh permeated with desires, passions, instincts. For this we had to carry out a complete, upside-down turn. The animal is between the two. It does have desires and passions, but has not yet achieved clear day-consciousness.

The teacher said to the pupil: When you feel this, then you will understand why Plato says that the world-soul is crucified on the world body. Plant, animal, the human being – this is the real, deeper meaning of the sign of the cross. What streams through nature as soul, appears as a symbol in the form of the cross (Steiner 1983:50-1, cited by Siegloch 1997:8-9).
That in our present day the “clear day awareness which we have achieved by being in flesh” tends to identify the physical body as the I is demonstrated by our usual regard for the lowest tone of the four as the tonic, despite the fourth tone being the ethical, peripherising centre of the I’s warmth. What object-consciousness is clearly aware of, actually, is the physical body in the mineral element, and while it is aware of incarnation through the sense of warmth, the mineral realm is cold. The interval between the I-in-itself and that-of-which-it-is-aware is the fourth. And the fourth presents itself as a limit, as a crossing back upon itself between the parameters of physical death and memory, suspending life and experience. The fourth between – let us say – C and F in the tempered diatonic scale of C major sounds, when alone (that is, ‘empty’), indeed as fiery ideal in which the upper tone manifests itself as sovereign; bordering the movement through the atmosphere and waters of the third and second tones, however, the fourth appears as a lightly – because uncertain – dissonant crisis-in-time. The tritonal fourth which arises through the irrational division of the octave, by comparison, expresses the very essence of dis-sonance in that the musical element is actually ruptured through the spatial polarisation of tone-entities: here, the tones come into themselves to confront each other, while their being-for-and-into-each-other, permeable intervallic relation-in-time is evaporated to nothing. This fourth experience is impossible to move beyond in a musical melodic way, although its dynamic is fundamental to confrontation with the world through the medium of language. Wherever there are two voices, the presence of this kind of tritone may be justified as an element which is essentially silent, forming an axis of symmetry across which individual lines of movement are mirrored and encounter each other in a truly free space: this is how the tritone is employed in dodecaphony. Then a threshold situation appears which is musically tenable, so long as the spatial division is conscious but not sung. Musically, it is impossible to move the irrational tritone as a process in time. A subtle correction to the interval needs to be made in the inner listening

47 The apparently oxymoronic conjunction is necessary for the sake of accuracy.
perception so that it unfolds, in the case of piano music, as though it were the natural sharp fourth (8:11 or perhaps 13:18 – not because these intervals are ‘in’ the overtone-row, but because they are whole-number relations). The singer or violinist, of course, can make this adjustment literally.

The original tonic suffers a crisis-in-time insofar as it cannot become independent from the lesser death in the ground-tone and the greater death when two tones, outside time, vie with each other irresolvably for the status of prime, effectively cancelling the heart-quality of tone as the dwelling and meeting place of a threefold, interval-like tonicness. And what is crucial for music’s future is whether the experience of the prime, as one of the possible appearances of the tonic, remain as of a centre of gravity for progressions of chords, burying melody like a corpse in space bereft of time (Steiner 1996:33-4), or whether we can learn to hear the ‘whole cosmos’ resounding into it as boundless, but not departed, duration (Bryant 1993:196). Crucial, then, is how we comprehend the cross.

Moral imagination has been mentioned in the previous chapter as a capacity which turns awareness of the stream of time. Now we can speak also of the centering tonic, whether this be of the nature of a fourth region, or of a prime, as a potential turning point in human consciousness, as the possibility for metanoia. How can we transform the given and complete, wresting our consciousness-constitution from its boundaries? Are there qualities in the fourth, in the prime, in the tetrachord as a completeness, which can metamorphose into new capacities of awareness when we turn our interest to that which lies, apparently, beyond their threshold?

**Potential and actual human beingness: the Word becomes flesh**

We exist; we are actual. The ‘nothing’ beyond the threshold of trance-consciousness stands therefore in a distinct relation to our actual existing, as a not-yet-existing. Were we to proceed with our phenomenological investigation beyond the level of apprehending a trance-condition of consciousness, we would come to a point where human existence is potential rather than actual, like
the silence before a song. The manifest song of our being conscious in time ceases at the threshold between trance and not-yet-existing. Nevertheless, silence is, and our potential beingness is present within this silence.

Just as biography is necessarily comprehended as a temporally unfolding unity in which individuality evolves biologically and consciously, the different conditions of consciousness appear — indeed, sound — in an ordinably as well as qualitatively related, temporally emerging way, so that, even within a single night-and-day, an evolutionary process is described, which is explicable only as microcosmic repetition of a journey beginning with the appearance of humanity in the macrocosm: the first phase of our entire human evolution culminated in our possessing trance-consciousness, the second in vegetative or sleep consciousness, the third in dream-consciousness (Steiner 1993:168-71 and 1997). Now we possess object-consciousness, the original emergence of which is lost for recorded history but can be located mythically in the story of Adam and Eve’s expulsion (and emancipation) from the Garden of Eden.48 Our present day-and-night encapsulates microcosmically, insofar as every human being contains a dreamer, a sleeper, and a corpse, all the conditions of consciousness evolved in humanity over absolutely vast time periods, and amidst very different biological and environmental circumstances from those with which we are familiar — “under no circumstances can the laws currently governing the shaping of forms in the kingdoms of nature be extended to the distant past” (Steiner 1997:247). The prejudice that human evolution is a purely genetic effect must fall away as soon as the temporally developing motion and structure of

48 Historical consciousness is a relatively recent phenomenon. Historical records cease where consciousness of history ceases. The events described in Genesis, such as the expulsion of Adam and Eve from the Garden of Eden, belong to mythic reality, and the cast of the Old Testament as a whole reveals the gradual emergence of a linearly historic consciousness from the mythic and cyclic perception of time, dominant, for example, in the Vedic texts of the earlier Indian culture. Hence the books of the Old Testament develop a great forward momentum, and the meaning of the historical consciousness expressed therein is distinctly prophetic (Bock 1961:6-7). By contrast, every effort is made by the writers of the four Gospels to establish the uniqueness of an historical event taking place at the centre and turning-point of human chronological evolution. This is another kind of historical consciousness, epitomising the fourth-prime relation described in this chapter. In our own time, we might become the creators and writers of a new mythology, grounded in an historical consciousness which includes the deeds of the hierarchic beings referred to on p.63.
consciousness become lucidly apparent. Moreover, the evolution is clearly directed toward our acquiring self-consciousness, and “if self-consciousness can accurately be said to have...‘evolved’ from what it was, say, in 10,000 B.C to what it is, say in A.D. 1970, then the same self must be assumed as present in both periods. The same self, though not the same organisms (bodies). ...Something called individuality [takes] the place of species in the process of evolving [consciousness]” (Barfield 1970:61-2). Hence, consciousness develops through the repeated earth-lives of human individual souls; the biological evolution of humanity is informed by the needs of our evolving consciousness. Therefore do we need physical bodies organised not arbitrarily, but absolutely specifically in their marvellous wisdom to be the dwelling places for, and precious instruments of, humanly ensouled, cognitively evolving spirits.

