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METAPHYSICS AND AESTHETICS OF RUDOLF STEINER
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INTRODUCTION

My original interest in pursuing this thesis came about from reading Kandinskys On The Spiritual In Art. He was one of the artists at the turn of the century who had anti-traditional views and was turning to alternative ideas about art. They sought a truer vision. Kandinsky was a Theosophist. Thus I became interested in Theosophy and Anthroposophy. The factor common to both theories was a reaction towards the end of the nineteenth century to the scientific approach to life that was prevalent in the age and a return to a decidedly spiritual one. One cannot ignore the forces which have been erupting out of man's disenchantment with the rigid mechanistic approach to life, based on mathematical laws, and instilled into him since the time of Newton. Here we see man's various efforts to escape from his present state of confinement in the areas of ecology, science, art, feminism and philosophy.

This thesis is concerned with the ideas of Rudolf Steiner. He was an artist and political philosopher and founder of Anthroposophy at the turn of the century. His main aim was to draw science, art and God together. He believed in the future possibility of an ideal society where there would be a return to God or pure spirit [in Steinerean terminology].

The Romantic philosophers of the eighteenth century set the trend of indulgence in feeling and mysticism at the expense of the intellectual. Before the end of the nineteenth century Spiritism was a popular form of entertainment, and increasingly easier access to travel and books enabled Eastern religions to permeate Western culture. Rudolf Steiner's influence came from a mixture of religions, Vedic, Rosicrucianism, Gnosticism and Christianity. He was also influenced by Theosophy which preceded his philosophy.

In this introduction I will only give a basic explanation of what Anthroposophy claims to be. Is it true that we are heading for a more spiritual type of existence where eventually we will leave behind the physical altogether. According to Steiner art is a continuation of the creative processes of nature and it is by art that we will return to the spiritual. His importance in the history of art theory is not great. Nevertheless he was a sculptor and art theorist. Beuys has frequently been associated as a disciple of his teachings - as can be seen in Moffit's Occultism And The Avante-Garde -A Particular Case - Joseph Beuys. There also have been other artists influenced by Steiner. The most well-known being Kandinsky, Mondrian and Beuys. In his view a true conception of art and life is necessary for world evolution to take place. Thus we would move out of materialism into a more spiritually aware society that is in tune with nature. This thesis attempts to elucidate what this involves in Steiner's system.

Steiner's Metaphysical System

Metaphysical system

RUDOLF STEINER - IN CONTEXT FOR DISCUSSION.

Rudolf Steiner was born in 1861 in Kraljevec, a town situated in what is nowadays called Croatia but was then part of the Austrian/Hungarian empire. His father was a station master and consequently as a child he interacted with both the noisy mechanical world of steam engines and the natural world of hills and countryside. Religion was still very much part of people's lives despite the industrial invasion. This brief insight into his early life is intended to show why he had such an earnest need to bridge the gap between science and religion.

One aspect needs to be clarified from the beginning when dealing with anything related to Steiner. He claimed to have a privileged insight into the experiences of the spiritual world. The Western viewpoint to the spiritual sees it to be illusory, encompassing various religious traditions. They see the real world to be the one we see with our physical senses. In contradistinction is the Eastern view that the world as we see it is the illusion and the spiritual world is real. He writes:

"The direct knowledge of what can be experienced in the spiritual world had always been to me something self-evident; the perceptual grasp upon the sense-world had caused me the greatest difficulty." (16. Steiner, 1951, p.237)

In his theories he referred to two modes of perception. One corresponded to the natural-scientific and the other was positively spiritual. In his opinion both the sense-world and the spiritual were the same. Our misinterpretation is caused by an overemphasising of rational and sensual activity at the expense of the spiritual. He specifically decided to speak about the spiritual not in the mystical terms that had been the case previously, but in a way that most people could understand, therefore in the manner of speaking customary to the natural-scientific world outlook. In this way he opened up the gateway for intellectual intrusion and especially because he subjected the term science to his theory. On the other hand the theosophists who solely communicated in a mystical manner left no gateway for the intrusion of rational, intellectual critics.

Another criticism of Steiner is the frequent obscurity and repetition in his language making it difficult to grasp exactly what he means. Possibly it could be said that if one really wanted to understand it then one should enter into the disciplinary system of spiritual science. Here we are entering into a purely subjective experiment in learning the exercises which develop spiritual powers. Steiner believed that with an open mind and a dedicated, unselfish love for development of the soul, it was possible to have personal experiences of the spiritual world.

His theories naturally invite scepticism due to the fact that anything belonging to the spiritual is separate from the normal patterns of behaviour that exist. For this reason Spiritual Science lacks scientific certainty, in that it does not leave itself open to experiment in the usual way and therefore one can't prove whether it is valid or nonsensical. I realise that I am entering here a closed system, which is the major criticism that can be labelled to Steiner.

SPIRITUAL SCIENCE - AN OUTLINE.

Spiritual Science is fundamentally an esoteric, complex synthesis of Eastern and Western mysticism. Steiner related it to his personal theory of evolution, encompassing his ideas of a return to nature by the integration of art and religion. Again it should be emphasised that he believed the sense-world was actually the spiritual world. This was also the opinion of Goethe, whom Steiner revered, and who was possibly the most influential thinker in regard to the latter's thought. During the 1880s he spent seven years working in the Goethe-Schiller Archives in Weimar editing some of Goethe's scientific writings. