



The One Life Within Us and Abroad

Rudolf Steiner's *Calendar of the Soul*

by Gertrude Reif Hughes

First published in Orion magazine, Autumn 1999.

Maybe it's because I'm an academic, or maybe it's the famous ability of mortality to concentrate the human mind—or perhaps it's just a personal idiosyncrasy—but I know that I feel a clearer connection between my own inner life and that of the planet in autumn than at any other time of year. The waning light poses a challenge. Will I be able to compensate for the growing cold and warm to my tasks? Am I ready? Fall asks something of me. Spring, whether because it's so beautiful or, for a teacher, so impossibly burdensome, overwhelms me every year. But fall, with all its warnings and wanings, stirs me to take initiative, make a contribution, find my own powers and use them. Fall and winter open a space for me to fill.

"The course of the year has its own life," said Rudolf Steiner in the 1918 preface to his *Calendar of the Soul*. As human beings we can "unfold a feeling-unison" with it. We can breathe out with the earth, from spring's sprouting and blossoming to high summer; then we can follow the earth's in-breathing as it moves through autumn to the depths of winter. The fifty-two verses of the Calendar, one for each week of the year, follow the year's cycle, and allow us to perceive the changes around us in terms of our own inner activity. The verses alert the soul, says Steiner's preface, to "the delicate yet vital threads ... between it and the world into which it has been born." Coleridge called those threads "the one life within us and abroad." Robert Frost wrote of inner and outer weather.¹ The Calendar connects them at a deep level, an esoteric one.

Written in German in 1912, translated since then into numerous languages, the Soul Calendar has supported and inspired hundreds of meditants and others

interested in connecting themselves to the cycle of the year. I first encountered the Calendar when I was thirty-two years old, some thirty years ago. I'd been meditating for five or six years and was already earnestly committed to anthroposophy, the name given to Steiner's varied life work, but I found the verses uncongenial as meditative material and unappealing as poetry. Though I'm a professor of literature, with a specialty in poetry and Romanticism, I didn't recognize that the Calendar develops Romantic themes concerning how nature and the human life of imagination intertwine. Still, it was the academic life that ultimately brought me back to the Calendar. Academic life, and the death of my mother, who had been a devoted reader of the Calendar as well as a profound lover of nature. In memory of her, I decided to open the Soul Calendar once more.

A colleague of mine observes that for academics, August is a month of Sunday nights. However chaotic and exhausting the start of classes may be each September, anticipating it all in August is worse. In August of 1981 anxiety together with the pain and uplift of mourning had put me in a receptive state, and the verses of the Calendar spoke to my condition.

The verse for the end of August told of girding oneself for new tasks, and described how the waning, outward light now begins to shine within the soul: "I feel strange power, bearing fruit / And gaining strength to give myself to me." The verse for the following week emphasized the transformation of light even more and continued the theme of ripening powers:

*The light from world-wide spaces
Works on within with living power;
Transformed to light of soul
It shines now into spirit depths
To bring to birth the fruits
Whereby out of the Self of worlds
The human self in course of time shall ripen.*

That year I became able to "read" the Soul Calendar as Steiner designed it to be read—meditatively. The Calendar began to offer its gifts to me, and for the next seven years I worked with it almost daily. I saw that the verses are more like koans than poems. The descriptions not only represented processes around me but awakened me to processes occurring within my soul. Earlier I hadn't felt that echoing, which is fundamental to the Calendar. Now I began to confirm it in my own experience. Or else, as you do with a koan, I would work to make it true by

¹ "Tree At My Window" from Frost's *West-Running Brook* (1928) concludes: "That day she put our heads together, / Fate had her imagination about her, / Your head so much concerned with outer, / Mine with inner, weather."



trying to rise meditatively to its level of meaning.

The verse for early September was easy. It's still one of my favorites:

*There dims in damp autumnal air
The senses' luring magic;
The light's revealing radiance
Is dulled by hazy veils of mist.
In distances around me I can see
The autumn's winter sleep;
The summer that is spent
Has given itself to me.*

Classes had just started that year. Each day I drove to campus early enough to see mist still slung among the corn stalks in the fields, and vapor rising from the Connecticut River like the aftermath of a sacrament just ended. "Season of mists and mellow fruitfulness," I'd murmur to myself, from Keats's "Ode to Autumn." The "luring magic" of the "damp autumnal air" in Steiner's verse matched the mood and aesthetics of my daily drive. I also felt the truth of the alchemical legacy represented at the end, where the soul recognizes that a physically absent summer is present as an inner season. What once lived outside now lives within.