Just as our days of being object-conscious are articulated as days through the intervals of night, so are our terrestrial lives connected by our continuing development through the intervals transpiring between death and a new birth. These intervals are a closed mystery to us, only for as long as we are unaware of the ontological panorama opening beyond what manifests in terrestrial time and space as human actuality: for while the actual human being disappears temporally as well as spatially from the phenomenological observation field at a specific point, consciousness in general remains accessible to sense-independent cognition. The consciousness we would be observing, should we proceed beyond the trance-condition, would indeed no longer belong to the human being. It is impossible phenomenologically to conceive of human consciousness – even the relatively unconscious trance-consciousness – as having evolved out of anything foreign to the essence of consciousness: to observe consciousness beyond the trance-condition means, therefore, to regard the awareness and constitution of different and earlier-developed beings, resounding into us in our first beginnings and throughout our becoming, as creative will and wisdom, power and form, harmony and life. Among these beings, in soul-spiritual worlds, we dwell between death and birth, as
well as – unconsciously – during the nights between our days: we are not alone in the cosmos. The silence before our song is the womb of our creation out of the consciousness of the Gods. In the company of these divine beings, who, through various and specific deeds, have participated in the creation and evolution of humanity, our future individual destiny is elaborated in the intervals between our terrestrial embodiments, in harmony with the evolutionary processes of the cosmos as a whole. These are the beings of the spiritual hierarchies: consciousness evolves in an ordinal way throughout the cosmos as a sharing of essential gifts between the heights and the depths.

Heaven, then, is not a static paradise, but is infinitely differentiated ontologically; and its beings move perpetually, as we do (both in the company of the Gods and emancipated from their direct influence), toward spiritual fulfilment. The cosmos is musical; the activity of its beings is eurythmic. And where time, as we comprehend it, ceases to be essential for the consciousness possessed by certain hierarchic beings, the possibility for further development within the “domain of duration” (Steiner 1997:149) does not. Therefore order (hierarchy) precedes temporality; that is, the ordinal relationship between beings – or tones – creates the time in which their relationship appears.\(^{49}\)

Hierarchic beings, though accessible to higher cognition, are not directly perceptible through the sensory organisation upon which the emergence of our clear object-consciousness has initially depended. The Fall is not a mere myth, but is implicit in our having evolved toward possessing a quality of self-consciousness only acquirable through existence in, and ethical knowledge of,\(^{50}\) the sensory world. With our emancipation from divine authority we have become forgetful of our divine origins, as well as of destiny’s inscriptions during dreamless sleep and between mortal lives. Nevertheless, objective awareness of the evolution of consciousness, possible because we are self-

\(^{49}\) The idea of hierarchy is unfashionable today because it is felt to be rigid and impersonal: as a structure instituted to divide human contemporaries, hierarchy indeed does not support either freedom or equality, and is loveless in character; however, it is impossible to comprehend either our evolution or musical metamorphosis, without admitting of a hierarchically ordered and mobile spiritual world.

\(^{50}\) The knowledge embodied in the paradise apple is intrinsically ethical – in itself in no way to be connected with immorality – for it is “knowledge of good and evil”.

61
aware, leads to a recollection of the divine. Moreover, if we have really awoken within day-
consciousness, as a healthy experience of essential tonicness, to the permanent character, indeed
indestructibility, of the I, we uncover a phenomenon, in nature almost paradoxical, when we erase
the temporally expositive line of biography, not only with regard to its sensory content, but in its
entirety, retaining encapsulated in consciousness the effect the musical impression of a lived melody
has made in us. We have uncovered in the previous chapter a trance-condition inferable from our
bones as the inevitability of death, and which is characterised by stillness. Now we add to this
condition an effect of melodic life, which is pure inner essence. United with the ‘point’ or ‘seed’ which
remains when the linear extension is gathered back into its invisible, inaudible potentiality, this
essential effect yields a perception in the soul like a word. Surveying life in the reversed time-stream,
we have come to the absolute beginnings of biography, and now the Prologue to the Fourth Gospel
gains a precise meaning for us in its relating potential and actual human beingness: “In the beginning
was the Word” (John 1:1); “…And the Word became flesh” (1:14). The paradox, already alluded to
in Chapter Three, lies in the fact that, having erased not only external experiences, but the living line
of biography itself from our awareness, we necessarily perceive, in the cradle of infant life, the lifeless
physical body, laid in the grave. Before, the I appeared as cosmic, unindividuated spirit, but here the
potency effected by an individual life brings the interval between physical body and outer cosmos into
dynamic movement. The impression of Word appears in an imaginative picture: above the grave,
freed, is the human spirit or I, like a bird in flight; and the power of the sound of the wind in its
wings is untellable in written language, though its colour is peaceful.

Erasing biography this far brings one, therefore, to a picture, corresponding to the event of our
physical birth, of our death in a previous in-(or rather, ex-)carnation, and in such a way that the limits
of trance appear traversable: the abyss opens the door. The Word, permanent and indestructible, is
the essence which walks through life, and also from life to life. Through death, the Word of the I
awakens to life in the spirit, and to the possibility for reentering, through the gates of material/maternal birth, earthly existence. Between death and birth, and during sleep, we live within the divine, Logos-creative world of the hierarchies, from which the Word (the eternal I) descends ever again to become flesh on earth. Thus the emblem of St John, the Fourth Evangelist, is the eagle, soaring to spirit heights, and diving to the deepest places on the wings of the clear panoramic awareness gained aloft.

Our sensory organisation perceives what we (including our natural environment) have actually become as flesh on earth. If a God had not been willing to follow us as Word into earthly flesh at the specific stage of our evolutionary, four-fold completedness, uniting His substance with the earth through the shedding of blood from the Cross on Golgotha, and His life with the stream of human destiny through His entering into and overcoming of the realm of death, we would finally have been unable to bring, as fruit of sensory experience, anything comprehensible to the immortal ones across the threshold of death. Our view of the spiritual world after death would have become so darkened by sensory existence that, during the period between death and a new birth, we had been unable to continue our development; and the earth itself, separated from the divine origin, would have succumbed entirely to the hardening forces of death in the mineral element, making it uninhabitable for human souls. Humanity would have been condemned to a twilight existence in the ‘realm of shades’. This, what would have been, is symbolized by the Cross, and is what we may experience.

51 With some reluctance I capitalize the words ‘He’ and ‘His’, as I do not wish to emphasise the masculinity of Christ: Christ is androgynous and unites in himself the earthly divorcedness of the sexes in a higher unity. The redemption of the human being which was brought to pass on the Cross is the redemption also from the division into sexes. Christ turned Adam in his sleep [i.e. the three days between crucifixion and resurrection, harkening back to Adam’s original sleep from which Eve emerged] from his vanity and from man-and-woman again into the angelic image… Whoever heeds and finds this, takes great joy therein (Boehme 1955:66 [translation mine]).

The resurrected Christ needs to be understood therefore as a hermaphrodite. But Christ could not have accomplished his mission if He had contracted and died into a female physical body, for the masculine body draws the soul more deeply toward the earth than the feminine does, as evidenced by the more profoundly pitched voices of men. In order to overcome fully the forces of death, as these are encountered in the human body in its connection to mineral-earth, Christ’s physical incarnation was necessarily male.

52 Rudolf Steiner writes:
existentially in music, as the consciousness of the tetrachord. What stands over and against us as objective environment, the symbolic form of which is the Cross, is our own past evolution of Word becoming flesh; it is through the Christ Impulse that, sown into this history, are the seeds of our future, potential evolution. For what flowed livingly with Christ’s blood into our stream of time was the music of the divine hierarchies, the alchemical *harmonia* of the spheres (see Ch.2, p.28); and the mission of Christ is not fulfilled unless human beings take the seed of future becoming into their consciousness, that is, receive its meaning (its love – see Ch.3, fn. to p.41) in an inherently musical way.

Through our past evolution we are Word made flesh; directed toward acquiring self-awareness in the solid world of forms, this evolution has been dominated by a *sculptural* element. In our future evolution, united with the Christ Impulse (which is *cognitive*: “Ye shall know the truth, and the truth shall make you free” [John 8:32]), lies the possibility to transform the ‘flesh’, to which we owe our clear waking-awareness, into a conscious, *musical* revelation of the Word of the divine hierarchies.

