

Working Together on a Verse:

An Example

In these few pages I will use one single example to look at what we can derive from working together on a verse, from a variety of possible approaches, of which only some are mentioned below: the shades of meaning of the words, the enrichment possible through the various possible translations, the sequence of which the verse is part, the complementary verse, the artistic renditions of the verse, meditating on the mantram, etc. The part that does not fully appear in this example is what is owed to the fact of collaborating and thinking together, which led to a good part of what you can read. I'm going to refer not only to the verse but also to Karl König's image of it, which greatly contributed to what follows.

To fan the spark of thinking into flame
By my own strong endeavor,
To read life's inner meaning
Out of the cosmic spirit's fount of strength:
This is my summer heritage,
My autumn solace, and my winter hope.

(Ruth and Hans Pusch version)



The verse comes under the sign of Libra and it does indeed bear out the idea of balance.

There are two main discernable movements:

- The first four lines concerning the poles of thinking and will
- The last two lines concerning the course of time

And at first the two movements seemed separate to most of us in the group.

The pole of thought must be activated, increased. This is what fanning and kindling indicate; they are verbs that appeal to the will. On the other hand the pole of the will must be subdued, diminished. The verbs reading or interpreting indicate a distancing, a reflecting. The pole of thinking must be brought to its full fruition through our inner strength. The pole of the will, coming from the cosmic will ("cosmic spirit's fount of strength") must be directed through our human thought.

Will and thinking express themselves differently in both instances. When directed to thinking the will has a quality of focusing and intensifying, in the other instance it is that which directs us to our destiny. When directed to the will, thinking has a quality of objective recollection, in the other instance it is that which can become sense-free, spiritual human activity.

When the two poles are integrated, feeling emerges quite naturally as a bridge between the two. In König's drawing, this is illustrated by:

- on the one hand, the maiden: her blue corresponds to the complement of the red tetrahedron in front of her. A trace of yellow is in her hair. Here is the pole of the will, or more precisely of the thinking into the will.
- on the other side the old man: to his red corresponds a blue crystal behind him. Notice the yellow in the heart area. Here is the pole of thinking, or more precisely of the will into thinking.
- The three colors are integrated in the rainbow, where we find red, blue and yellow. The yellow predominates in the figure of the child, together with the new, balancing color green. Here we have the third, not given, element of feeling.

In the first two parts we see the gesture of complementarity. Each figure mirrors the other in terms of age, color, placement of the crystal, just like in thinking we find willing and in willing we find thinking, not opposites but polar to each other. In the whole figure we see a trinity of Father, Mother and Child. The child does not show sex differentiation. We could say that in more than one way s/he integrates what has previously been differentiated.

We can thus call verse 29 one of differentiation and integration that truly embodies the gesture of Libra. The integration continues with the water element just behind on one side (calm waters) and exactly in the middle of the two figures and behind the child (waterfall). The rainbow emerges naturally from the water element.

The time movement is expressed from past to future quite succinctly in "This is my summer heritage, my autumn solace, and my winter hope." We know that the heritage of the summer has "given itself to me" since verse 23. This means the soul has to recollect, assimilate and transform what it has received from the past. The external summer will become the summer of the soul (verse 30). If we look forward to the winter we know it is the force of thinking that will emerge with more and more strength until it becomes cosmic thinking—the fully spiritualized, living thinking—in verse 48. And in between we have the present of the autumn "peace," "rest" or "solace." Here then we have another differentiation. What comes from the past of the summer is what we have to survey and reflect upon. What meets us from the future is what we need to meet with Michaelic will in order to forge the sword of the new thinking and the spirit birth of the Self. The present is something to which we have to give our undivided attention.

When we survey the whole movement from summer to winter we have therefore something akin to what the first four verses express. In looking at the panels of the Foundation Stone Meditation we can recognize:

- in relation to the summer the need to reflect upon the content of the experience of Nature Consciousness (spring and summer) that was not fully conscious at the time. This corresponds to the activity of Spirit Recollection and the content of lines 3 and 4. It also corresponds to the image of the maiden in König's drawing.
- the movement forward into winter that will require our will to transform our thinking in order to complete the goal of Self-Consciousness (fall and winter). This expresses the activity of Spirit Beholding and the content of lines 1 and 2. It also corresponds to the image of the old man in König's drawing.
- in between past and future we live in the conscience of the present, the conscience to which calls us the Christ-like child of König's image. This corresponds to the movement of Spirit Presence or Spirit Awareness that lives most strongly in the feeling and artistic elements.