Transformations between inner and outer occur throughout the Calendar. They are its most characteristic gesture. You can experience this by working sequentially with each verse as its week comes around, and even more so if you work with them in pairs. Take the Keatsean verse about September mists (Verse 23)—the corresponding verse (30) is the one for late October/early November. (I'll return to the Calendar's organization in a moment.) Comparing the two, you find that where the September verse says "Autumn's winter sleep" approaches, the October one says, "Winter will arouse in me / The summer of the soul." Winter's approach figures in both verses, but the later one sees it from the perspective of a consciousness that is now perceiving its own mood, where earlier it had been engrossed in the mood of the landscape. The shift in viewpoint from physical scene to noticing soul invites you to experience your participation in nature's seasonal cycles, in this case helping to make you aware that summer's disappearance from the landscape permits a renewed impulse in your own psyche. A sleep in one realm allows a fresh awakening in the other. Throughout the Calendar such counterpoints enrich and clarify its meanings.

If you take one verse each week and let correspond-

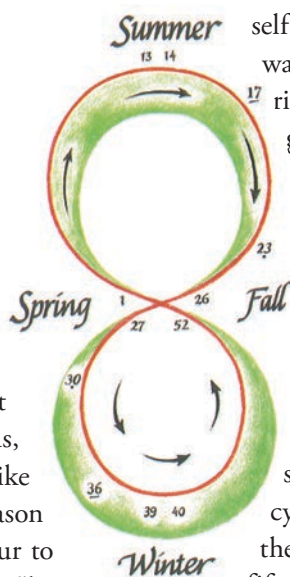
ing ones resonate with one another, the course of the year comes alive for you, and so does the pulse of your own selfhood. You learn to notice not just the surface water of your psyche, sometimes ruffled by worries, sometimes by pleasure, but also its underground rivers and springs. You sense now a need for help, now the power to act, now a challenge from the world, now an answering resolve from your own heart.

It's helpful to use an edition of the Calendar that prints the corresponding verses on facing pages so that you can work with the fifty-two verses as twenty-six pairs. Then the Calendar's structure starts to dawn on you. You see how the verses reveal not just a continuous cycle but a music of tensions and resolutions as the year modulates through its four seasons and fifty-two weeks.

The Soul Calendar year starts on the first Sunday after the first full moon after the spring equinox. Each spring verse corresponds with the one that's the same distance *before* the beginning of the year, as the current verse is *after* it. Verse 1 pairs with 52, 2 with 51, 3 with 50, and so on. The same goes for each autumn verse, with Verse 26 serving as the pivot. I find it useful to picture the two halves of the year along the two lobes of a lemniscate, or figure 8, as in the drawing [opposite page]. Verses 1 to 26 move in a clockwise direction along the outside of the upper lobe, and Verses 27 through 52 cross downward around the lower lobe in a counterclockwise direction. You can see that paired verses cluster around the spring and autumn equinoxes whereas toward the solstices they diverge. The farther away you get from the equinoxes the farther apart the partners in a pair get, until the point where midsummer verses at the height of the year match midwinter ones at the depth. To me, that's a meditation in itself.

The call-and-response rhythm of the Soul Calendar brings its readers into a subtle conversation with the universe. Often one verse in a pair points more emphatically to outer weather and the other to inner. Instead of separating what they distinguish, however, the correspondences always show how each member of a pair lives within the other like a current in water. The verses perform, and we along with them, a kind of dance. Partners separate without abandoning and meet without colliding.

Take a verse from the upper lobe of the lemniscate and one from the lower lobe. The first thirteen or so vers-





es of the year tell how “the growing human I” glories in the sensory world’s loveliness, expanding “from narrow selfhood’s inner power” into a more cosmic experience of itself. Now, in Verse 17 at the end of July and the beginning of August, we hear:

*Thus speaks the cosmic Word
That I by grace through senses’ portals
Have led into my inmost soul:
Imbue your spirit depths
With my wide world-horizons
To find in future time myself in you.*

In the corresponding verse, 36, which comes in mid-December (when, in my case, the semester is careening to a close and holiday preparations start to intensify), we hear the cosmic Word again. This time it says:

*Imbue your labor’s aims
With my bright spirit light
To sacrifice yourself through me.*

Twice the cosmic Word admonishes—in late summer, to deepen one’s own perhaps superficial awareness so as to make it better able to embrace the wide world’s fullness; in mid-December, when daily life is ready to burst with obligations and festivities, to remember to conduct everyday labors like a lofty offering. A prayer perhaps.