The Mystery of Golgotha happened historically nearly two-thousand years ago, as a *public* event transpiring in the physical world (that is, as a fact belonging to the sculptural stream of human evolution); yet few saw or comprehended “what flowed into humanity’s evolution through the appearance of Christ, [which as a] seed [has] only [ripened] gradually. Until now, only the smallest part of this profound wisdom has flowed into physical existence, which is only at the very beginning of its Christian evolution” (Steiner 1997:275). The kingdoms of nature surrounding us (minerals, plants, animals), all that our sensory organisation perceives, speak of our pre-Golgotha history, corresponding exactly to the dimmer modes of awareness from which the I extricates itself to

---

Until [the Christ] event, humankind’s…evolution had been a time of ascent for the physical world of the senses, but also a time of decline for the spiritual world. Everything that flowed into the sensory world had its origins in what had already been present in the spiritual world since primeval times. But ever since the Christ event, people who lift themselves up to the Christ mystery are able to take what they have struggled to achieve in the sensory world with them into the spiritual world. From the spiritual world it then flows back into the earthly world of the senses through reincarnating human beings who bring with them what the Christ impulse has become for them in the spiritual world between death and a new birth (1997:274).
become cognising and freely volitional. This is the history awaiting musically redemptive
transformation through our taking of the Christ Impulse into our consciousness.

**Evolutionary retardation**

A lucid, compassionate feeling for our consciousness-relation with nature indicates that the world
into *which we have been ‘exiled’ from ‘Eden’ is one in which forces of evolutionary retardation, or
suffering, are current (see Wegman 1959:21 for an interpretation of the corresponding Aristotelian
category in terms of the evolution of consciousness). For the kingdoms of nature represent what we
have *cast off from ourselves in the course of our evolution. We have never actually *been rocks, nor
indeed animals; just as a living tree cannot evolve directly out of a lifeless stone, the human being has
not evolved from the primate. A stone, for example, possesses only a physical body, and its state is
entranced. Our physical bodies indeed evolved first – but they evolved within the highest of the four
elements, within pure warmth, without the resistance of gas, let alone of rocky, mineral substance
(Steiner 1997:137). The human physical body has subsequently descended through existence in air
and water to its present condition of being filled out with mineral-earth, as it has been joined by
other, higher members – the life-body (descended now as far as the fluid element), the sentient-body
(descended into air), and the newest incarnate member, the I, appearing in fire.53 In the animal only
three members are incorporated, but its lowest member subsists, like ours, in the earth element. We
have never been in such a condition, and could only become as the animal is, through
psychospiritual degeneration. The animals have, as it were, remained behind at the level where the
human being has not yet received the I; the particular animal forms are too specialised, and therefore

---

53 Thus far I have tried to avoid expressions which might appear to be theosophical ‘jargon’, that is, the *names* for the
various non-physical members of the human being. At this point, however, when their nature has been adequately
introduced in terms of phenomenological observation of *consciousness, it seems to me consequential to provide the
members with their names, as there is relatively little danger now of their being construed abstractly as a scaffolding
obscuring as much as delineating the clear view of human essences. ‘Life-body’ is known also as ‘etheric body’, and
‘sentient-body’ as ‘astral body’; the latter terms are in fact more precise, but are likely, without further explanation, to
mystify the reader.
beholden to the external environment, to incorporate a fourth member, a ‘sovereign ego’ – although, if we observe carefully, we can perceive in the animal kingdom as a universe of forms, the models for the capacities and talents which the individual human I develops within the soul as virtues, or consciously refined willing. This perception of a zodiac, encompassing twelve archetypal ‘animal’ \(^{54}\) pictures, is the basis for astrological interpretations of human soul- and destiny-configurations.

The animals have remained behind, but also have descended like us into earthliness. Therefore the present-day animals are hardened within their specialised character, as the human being, before it received the I, when it was a dreamer inhabiting a physical water-body, has not been. So the animals, plants and stones have evolved out of the human being, rather than vice-versa; and the human being’s evolution toward possessing object-consciousness is one of descent from the most rarefied to the densest elemental existence, and is accompanied by the suffering of the “world-soul [as it is] crucified on the world-body” (Steiner 1983:51), the suffering with which the Christ Himself has united His heart’s awareness. Our present-day waking awareness has emerged from a dream-consciousness like, but different from, both the dream-awareness in which the animal lives and our present-day dream-consciousness. Both our and the animals’ dreamings (for originally there was only one dreaming – ours) have become – in different respects – decadent. The true nature of the Fall lies in our losing the capacity to dream imaginative realities.

Complementing our evolutionary ascent toward acquiring object-consciousness is the picture, not only of the descent of the I into earthly conditions from its spiritual home in eternity, but also of the deeper descent of consciousness into conditions which are not originally proper to dreaming, growing and entrancement. Therefore have our dreams become chaotic – for they are influenced by

---

\(^{54}\) Not all the pictures of our modern zodiac are animal forms. This in itself reflects the evolution of consciousness, and does not contradict the idea of twelve archetypal animal imaginations.
the I, although in dreaming the I is not self-aware\textsuperscript{55}; therefore has our dreamless sleep become void of intelligible content; therefore have we learned to fear death; therefore is the animal subject instinctually and desiringly to outer nature in its horizontal posture. But through the Christ Impulse, the descent into chaos, darkness and fear, turns; our consciousness thereof is our \textit{metanoeia}.

\textbf{The fulfilment of dream}

Our feeling for evolution as a descent is revealed musically in the melodic experience of the third in relation to a ground tone, in which there are elements which both connect us to, and (possibly callously) lift us above, the suffering of the animal on the world-cross. In experiencing the ground

\textsuperscript{55} Only when we are awake are our four members unitedly present in earthly existence. In death, the physical body alone remains, and disintegrates. In deep sleep, the I and sentient-body are incarnated, but the life-body remains united with the physical body. Dreaming is really an intermediary stage between sleeping and waking, during which the sentient-body permeates the life- but not the physical-body, and in which the I is involved, but, insofar as the I is normally dependent on the physical body and its senses for self-consciousness, is unaware of itself as the author of the dream. The I certainly pictures and wants in the dream. ‘I’ is artist and creator of the world which is dreamworld. ‘I’ is sovereign in that world, yet \textit{exercises no self-mastery there}. Rather, the I is spellbound, in a state like addiction, by the pictures which arise as expression of a personal soul-life remaining, in its wantonness, uncorrected by the lucid impressions of an objective reality. A ‘pure’ dream-consciousness has become ever more impossible since the appearance of the individual I in human incarnatedness, and despite modern psychological interest in dream symbolism, valid enough in itself, we should not deceive ourselves on this point. Transforming dream-consciousness, so that the I actually becomes aware of itself independently from receiving new sense-impressions, is another thing altogether from ‘believing’ decadent dreams as though they were a \textit{reliable} source of knowledge about deeper realities than the senses convey to us. Ordinary dreaming is a reflection or inversion of passive waking experience, but it is not a transformation of anything. The passivity of dreaming is confirmed by the \textit{actual} two-dimensional nature of the dream world: as dreamers we have no feet; we never walk somewhere across ground in a dream; rather the scene changes. When we do experience our own volition in a dream, this is like an inwards motivated, linear gliding – upright, though suspended from any ‘ground’. There is no force of gravity ‘beneath’ us – but also no ‘free space’ of air before us. Sometimes, in a dream we attempt to run somewhere, which proves quite impossible, for our dreamed bodies are weightless (the weightlessness belongs to our souls) yet encounter a weight as though from ‘outside’, like a body of water hindering movement (this water-body is the life-body). This is all because the dream world lacks the third spatial dimension necessary for our possessing ordinary waking awareness, and because as dreamers we are living in the reversed time-stream without comprehending its law. Therefore, we cannot \textit{do} anything in freedom in our ordinary dream condition; where we are necessarily unfree we cannot regard our experiences as leading to true knowledge of ourselves or the world.

