

5 CONCLUSIONS

Firstly, it is clear then that the adoption of, and dramatic adaptation of, Goethe's *Märchen* by Steiner, for his drama, *Die Pforte der Einweihung* has its origin in the convictions of Steiner that,

1: Goethe's view of spirituality is closely related to the anthroposophical worldview, and both are allied to the Rosicrucian movement of the late Middle Ages and the Renaissance.

2: That spiritual perception, like sensory perceiving, is inherently viable because it derives from the efficacy of the postulated ether-body, and this enables viable spiritual enlightenment.

Secondly, it is clear that the rhetoric of *Die Pforte* is intended to didactically communicate, in an artistic medium, the following esoteric convictions which are central to Steiner's anthroposophy:

A: That reincarnation and karma are real dynamics affecting human life, and offer a rational and accurate explanation for the differing destinies and abilities in human life.

B: That the philosophically assumed limits to knowledge are not valid, because human cognitional power can be extended beyond their present boundaries through meditation, which gives access to higher consciousness states.

C: That human life unfolds on Earth as a microcosmic reflection of a sevenfold macrocosmic evolutionary template.

D: That the attainment of spiritual consciousness is linked to the ethical refinement of the human being, especially the conscience, and this is linked to a subtle influence from within the ethers, of Christ Jesus.

E: That the Earth is a living being, possessing subtle spiritual levels of Being to which humanity is subtly linked, and that the continuance of unethical activity and attitudes in humanity is harmful to this realm.

F: That in the quest for spiritual development, the triune human soul must resist the influences of a twofold source of unethical tendencies. The soul must seek to allow a transformation of its triune qualities into a triune spiritual entity.

G: That artistic media offer a valuable method for the instruction of people into spiritual themes, and also that artistic experience is a valuable assistance in attaining to spirituality.

The overall perspective of Steiner's on the need for a spiritual holistic attitude, and the value of his own life's work in providing this, is conveyed, in an artistic manner, in a poem written in 1920,

The world without the spirit is
For the human being like a book

Written in a language
Which he cannot read,
Yet of which he knows its content
determines life itself.

And spiritual science wants to strive
Towards the art of reading;
It believes itself to be necessary
Because it must believe
That it is demanded
By that life itself
Into which humanity has entered
Through developmental forces
of contemporary times.

Die Welt ist ohne den Geist
Für den Menschen wie ein
Buch,

Abgefaßt in einer Sprache,
Die er nicht lesen kann,
Doch von dem er weiß
Daß sein Inhalt lebenbestim-
mend ist.

Und Geisteswissenschaft will
Erstreben die Kunst des Lesens;
Sie hält sich für notwendig,
Weil sie glauben muß,
Daß sie von dem Leben
Selbst gefordert wird,
In das die Menschheit
Durch die Entwicklungskräfte
Der Gegenwart eingetreten ist.