The Calendar opens a meditative path for those who engage it. The dynamic of tensions and balances in the arrangement of the mantric verses awakens me as I work with them. Or rather, awakens in me a slumbering capacity to perceive and appreciate my own human role in the drama of what Owen Barfield called “the year participated.” In his preface Steiner describes what the soul experiences:

If the soul opens itself to the influences that speak so variously to it week by week, it will be led to a right feeling of itself. Thereby the soul will feel forces growing within that will strengthen it. It will observe that such forces within it want to be awakened—awakened by the soul’s ability to partake in the meaningful course of the world as it comes to life in the rhythms of time.

Days lengthen and then shorten, as the air warms and cools with the light’s waxing and waning. Wintry night and summer day change places. As the Calendar’s meditative verses call you to these “rhythms of time,” you become a more conscious and more expert partner in the cosmic dance of light and dark. When the verses chart the year’s outbreath in spring, they reunite you with the cosmos. In spring, say the verses, we leave the familiar-

ity of our relatively narrow everyday self for a trancelike union with godly powers. We lose ourselves so as to find ourselves. A verse for mid-July (15) describes how at the height of summer we submit to “an enchanted weaving” that wraps us in a sensory daze, mysteriously refreshing our capacity for mindfulness.

After the glories and magic of expansion we turn to the very different magic of intensification. The lemniscate drawing shows the transformation, as the outward edge of the upper lobe becomes the inner edge in the lower one. After the autumn equinox, we discover that summer’s rest has given us our own seedlike “germinating force” (27). Then, at the winter solstice, we encounter the antiphonal experience of our enchanted summertime sleep (39):

*I feel free of enchantment
The spirit child in my soul’s core
...
Which grows rejoicing into farthest worlds
Out of my being’s godly roots.*

A little later, in January, we not only feel the counterpart of summer’s gifts but also the impulse to act, to match them with our own distinctly human activity (41):

*The soul’s creative might
Strives outward from the heart’s own core.
The soul thus shapes itself
In human loving and in human working.*

Two worlds meet in the human soul. Without us, nature and the cosmos remain separate. But with our human work, nature becomes revelatory, readable, significant. Our souls return what the gods bestow. This is the message of the Soul Calendar. I don’t find it in its words, or even in its composition, but only in the experiences it brings when I work with it over time. The more I do that, the more I see why Coleridge amended his celebration of “the one life within us and abroad.” The famous last lines of a poem he wrote just a few years later recognize the complexity of what the earlier version had announced so ecstatically. Addressing the imagination, Coleridge wrote:

*O Lady! We receive but what we give,
And in our life alone does nature live.*

After you have been reading the Soul Calendar for a while, I think these lines become its true motto.

The Calendar verses are from The Calendar of the Soul, by Rudolf Steiner, translated by Hans and Ruth Pusch, Anthroposophic Press (Hudson, New York), 1982



Envisioning the Calendar of the Soul: *a note about my creative process*

When I set out to create an illustration for a specific verse, I start by reading it a few times to make sure I understand what is being said. I direct my attention to sounds or verbs that are especially prevalent; these affect the form qualities I work towards. Specific spacial gestures, such as “senses heights”, ”depths of soul” etc., also influence the composition. What follows is a relatively chaotic step in the process in which, working with pencil and eraser, I draw lines that weave together the different movements of the verse. Foundational *form principals*, such as *curvy* (willing) and *straight* (thinking), *concave* (the world impresses itself upon me) and *convex* (I express myself), are used to create a *choreography of soul activities*. Concurrently, an inner process with the verse continues as it unfolds and becomes a mood of soul, an inner resonating. Gradually, like water carving itself a path, specific “trails” start to form as others are erased. Increasingly, I attend to developing the interrelations of the drawn lines: Crossing lines create a wakeful quality of heightened activity. In contrast, lines moving in parallel or as an echoing movement bring about a rest-

Fourth Week- 28 April-4 May

I sense a kindred nature to my own:
Thus speaks perceptive feeling
As in the sun-illuminated world
It merges with the floods of light;
To thinking’s clarity
My feeling would give warmth
And firmly bind as one
The human being and the world.