\textsuperscript{56} It was the task of John the Baptist to prepare this \textit{metanoeia} in his disciples, as a way for Christ’s entry into human consciousness:

When John baptised his disciples, a powerful transformation took place within them. The baptism itself was only the conclusion to a…spiritually powerful schooling… A dual recognition announced itself in great feelings. On the one side, the disciples became conscious, through ruthless self-knowledge, of all their human weaknesses and imperfections, and experienced thereby the suffocating danger of the soul-death which ever more intensely threatened the whole of humanity. On the other side, the Messiah prophecy of the Baptist ignited a great hope in the disciples’ souls… The baptism involved a total immersion in the waters of the Jordan, bringing the person for a moment into the majestic, panoramic condition of awareness which occurs otherwise only in the first days after death… Everything that the soul had experienced in life appeared simultaneously, to be surveyed in reversed time. Plaintively the sins of the individual and of humanity appeared, pouring out ominous darkness. But at the same time, the body-free soul perceived the rays of the sunrise which announced itself in the spirit realm as the approach of the Christ Being (Bock 1971:38-9 [translation mine]).
tone as tonic, we become aware of ourselves as earthly, mortal beings; and the region of the third, in relation to this earthly mortalness, is the region of felt, personal, earthly destiny. The sentient daydream of destiny in which memory, as the fourth element or tone of consciousness, awakens, transpires through the element of pathos; the dying of light into the senses’ awareness is an expression of pathos. Pathos, or Sinnlichkeit, is a descending melodic stream. Destiny falls to us, as it were, from the periphery with the weight of the Hermes-step, the trochee (see footnote to p.40), and insofar as destiny is felt to be connected with our embodiment in distinctly mortal existence, the tonic is what pins us to the earth in the convergence of space and time and makes destiny inescapable. (This convergence is what is documented in a birth horoscope, which indeed appears as a crucifixion of heavenly phenomena which otherwise move in fluid, continuously changing harmonic relationships.) In the third experience, destiny becomes actual inner soul reality as its workings are felt.

Now, the experiences of destiny are not only of a pathetic, ‘minor’ character. We suffer; other experiences, equally passive, elicit joy in our souls. Pain is not all we feel; life also rains its manifold blessings upon us. Inherent in the human third experience is a quality which lightens destiny’s burden, encouraging us to stretch out our arms in a gesture of wonder toward the world.57 The mood is still passive – we are drinking in light-impressions, as it were, in our mood of wonder, and enjoy the impressions through self-feeling as our blood is excited (Steiner 1996:11): the mood is absolutely Dionysian – and, objectively seen, is of a minor character. But in its differentiation from the other experience of pain within mortal existence, the mood of wonder expands our souls into the realm of the major third, from out of the minor third realm which is natural or proper to a sentient experience of self in a body in the world. Music, however, describes not our relationship to the outer world, but is an experience of the soul breathing between “laying hold of the [body]” (minor mood)

57 This is like the speech-eurythmic gesture for the vowel sound ‘ah’ (Steiner 1996:8).
(Steiner 1996:12) and “entering into [its] spiritual being” (major mood) (10). Wonder, then, as musical gesture of the major third, is felt toward the beauty, not of nature, but of the human soul’s spiritual being – and easily towards the beauty of one’s own self. If destiny itself is communicated to mortals by Hermes, the feeling of wonder in the third realm can be equated with the mythological being of Aphrodite, Goddess of beauty and love: we can experience in the major third a gift, like a benefic morning star (Venus)\(^58\) shining down into the realm of mortal suffering from the higher realm of the fifth; and not like the sobering adult human I (fourth experience), but like an enthusing Goddess or Angel. The young child experiences this suprahuman light as a protecting, buoyant sheath directly within the musical pentatonic mood, where profound experience of the third in relation to a ground tone is suspended. For the adolescent, Aphrodite is the star illuminating a future destiny in which dreams do come true; she is also the light which answers the ripening of biological reproductive forces with the possibility for philosofia, or the fructification of the soul with contemplative wisdom. For the adult, this light unites with the incarnated fire of the I, or ego, and becomes subject to the influence of Lucifer, the light-bearer\(^59\) – a source of pride and self-love as well as human independence, as the Genesis mythology relates. Therefore the way to the fifth realm is to be found through comprehension of the Mystery of Golgotha, or the crisis of the fourth, if the fifth is not to manifest immorally, perpetuating the Fall. And belonging to the Christ consciousness in the fourth experience is the recognition that the animal, whom we have cast off in the course of our evolution, has no direct access to the major third experience. Animal cries are imprisoned in the suffering of the minor mood. We can elevate ourselves above suffering; the animal cannot redeem

\(^{58}\) The relationship between Hermes (Mercury) and the evening star has been indicated in Chapter Three (pp. 45-6). Before astronomers were aware of the separate planetary bodies we call Venus and Mercury, the one deity was assigned to the morning star, the other to the evening star – both (usually) appearances of the single object we call Venus.

\(^{59}\) The morning star was called Phosphorus, meaning ‘the light-bearer’, by the Greeks. Lucifer (Phosphorus), the light-bearer, is here explicitly not to be confused with forces of darkness or evil, with the ‘Antichrist’, for example, whose nature stands altogether in opposition to light-bringing impulses. The bearing of Jesus Christ holds both these forces – Luciferic egoism and dehumanising powers of darkness – in balance. Held in balance, they can be of service to human evolution: for example, there is no art without the Luciferic impulse, no technology without the power known in Anthroposophy and Zoroastrianism as ‘Ahriman’. 

69
itself. Animal suffering can only be redeemed by us, and only insofar as we do not merely transcend pain, but actively engage in transforming the passive, sentient life of our own souls. The animal has not only no major experience, but no fourth or fifth experience either: it lacks the capacities for free action and self-transformation.

Now, we really only need to rise beyond our tetrachord as far as a fifth tone to feel that we are not only finished, but also whole; from the fifth tone we can return safely to the ground tone, embracing the first region through the light and grace of the angelic fifth. In relation to the four elements, the interval of the fifth shows itself to be quintessential, and its form in relation to the cross of consciousness likens itself to a rose, the emblem of Venusian beauty and love. The basic form of a rose is a pentagram; and the planet Venus describes in its periodic conjunctions with the Sun, against the cross of the Sun’s path on the ecliptic (solstices and equinoxes), an ongoing sequence of pentagrams, or a rose-like mandala, in the geocentrically beheld zodiac. What transpires between the fourth and fifth degrees of the scale is as mysterious and benefic as the manifestation of livingness in the second tone after the prime. Indeed, the image of the cross yields to new life as well as to love, in the image of the quintessential rose. Yet it is in the fifth experience of consciousness that the possibility for egoism, for callousness appears. In the fifth we overstep our divinely created and finished nature, and would lose our connection to the higher spiritual beings here, in our proudly independent freedom, if we could not develop in this realm actually new, spiritually cognitive capacities which bring healing to the world, and a reconciliation of free human activity to that of the Gods.

The inwardness of our present-day, actual third experience, with its passion and delights, is descended from a primordial fifth experience, the contents of which have been true supersensible pictures of the hierarchies active within the nascently ensouled human being. The primordial

---

60 This embrace is like the gesture for the vowel sound ‘o’ in speech eurythmy (Steiner 1996:9-10).
dreaming had an objective character, not because it was influenced by human object-consciousness (our object-consciousness was then only potential), but through the humanity-embracing guidance of beings who at that time were passing through their own ‘human’ stage of evolution – the Angels. The I of the Angel suffused the human, collective dreaming experience with its own clear object-consciousness, reflecting on a lower level the deeds of the highest, ‘fixed-star’ or ‘zodiacal’ beings (those hierarchic beings who do not require time for their own development), who gave clear articulation (or tincture) to the soul-utterances of the temporally ‘wandering’ or ‘planetary’ beings.61

A recollection of this angelically transmitted cosmic harmony lives in the tonal system of J.S. Bach’s (1685-1750) Das wohltemperierte Klavier (1722, 1742), wherein which the modal, ‘wandering’ sevenfoldness (akin to the organism of the seven planets visible geocentrically and to the naked eye) sounds in contrapuntally passing ‘aspects’ throughout the various tempering, or tincturing, ‘constellations’ – the twelvefoldness of keys (which Bach tempered well, but did not tune equally.)

In the time of our pure dream-consciousness, the ground of our earthly existence was the fluid, fertile element, and the weaving of imaginations through our consciousness was therefore able to have a real and formative effect on even the physical realm; out of the stuff of dream our bodily constitutions were elaborated, to the point where we could receive a fourth member, the I, and moreover, to the degree that it would be safe for us to descend into the earth element, that is, without jeopardy of our becoming psychically hardened therein (which was the fate of the earlier descended animals). The actualisation of our dreaming, therefore, was a human instrument capable of possessing object-consciousness. The fulfilment of the dream lies in our future cognitive evolution toward a new clairvoyance.

The long story of our consciousness evolution recapitulates itself, so that even today the young child lives and develops within the protective mood of the fifth before it fully and safely ‘arrives’ in

---

61 The stars and planets were of course not at that time visible as objects; for this reason I enclose words like ‘fixed-star’ in inverted commas.
earthly existence. Similarly, the profound experiences of major and minor in the realm of the third is a relatively recent arrival in the history of Western Art music, following a long historical recapitulation of predominantly fifth experience (preserved contemporarily in Chinese pentatonicism); although the disposition to experience major and minor thirds as basic polarities is present from the beginning of recorded time, that is, from our first stepping forth into the inherently polar, solid-world conditions of object-consciousness. Implicit in the third-saturated harmony developed in Europe since the early Renaissance is the yearning to return to the primordial, real-imaginative domain of the fifth, which, as the uppermost tone of the triad, transcending in its ‘perfectness’ (or G. ‘Reinheit’ [purity]) the differences and divisions in the moods of major and minor, embraces like a parent this middle realm. The yearning acquires confidence in the Baroque and Classical periods, as modulation based on the circle of fifths allows the created completeness of the tetrachord to be overstepped: when we modulate to the dominant key, we are in a certain sense speculating – stepping beyond our given, limited condition to change perspective, that is, to view our existence from the perspective of a new tonic or ‘another’ I; more profoundly, modulation to the dominant expresses the wish to be born again into our un-fallen condition, out of the lap of the Angel-parent. The feeling that we are born out of the fifth is fundamental. But a change in perspective does not necessarily imply inner metamorphosis. The conception of the tonal universe as a circle of fifths mirrors (is a speculum for) the zodiac in the highest heavens, the twelvefoldness of which is supra-temporal; but, employed within the conditions of terrestrial time, the closed cycle of fifths manifests as the spatialisation of time. (Some sensitivity to the difficult implications of spatialisation was present for as long as the tempered intonation-system remained inwardly differentiated.) And historically, Venus, the fifth, has gradually been sacrificed to the closed and frozen system of spatially equidistant twelvefoldness, from which the possibility for metamorphosis in essential time has been

---

62 Most recent research suggests that ‘equal’ temperament was flexible until the end of the Nineteenth Century (Dillon:2004, and O’Donnell:2005).
eliminated; death on the world-cross – mirrored in the ‘death of tonality’ at the height of late-Romantic tonal adventure – has been perpetuated thereby. For spatialisation involves fragmentation, and if the zodiac as a durational organism is the cosmic Word out of which the human being, endowed with the sovereign I AM is created, the splintering of the original whole produces specialisation, that is, the degeneration of human individuality into animal-like desire forms, which have lost their divine nature.63

In The Chymical Wedding, it is on the Fifth Day that Christian Rosenkreutz enters the hidden chamber of Lady Venus, who lies sleeping until “the fruit of [her] tree shall be quite melted down: then [she] shall awake and be the mother of a King”. The tree of Venus is the Tree of Knowledge of Good and Evil, and the “melting down” of its fruit into crystalline water (35) is its Er-lö sung [meaning both ‘chemical solution’ and ‘redemption’]; Venus – our original fifth experience – lies dormant since humanity’s Fall into the realm of mortal suffering, sexual division, and corrupted or illusory dreaming. To behold the sleeping Venus unveiled in her bed is spiritually forbidden, so long as dream-consciousness, and the sentient aspect of waking awareness, remain decadent. Christian Rosenkreutz, however, is ultimately (on the Seventh Day) not punished but celebrated for his ignorant trespass, because his desire nature (or sentient body) is so purified that his deed signifies an evolutionary advance: Venus can now begin to awaken; that is, her powers and gifts – which are, in the broadest sense of the word, procreative – can become conscious, freely cultivated faculties in human beings. (The Chymical Wedding is set in 1459: the mid-Fifteenth Century was of course the time when the expressive experience of thirds was coming musically into true flower, as evidenced by the polyphony of Johannes Ockeghem [c.1410-1521] and Josquin Desprez [1440-1521].) In Christian Rosenkreutz, desire is transformed into the love which seeks not to possess Venus, but to set her free; significant is that, although Christian Rosenkreutz is “beside himself” at the sight revealed to him, he

63 The dismembering of the Word is pictured in the Egyptian story of Osiris; this is also the fate of Orpheus at the hands of the Maenads.
refrains from touching, from laying hold of, the sleeping beauty. The same relationship with the beauty of melody can be found when a pianist lays hold only of the “copper door” to Venus’s chamber, that is, opens the tone through a malleable touch sensitive to beautiful, shining manifestations of colour (like those which copper shows in chemical combination), but releases [erlíst] the interval from the bodily weight which would otherwise cling to the melos possessively. Clinging to the tone with one’s own weight enhances the personal perception of being self-expressive and ‘beautiful’; but this conceals the light of Venus from the listening Other. Expression which takes hold of the inaudible in melody with the weight of personal desire is ‘Luciferic’; what becomes ‘audible’ through mere self-expression is the unredeemed and unconscious in our soul lives, that is, the fallen animal nature. Many musicians fall in love with the beauty of the Mozartean melos, and wonder then at the seemingly impossible trials with which this benefic, graceful, ‘easy’ song besets the performer: Mozart’s trial is in fact a ‘Venus initiation’, and it is not one which may be passed in an external way, by investigating historical performance practice and the like; the true realisation of Mozart’s musical impulse depends entirely on the will of performers to transform their souls. Such inner transformation is what alchemists, such as the writer of The Cymical Wedding, called ‘the great work’.