Forty-ninth Week (March 9-15)

I feel the force of cosmic life:
Thus speaks my clarity of thought,
Recalling its own spirit growth
Through nights of cosmic
darkness,
And to the new approach
of cosmic day
It turns its inward rays of hope.



ful quality. Form progressions (small to large, sharp to round etc.) support an experience of the whole composition as the dynamic activity of one being. Now I need to evaluate the lines as meetings of two surfaces. Every line indicates a tonal variation; I start “thinking in surfaces.” I then begin layering ink washes in a process of orientating myself to the light, activating and intensifying it through the presence of darkness, while not losing it altogether. Tonal gradations create a unified breathing of “gravity” and “levity” to guide my *feeling*. While every verse has a unique orientation to the light within, and without, I also work with the larger movement of light and dark that progresses through the course of the whole year: When the darkness of winter is outside, we light candles and warm ourselves by the fire; in summer we rest in the shade after playing in the sunlight flooded world. This year-long movement of light and dark has its own smaller movements and dynamic fluctuations within it, so it informs, but does not restrict, the composition of each individual piece.

I have recently completed illustrating all 52 verses, but decided to revisit two of the verses before I finalize and publish the series in a book.

Ella Manor Lapointe

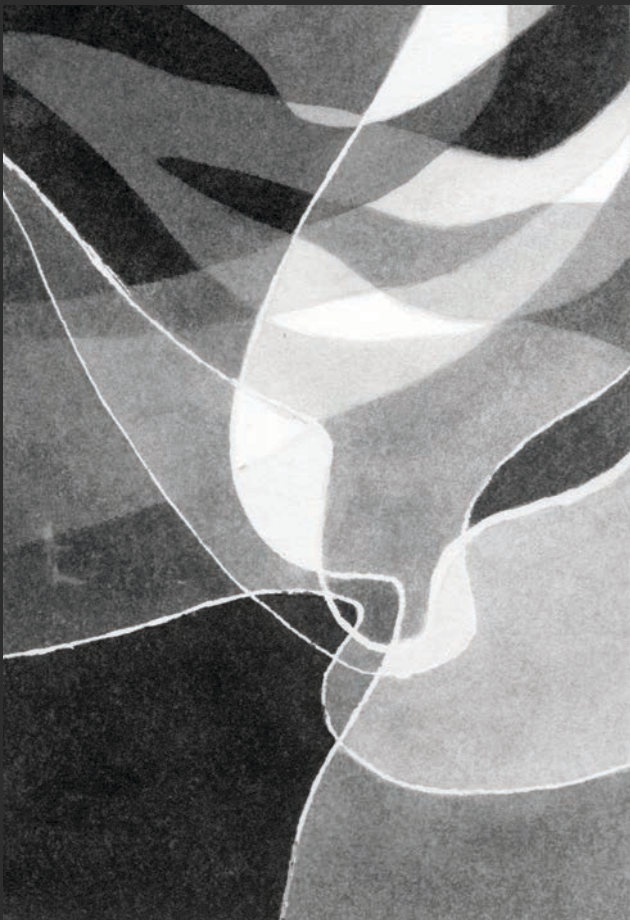


Thirtieth Week (October 27-November 2)

There flourish in the sunlight of my soul
The ripened fruits of thinking;
To conscious self-assurance
The flow of feeling is transformed.
I can perceive now joyfully
The autumn's spirit-waking:
The winter will arouse in me
The summer of the soul.

Twenty-third Week (September 8-14)

There dims in damp autumnal air
The senses' luring magic;
The light's revealing radiance
Is dulled by hazy veils of mist.
In distances around me I can see
The autumn's winter sleep;
The summer's life has yielded
Itself into my keeping.





Michaelmas and Rudolf Steiner's *Calendar of the Soul*

by Herbert O. Hagens

On April 11, 1912, Rudolf Steiner distributed the first copies of the *Kalender 1912/13* in Helsinki, Finland, after a lecture to a group of Russians. The 52 verses we know today as the *Calendar of the Soul* appeared at the end of the original publication. The only statement that Steiner made on that occasion was: “Whoever meditates on these verses will achieve a great deal.”