Our C major diatonic scale and its eleven equal-tempered transpositions, with their alternating whole- and half-tone steps which only approximate living gestures of expansion and contraction, allow us to speculate that the awakening of Lady Venus is imminent, without our necessarily participating profoundly and selflessly in the metamorphic, alchemical process which leads to her awakening to become the “mother of a king”. (The “king” is the newly whole human being.) The fifth degree in the C major model is the point of departure for repeating the pattern of the tetrachord on a higher level, where it can become the beginning of the same scale (essentially), seen from another perspective (G major). The transformative mystery of the rosy-cross remains veiled in sleep, however, so long as we are content with the placebo and atavistic sense of wholeness given through
mechanical repetition and return. Indeed, the circle of fifths as a basis for speculative modulation appears as a veritable wheel of fortune; and the steady dissolution of clear tonality, as a linguistic phenomenon of the late Nineteenth Century, which came about through excessive enharmonic modulation, was perhaps as inevitable as bankruptcy is for a compulsive gambler. But an opposite of clear tonality, ‘atonality’, cannot exist in the musical realm. The dodecaphony of the Twentieth Century as cultivated by the Second Viennese School is not intentionally atonal, although theoretically it has been treated as such by the pitch-class analysts. Schönberg in fact restores twelvefoldness to the supratemporal domain of the highest hierarchic beings, by employing the twelve tones outside both space and time, neither as scale nor modulation wheel, but as a configuration of inaudibly articulating, tincturing aspects. And in Schönberg’s temporally unfolding melodic realm (the domain ignored by pitch-class theory), which is tinctured, but not determined, by the twelvefoldness, a true feeling for asymmetrical beauty and alchemical metamorphosis, hindered only by the equidistances of the inherited intonation system in which the music acoustically sounds, begins to awaken. (The next step in music evolution is, perhaps obviously, the reintroduction of an organic, modal tone-system such as the one researched by Kathleen Schlesinger [1939].)

To awaken Venus fully and truly means to transform the dream condition of consciousness through those powers of the I that have been gained in independent object-consciousness, so that we become, in relation to our picturing faculty, as the Angels were to our primordial dreaming. The perceptual world opened to the new, clear Imagination is the fluid life- or etheric-world. The Imaginative life-realm manifests in pictures expressive of the formative and metamorphic activity of supersensible natural beings (the so-called ‘elementals’ such as water- and earth-spirits), as well as of human thinking, and of the outermost soul-garments of higher spiritual beings. In clairvoyant imaginative cognition, the I grounds and awakens to itself newly, not in the cold mineral element where forces of death hold sway, but within the realm we experience musically as the ‘second’. Yet
heightened is the experience in the imaginative world of tonicness in the centre; which is, however, a centre seen in the periphery, as the objective picture of the I’s true being, clothed in the images of what the soul has become throughout its evolution (the ‘Double’ or ‘Lower Guardian of the Threshold’ in anthroposophical terminology). These images will appear as wild beasts rushing toward and attacking the imaginative observer; and the first task is to recognise them as one’s own self and to tame them, as Tamino must – with music – in Die Zauberflöte.

To demonstrate the difference between solid-world object-consciousness and the clairvoyant faculty of Imagination, I shall describe how in Die Zauberflöte the Queen of the Night apparently dies just as her daughter, Pamina becomes ripe for initiation, from two perspectives. From the perspective of object-consciousness, permeated by conventional ethics and a dreamy feeling for pictures of good and evil, the Queen of the Night is ‘evil’, while Pamina, in her ‘goodness’ ‘sees the light’ – goodness is rewarded, and evil is vanquished unto death. For Imagination, however, the Queen of the Night and Pamina are waning and waxing aspects of one being, so that the climactic event occurs like the passage from old to new moon. Goodness certainly prevails in the wedding of the daughter moon (Pamina) – reborn through initiation into the new sun mysteries entrusted to Sarastro by Osiris – to the human son/sun (Tamino). The old wisdom, the waning moon, incapable of further development, is destroyed (as though by the Fire which tests Pamina’s courage), for it has become a power of evolutionary hindrance, an ‘evil’: but it is the Queen of the Night herself who is transformed thereby, who is reborn through initiation to be the bride of him from whom she is widowed (the sun, or Osiris, or, ultimately, Tamino). Therefore “Isis and Osiris [the eternal aspects of the moon and sun representatives] rejoice”. For Imagination, death brings no disappearing into nothingness, but only transformation, and the appearance of the soul, as it is released from its temporary form, in its real moral hue and weft. All binary oppositions between good and evil are meaningless for imaginative cognition, therefore; and although this is a clairvoyant faculty belonging
essentially to our distant future evolution – as far ahead of us in general as the primordial dreaming lies in the past, and therefore only acquirable today through the accelerated process of soul-development known as initiation – supersensible imaginative cognition is necessarily prepared through the cultivation of the moral imagination described in the previous chapter, within our present-day object-consciousness. For the future capacity is not identical with the primordial dreaming, but the fulfilment of its potential through our having traversed the way and crisis of fourth in relation to prime, in the solid-world consciousness of I-and-World, wherein which, being mortal-immortal, we ever again confront and cross the thresholds of death and birth. Only our objective consciousness upon the threshold to the supersensible world is able to behold there the moral images of our own selves, and to distinguish these images clearly from the pictures belonging to other beings. Orientation in the imaginative, etheric fluid world depends utterly on the healthy feeling for truth we have established through the encounter with the limits and boundaries of the sensory world, the limits expressed in the tetrachord or cross. Therefore Christian Rosenkreutz’s beholding of Venus unclothed in her bed-chamber is preceded on the Fourth Day by his witnessing of a “bloody wedding indeed” whereat the Old King and Queen are beheaded.\(^{64}\) As the Virgin Alchymia enjoins the wedding guests: “The life of these standeth now in your hands, and in case you should follow me, this death shall make many alive” (Andrae 1690:34). Our future cognitive evolution stands not in the hands of the angels of the primordial dream, but in our own, free ones – “in case [we] should [choose] to follow”.

To be born again in a way which “makes many alive”, that is, not out of the egoistic, Luciferic desire for personal immortality, but through Lady Venus’s gift of original love for humanity as a whole, means, firstly, to be courageously present when death is revealed on the ‘Fourth Day’; and

\(^{64}\) ‘Beheading’ is a true image of metanoeia: the head of the human being is old wisdom, fully formed, the culmination of past processes; as such it is the domain of senses and brain. Imaginatively, to be beheaded is to turn one’s consciousness from the sense-bound past to the spiritual world – baptism by total immersion is a picture of such ‘beheading’, given further in the picture of John the Baptist’s literal decapitation.
secondly, to become purified in soul as base desire – the love which ties the self to its own interests, like the I-permeated blood-warmth clinging centripetally to one’s own flesh – is chastened to ash. This is the significance of the *blackness* of the cross in the rosy-cross meditation given by Rudolf Steiner: “Let this be the symbol of the baser element that has been eliminated from our desires and passions” (1997:293). In the Rosicrucian alchemical tradition, the processes of the ‘Fourth Day’ belong to the *Nigredo*, meaning the burning to blackened nothingness of the lower self’s petty egoism: what remains is a quintessence, at first invisible, that is, “shrouded intirely with cole-black” (Andrae 1690:34), until “what fire, air, water, earth [have been] unable to rob from the holy ashes of our Kings and Queens [is] gathered by the faithful flock of alchemists” into the form of the phoenix’s egg (symbolic of Easter) (43-4). Thirdly, the way to rebirth is a following of the Virgin Alchymia (or Isis-Sophia) to *knowledge* of the Resurrection mystery. In the Crucifixion scene described in the Fourth Gospel, the majority of Christ’s disciples are *absent*, that is, they are unable *comprehendingly* to behold the mystery of the death of their God on the Cross. But the writer of the Gospel, the “disciple whom the Lord loves” does witness there, at the side of Mary, who is virgin in soul and the “mother of a King”. And Christ speaks to the pair: “Woman, behold thy son; son, behold thy mother” (John 19:26-7). With these words, the character of the Rosicrucian Fifth Day is, for the future of the whole of humanity, indicated: the rose of cognitive-imaginative rebirth is spoken from the heart of the Fourth and black Day; from *within* the dying of a God into the centre and turning-point of human evolution.

**Anthropos-Sophia and the Tree of Life: Inspiration and Intuition**

Still higher capacities than Imagination – Inspiration and Intuition – will appear in humanity as the metamorphoses of vegetative- and trance-consciousnesses respectively, in much later stages of our evolution: thus we can speak of seven conditions of consciousness pertaining to the human being when we regard our present, ordinary waking awareness as an evolutionary mid-point, discovering
therein the forces which allow us to listen as far into the future as into the past. The feeling for this evolutionary sevenfoldness awakens in the chalice of our lucidly questioning hearts as a perception of tone, which is like spiritually quickened water, or new wine – hence the exquisite, jewel-like redness of the seven roses which encircle, in the rosy-cross meditation, the heart of the black cross which symbolises our acquired object-consciousness. Now, the faculty of Imagination develops as we form organs of spiritual perception in our souls, which blossom and open there like flowers, like roses65 (Steiner 1994:110). Essentially, there are seven of these organs. Inspiration involves the transformation of the life-body, so that the currents flowing between the newly awakened perceptual organs, and into the surrounding spiritual world, like an ethereal blood-circulation, can be consciously directed in a dimension which is like the rhythmic harmonia from which pitched melody emerges, like the linear element of biography, and like the non-spatial forms of tone eurythmy. The currents “ramify and branch out in the most delicate way to form a kind of net, [becoming] a sort of membranous network at the boundary of the ether body… The currents of life [flowing] in and out from the universal ocean of life…[now] have to pass through this thin web or skin. As a result, we become sensitive to these outer currents and begin to perceive them” (Steiner 1994:136). This “complex system of currents and movements is [now given] a centre near the heart, [through the continuation of] concentration and meditation exercises” (136). The perception which becomes possible for us through the transformation of the life-body is thoroughly musical: “All things become…spiritually audible to us in their inmost essence, [speaking and singing] to us of their true nature” within the intimacy of the etheric heart, yet resounding from the universal, ocean-like

65 Only one of these organs actually has a form distinctly like a rose. In any case, when we call these organs ‘flowers’ we are speaking of a metaphorical resemblance. The Indian term ‘chakra’ [wheel] has been popularised in Western New Age literature, which tends to treat these organs as centres of energy available at will. In truth, the organs need to be formed and awakened through a process of inner soul development which is usually long and difficult. Certainly, the rudiments of the ‘soul flowers’ are present in every human being, as are the capacities by which we can gain insight into higher worlds; but this is just the point – the organs of spiritual perception develop together with specific capacities, acquired, like any ability, through work and practice. The ‘soul flowers’ are not given, like the physical senses, by nature; the so-called energies available through the chakras are really nothing but material forces connected with physical organs (for example, the kidneys) which in turn are related to the soul organs but are not these organs.
periphery to “reverberate [as life] in the movements of the [soul] flowers”. And “with this, we enter the world of spirit”; we are inspired. What occurs ordinarily in our vegetative condition of consciousness, that is, in deep sleep, as the rejuvenation of our bodily nature on the one hand, and the inscription of destiny on the other – both of which are veiled in night, begins for inspirative cognition to sound as cosmic rhythm and being-filled tone; we can therefore describe the world which opens to inspired cognition as the hidden, pulsing sun-heart of the cosmos, as the sun heard in the night. Thus all earthly music is a reflection of the spiritual music heard by the excarnated soul unconsciously in the night, and clearly during the time between death and a new birth, in the world which is the soul’s paradisial and true home – the spiritual sun (or ‘Devachan’) (Steiner 1989:15).

For inspirative cognition, there is no temporal separation between percept and concept as there is in solid-world knowing: “What we know [inspiratively] is present in a single action; there is no such thing as thinking about a perception after it occurs” (Steiner 1997:351). All our musical knowing – with or without actual clairaudience – precipitates the future capacity for inspired cognition, for in melody indeed, ‘percept’ and ‘concept’ occur simultaneously, although the word ‘concept’, in its conventional usage, is barely adequate to the Logos-character, or thought-light of tone. The unitedness in Inspiration of percept and concept has social, ethical ramifications, for inspired cognition shall in the distant future constitute the “ordinary waking awareness” of humanity as a whole: then it will be impossible for anyone to enjoy personal happiness while another suffers, for the suffering of the Other will be spiritually heard, not as a noise irritating from outside, but inwardly, as though issuing from oneself; in this sense, the musical unitedness of percept and concept shall manifest as a deepened capacity for empathy, and that which we recognise now as music’s self-reflexiveness, and too easily confuse with ‘subjectivity’, bears within it the essence of true community, or social harmony. The essence of listening, then, or musical knowing, is love.
Between all our terrestrial incarnations we dwell in the musically resounding paradise of the spiritual sun, a domain into which no evil, no shadow, may enter. Therefore is our existence in the sun sphere one of bliss, as our creator beings pour their music into our transparent souls. But our transparency there is also a passivity: For as long as we must leave behind us, at the portal to the sun, a moral shadow – for as long as humanity as a whole has shadow, we cannot enter there with our full being. So we are compelled to return to earth as though bearing a debt; our destinies are woven from the awareness of what we have been unable to bring with us into Paradise. Returning to earth, we follow the passage of Christ, the Sun-Being Himself, who dwells here until the earth is so transformed through the consciousness of its human shepherds, that it shall reunite entirely with the sounding world of translucent, interpenetrating beingness. We are compelled to reincarnate; Christ’s incarnation was a free deed of love; and the more we take the Christ Impulse into our consciousness, the more musical our feeling for social relations become, so the more will human beings reincarnate for the sake of the Other. For only on earth, and only in relation with other people, can we develop future conditions of consciousness, as supersensibly aware of higher worlds of beings as these capacities are. Therein lies the deeper significance of music for the future: to be sure, one enjoys music as the memory of a pre-existence in higher worlds, but music is not merely nostalgic; rather, “in music lies the power to complete the great circle of the evolution of human consciousness” (Steiner 1925:52). This is a circle of love which becomes ever more perfect as it is united with individual cognitive and volitional freedom.

Inspiration perceives the whole of this evolution in a sevenfold, temporally unfolding way, like a musical scale, and this is what is symbolised by the circle of seven roses in the rosy-cross meditation. Only intuitive cognition can be conscious of that which does not appear in space or time in the rosy-cross, which is the hidden Word of the twelvefoldness, from which the sevenfoldness appears like the visible hemisphere of the starry sky, and which, as the ‘silent’ utterance of our
highest creator beings, is implicit in every stage of our consciousness evolution. The ground of Intuition is the I itself in its spiritual essence; it is through Intuition that the eternal and indestructible kernel of individuality is recognisable as it walks between the succession of earthly incarnations, so variable in outer appearance. And it is Intuition which, proclaiming that “the grave is empty” (Steiner\textsuperscript{66}) is aware not of ‘nothing’ nor of a “supposed gardener” (John 20:15) but of the Risen Christ. That is what it means for trance-consciousness, the place of death, to be transformed into the highest humanly attainable level of cognition. And the Risen Christ walks in a fully transformed physical body in which death has been vanquished, a body resurrected out of the pure, formative sun-forces of Christ’s life.\textsuperscript{67} When clairvoyant Intuition (preparable today through the practice of sense-free thinking) becomes a universal human capacity, the cycle of our consciousness evolution as human beings will indeed be completed. But then, “becoming completely one with [the eternal aspect of our being]…we [shall] pass into immortality” (Steiner 1994:188), that is, we ourselves shall be Gods. Our possibilities for future development do not end there; they are in fact timeless. With this recognition, we approach the secret of the octave, which today is generally not experienced melodically, but harmonically-acoustically, as a kind of doubling of the lower tone; in the future we shall experience in the octave the God of our I.