So, how do we meditate on these weekly verses during the course of the year? The fifty-two verses in the *Calendar of the Soul* accompany us through the seasons and the festivals, always starting with the first verse on Easter Sunday. With one exception all of the verses given for the years 1912-1913 were dated to begin on Sunday of each week. Even the Michaelmas verse (#26) happened to fall on a Sunday (September 29, 1912).

Rudolf Steiner gave various guidelines for the verses in the two introductions that he wrote for the 1912 and 1918 editions. But for the purpose of this study we will work with another indication that Steiner gave in a lecture on Easter Sunday, April 1, 1923:

“They (human beings) must gain once more the esoteric force out of themselves to ‘speak’ something into Nature that accords with natural events. It must become possible to grasp the Michael thought as the blossom of the Easter thought. While the Easter thought stems from physical blossoming, it will become possible to place the blossom of the Easter thought—the Michael thought—into the course of the year as the outcome of physical withering. People must learn once more to ‘think’ the spiritual ‘together with’ the course of nature.”¹

Can we relate the Michaelmas verse in the *Calendar of the Soul* to the comments that Rudolf Steiner made in 1923? We begin by reminding ourselves that the year-

ly life cycle of the archetypal plant weaves like a thread throughout the course of the 52 verses. One could observe that the blossom stage of the plant just barely begins at Easter with the first opening of the bud. The expansion into a full blossom is achieved after St. John's Tide in verse 13. Verse 14 ushers in the hint of contraction only to eventually give rise to the expansion of the fruit at the expense of the withering blossom and then of the whole plant. The Michaelmas verse corresponds to the moment of peak ripeness of the fruit, the perfect environment for the seeds within to mature, a process also of expansion and contraction that ends after Christmas with verse 39. We absorb the processes that we observe in nature through our senses into our life of soul. But we also can say that at every stage of the plant cycle something is being born at the expense of a former stage. Each stage must “die” in order for the next stage to happen. This is the essence of metamorphosis and of Rosicrucian meditative practice. The bud must “die” in order for the blossom to form. The fruit must perish in order to nurture the seeds. The seed must stop being a seed in order for the sprout to break forth.

Let us ponder the Michaelmas verse itself:

Michaelmas Mood

O Nature, thy maternal life,	Natur, dein mütterliches Sein
I carry it within my will,	Ich trage es in meinem Willenswesen;
And my fiery power of willing	Und meines Willens Feuermacht,
Steels my spirit's promptings,	Sie stählet meines Geistes Triebe,
Engendering the feel of self	Dass sie gebären Selbstgefühl
That carries Me in me.	Zu tragen mich in mir.

– trans. John Gardner, 1995

The meditant calls out to Nature, addresses Nature in the way one would speak to a close friend. We then acknowledge that we carry Nature's maternal instinct within the being of our own will. The other element within our will is the fiery power, inherited from the summer, that heats up and forges the “promptings.” The “promptings” are what lie deep within our spirit, like the seeds inside of the fruit, waiting to be hardened (steeled!) in order to survive the winter.

These impulses of the spirit are what we are born with and they become powerful forces within the soul. But the soul also is the clearing house for our life experiences arising from our thoughts, feelings, and deeds. The Michaelmas verse points to a dynamic of soul that gives birth (gebären) to a sheath for the self. It is very much like strengthening the shell of the seed so that it can har-

¹ Rudolf Steiner, *The Cycle of the Year as Breathing-Process of the Earth*. Anthroposophic Press, 1984.



bor the spark that becomes the shoot of a new plant in the spring. This is achieved through the right balance of growth and decay, birth and death, Lucifer and Ahriman.

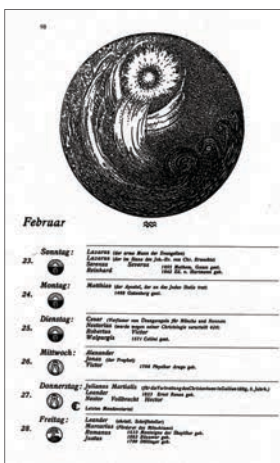
We let the imagination of Michael with the sword and the scales arise in the background during the course of meditating the Michaelmas verse. Even the devil trying to tip the scales with his claw-like finger begins to appear as we journey on our way through the autumn verses. The fruit falls from the tree and the seeds penetrate into the earth. Thus we learn that the metamorphosis of the plant mirrors the development of our soul. With the strengthened forces of soul the self can then dive deep into the spirit: *O human being, know thou thyself!*

Rudolf Steiner added one more dimension at the end of his 1923 Easter lecture: “When it is understood how to think with the course of the year, then forces will intermingle with the thoughts that will let men again hold a dialogue with the divine spiritual powers revealing themselves from the stars.” The unique feature of the Michaelmas verse in the Calendar of the Soul lies in the moment when we speak to the goddess “Natura.” The mood of the verse is one of praise and gratitude for the gifts we receive from the earth and from the cosmos for sake of developing our true “I.” The most precious maternal gift of all is selfless love, the “blossom of the Easter thought,” placed at Michaelmas!

Princeton, New Jersey

Notes on the *Calendar of the Soul*

2012 and 2013 are full of centenary observances in the work of Rudolf Steiner, and on this and the following two pages we will share some short observations about the *Calendar of the Soul*. — In 2003 SteinerBooks published a facsimile edition of the first, privately issued *Calendar* for 1912-1913 (still available) and many who have loved and meditated with later editions were surprised to discover that the weekly verses they know and love are only the second half of the original work. The first half was a weekly date-book with dramatic new images of the signs (or beings) of the zodiac. Those were created by Imma von Eckhardstein following Rudolf Steiner’s indications and are reproduced with added colors on the cover of this issue. Margot Rossler created versions in etched glass (on



display at Rudolf Steiner House in Ann Arbor, Michigan,) and those are displayed below courtesy of Patricia DeLisa and Mary Adams. Please see Mary’s comments ending these notes.

The *Calendar* and Eurythmy

Asked about the *Calendar* in their life, a eurythmist we know exclaimed, “Oh, it’s our bible!” Alice Stamm, president of the Eurythmy Association of North America, sent us some eurythmy movements Rudolf Steiner created for the *Calendar* verses which we’ll show in a future issue.

The *Calendar* and Visual Arts

The work with new images for the zodiac was mentioned above. Many artists have been working with the



Aries



Taurus



Gemini



Cancer



verses. Two years ago we reported on **Laura Summer's** book on working visually with the *Calendar* verses. **Sophie Takada** gave a well-received exhibit of painting last year in Ann Arbor at Rudolf Steiner House. And on previous pages **Ella Manor Lapointe** shares examples of her work which has been appearing in *Chanticleer*, and explains some of the process.

The *Calendar* and Sounds

Cynthia Hoven has just published *Eurythmy Movements and Meditations – A Journey to the Heart of Language*. In a review just published at anthroposophy.org Patricia Kaminsky writes, “The organizational ‘template’ for Cynthia’s book is true to the root meaning of the word, for it is indeed a kind of ‘temple’ honoring the stars and planets themselves as mighty cosmic forces. Rudolf Steiner’s seminal research gave birth to eurythmy exactly one hundred years ago in 1912. His discoveries are based upon the understanding that each constellation in the zodiac emanates formative shaping forces experienced as consonants in human language, while the vowels express the rich inner landscape of soul feelings. Eurythmy schools us in the Logos Mystery that human speech is a sacred microcosm reflecting and radiating the creative impulses of the stellar macrocosm; thus this book is organized into 24 essays celebrating the consonants of the Zodiac and vowels of the planets.”

We have also placed online an excerpt from *Sounding the Cycle of the Year—a Soundscape translation of Rudolf Steiner’s ‘Calendar of the Soul’* by Brian Alexander Dawes. “I have endeavoured to create a translation which mirrors all these characteristic Cosmic and mantric features (with an exact replication of the number of planetary vowels, and parallel maxima of consonants, from each verse of the German), which otherwise would be hidden from the non-German-speaking reader. A thorough understanding of the relationships between successive images had to

be wrestled with, repeatedly, in each verse, over several decades of work.” His publication includes many extraordinary features: working drawings to illustrate the planetary gestures for each verse by David Newbatt, shaded drawings for zodiac signs and constellations echoing their consonants by Gertraud Goodwin, eurythmy figures for vowels and consonants following Steiner’s indications, and a lemniscate for the year with christian, celtic and mythological festivals thresholds, equinoxes and solstices.