Even the intervals of sixth and seventh, in which the human being enters the “soul-constitution” for Inspiration and Intuition respectively (Steiner 1989:145), are not consciously experienced today in their fulness, for they lie beyond our quintessential wholeness, as the eurythmic gestures for these intervals, appearing to extend beyond the fingertips, reveal. For their inspirative and intuitive essences are of the paradisial Tree of Life, or the divine in human origination, which

\textsuperscript{66} Liturgy for The Act of Consecration of Man in The Christian Community throughout Easter (unpublished and not available to be read by lay-people).

\textsuperscript{67} The idea of a physical Resurrection Body, albeit one which contains no gross matter and is not sensorily perceptible – yet which is physically lawful, is controversial amongst Anthroposophists. I am indebted to the extensive and penetrating research of Else Nassenstein (1989) for clarity on this issue.

82
was preserved from the Fall. If we look into nature, we see clearly there how the trees and crystals, although they are descended from higher elements than earth, are not fallen, not corrupted, not suffering, although they are silent and still. But in acquiring for ourselves ‘Knowledge of Good and Evil’ we lost the virginal perception of living wisdom which, in furthest distant past, belonged properly to trance- and vegetative-consciousnesses, and which still informs the plant and mineral kingdoms. Sleep and death became veiled in darkness and fear as we became ever more conscious of the sensory world; while the essences of Inspiration and Intuition were retained in Paradise, as it were, as the ‘Tree of Life’. Through the Christ Impulse the Tree of Life can now be drunk from consciously during earthly existence, because the Christ incarnated in a human soul which was itself without prior object-conscious experience, which had waited in Paradise as the universal, divine Anthropos (Nassenstein 1989:36-9). As such the Christ Impulse flows as Eternal Life – as the sublime music – through humanity in its differentiated totality, whether or not people are conscious thereof.

The archetypal Anthropos is of course androgynous, a syzygia – and indeed, the correct name for him/her is the Anthropos-Sophia. It is indeed the Virgin Sophia (or Isis) who bears the mystery of the melodic interval, for in her, veiled in nature as carbon, is the secret of human song as a phenomenon which is “völlig produktiv an sich” [fully productive of itself] (Goethe 1975:209). For the alchemists, carbon was the Philosopher’s Stone; and if we could fix carbon within ourselves we would be soft diamonds (Stein 1990:138-40). This we do not accomplish so long as we are dependent on the plant kingdom to transform our dying outbreath, which contains the carbon waste of metabolism. The ideal, soft-diamond human being is the Stone of Wisdom, of Sophia. Now, we read in Genesis 21-25 that Woman was taken out of Man and became one flesh with him. The Woman – Sophia – is the divine wisdom through which the Man – the Anthropos – could assume archetypal, created form. Before Adam’s sleep, Sophia is in Adam; and during the sleep she is
divinely withdrawn out of Adam to be his thought-substance, the wisdom of his thoughts. And when Adam reunites with Sophia, becoming “one flesh” with her, he becomes creative in self-fructifying wisdom; he learns to give birth, as Sophia gave birth to him. The philosophy of the alchemists was therefore love of Sophia in the deepest, existential sense.

As musicians, as singers, we participate absolutely literally and physically-spiritually in transforming carbon into Philosophia, which has also been known as the Holy Grail. As singers we participate in the Resurrection as we give birth, in tone, to the new human being, to the sevenfold, humanly conscious being, growing musically within us. Our melody is the new Tree of Life, filled with the Grail’s ‘red substance’, blossoming with the roses of the soul.

The faculties of higher cognition will appear universally only in the distant future, but as the definite result of what we develop now, within clear object-consciousness, as living comprehension (Sophia) of the Christ Impulse. Therefore it is the goal of Anthroposophy, as Rudolf Steiner once said, to lead its students to genuine initiation knowledge without their necessarily acquiring clairvoyant perception (1983: 21). And the intervals of music lead us to this knowledge, to the being of Anthropos-Sophia, when we endeavour to become conscious of our musical experiences: “The fifth [for example] is the correct experience of Imagination. Whoever really experiences fifths knows subjectively already what Imagination is… The soul-state needs only to be filled out with vision. The soul-state is thoroughly present musically… Fundamentally, it would not be at all difficult to make [anthroposophical] teaching popular, if only people today were conscious of their musical feeling” (1989:145).

It has been the purpose of these chapters to unveil a little of the being of Anthropos-Sophia through cognitive musical feeling; and here the journey of un-concealment in words must come to a

---

68 Later in Genesis – after the temptation – Adam calls the Woman Eve, ‘mother of all living’. So is carbon in nature the mother of all life; carbon is the ‘prima materia’, the original mother, or Eve. The Divine Wisdom Adam would henceforth know as Mother Nature.
temporary dwelling place. But in truth, “even the world itself could not contain the books that should be written” (John 21:25) if one were to write of everything that can be cognitively felt in even one phrase of melody.
CONCLUSION

In this phenomenology of the musical element in human consciousness, the questions of separation and loss have been revealed to have their existential origins in the Fall mythologised in Genesis, and to be answerable in terms of a spiritual evolution involving musical transformation of our own beings. The piano was the initial fulcrum for the two questions, and has subsequently shown itself from various aspects as the concealed lyre of Apollo, the place where the I beholds itself in its ethical being, Venus’s bed-chamber, and as the grave which is ultimately proclaimed to be empty as new life is wrested from the dying stream of evolution. All these images indicate a transition from sleep to wakefulness. —

To be joined, tones of a melody must be separated so that: sublime beauty and love may awaken freely in conscious human hearts; and the living sun-heart of the cosmos may resound through the veil of night.

And the tonic in its essence has never been lost to melody; what still remains to be found is the comprehension of tonicness without external supports such as vertical simultaneities and ‘building-block’ diatonic interval patterns, in other words, the awareness of the presence of the I AM in music when it is not buried in the grave of conventional chords and habitual scale patterns. This too, this ‘finding’ shall involve an awakening: for not only is Schönberg’s dodecaphony not what it seems, that is, not a replacement of ‘seven tones’ with ‘twelve tones’ in the specifically temporal melodic realm; Mozart’s music is also not what it seems, that is, not a tonal edifice, but a spirit-wind only discoverable between the audible tones.

* 

Unfolded here have been the beginnings of an epistemology capable of addressing those fundamental musical questions without which profound analysis of a Mozart Piano Sonata or a
‘twelve-tone’ piece, not to mention *Die Zauberflöte* and *Moses and Aaron*, is actually impossible. The obvious successor to this phenomenology would be a deeper discussion of Mozart’s and Schönberg’s musical impulses in their broadest spiritual-historic contexts, for these impulses have a deep past and an even deeper future. Another direction would be the examination of a tone-system which is not constructed with identical intervallic building blocks, but is inwardly, organically differentiated and alchemically harmonious, and yet is not a mere copy of the natural overtone-row: this is the modal system proposed by Schlesinger (1939), and I believe that greater familiarity with these modes could enliven the way we listen to music which sounds in the tempered system.

While the epistemology developed herein is definitely of an individual character, and is therefore in no way meant to be prescriptive, I hope it may serve other musicians in their own paths of knowing; I do wish to encourage all musical seekers to employ and develop just those faculties of imagination and cognitive feeling which are too easily dismissed as ‘subjective’ and non-academic, but which alone are capable of speaking intelligibly of music’s open mysteries.
REFERENCES


88