The *Calendar* and Life

Lynn Jericho began working with the *Calendar of the Soul* years ago during the “Holy Nights” between Christmas and Epiphany. A Waldorf parent, she’d learned about the calendar in the Princeton Group. “It woke me up to the significance of the year, and also to how consciousness evolves through the year the same way nature evolves through the year. And that’s the basis of my work.

“The big mystery to me was the Holy Nights. It just rang true from the start, but I didn’t find what felt meaningful to me until a day in 2004. I was in NYC in front of the Rockefeller Christmas Tree and all the lights and the tourists. And I said, this is quintessential New York, but there’s something more. So I decided to send an email to everyone on my mailing list, two hundred people. And I explained about the Holy Nights and what the year held, if we could notice it, and how I kept missing it. So I said I would remind everyone, and send out a daily email and some things to think about. Eric Utne asked for something for his almanac. In 2006 I did a little video; 36,000 people saw it. People started asking about other festivals.

“There are 7,000 people on my mailing list now, from Siberia to Nigeria to Brazil to the Philippines. I’ve developed a program called The Inner Year, webinars, based on personal and moral development. There’s a whole curriculum taking shape at ImagineSelf.com.

“My favorite verse is my birthday verse.



Leo



Virgo



Libra



Scorpio



*To carry spirit light into world-winter-night
 My heart is ardently impelled
 That shining seeds of soul
 Take root in grounds of worlds
 And Word Divine through senses' darkness
 Resounds, transfiguring all life."*

Another new posting at anthroposophy.org is an article by **Vivianne Rael** (formerly Rose Passafero) and Henry Passafero. They write: "One way that Steiner strove to support members of the anthroposophical movement to stay awake in light of our evolutionary journey was through the publication of his 1912 Calendar. The calendars we use daily to chart our schedules and view our lives in the context of Time may impact our consciousness far more than we realize. Dr. Steiner observed the hungering modern soul and its lost connection with the creative rhythms of time. Time had become an abstraction for most people—without regard to the cosmic rhythms of sun, moon, stars, and seasons—with an even greater severance with the spiritual beings who actually create time." Vivianne and Hank have created a book and are holding a year-end conversation, which are described on the inside front cover of this issue.

From Mary Stewart Adams, 24 May 2012

At the close of his lecture on the *Calendar of the Soul*, given at Cologne on 7 May 1912, Rudolf Steiner made the following statement: "Each one of you will be able to use this Calendar of the Soul every year. In it you will find something that might be described as the finding of the path leading from the human soul to the living Spirit weaving through the Universe. I have thus tried to justify the deed that has taken the form of the *Calendar*. It is not to be regarded as a sudden inspiration but as something organically connected with our whole movement."

In its original format 1912-1913, the *Calendar of*

the Soul contained three essential elements which made it both an esoteric astronomy calendar and a meditative guidebook for the cycle of the year. These three elements included:

1. Two sets of New Images of the Zodiac... In describing these images, Rudolf Steiner made the following statement: "In this calendar will be found signs that differ from those handed down by tradition, because the latter are no longer suitable for modern consciousness. These pictures of the Zodiacal constellations are representations of actual experiences connected with the waking and sleeping of particular spiritual beings. We have in these pictures a renewal of certain knowledge that needs to be renewed at this present time..." RS, Cologne, 7 May, 1912

2. Name days for significant individuals throughout history, which Rudolf Steiner described thus: "Days have been provided with names so that those supplied can be useful to those who wish to follow the spiritual path of the evolution of humanity."

3. The 52 weekly verses, starting at Easter. And since Easter is determined each year by the constellations in an ever-changing rhythm, it must be noted that the verses have to be adjusted and worked with every year, to harmonize with the fact that there are never 52 weeks from one Easter to the next.

Ideally the Society as a whole would be engaged in artistically rendering the new images of sun and moon for each coming year, and an 'office of the calendar' could be established through which the art would be aligned with the appropriate verses and dates, and republication would happen each year. In this manner, the artistic efforts of the society would be energized and the sense of community enlivened...This is one way that we awaken Isis from her celestial grave, by re-memorizing the 'pieces' of her body that were expressed through the calendar as image, evolution of humanity through individual incarnations and verses...



Sagittarius



Capricorn



Aquarius



Pisces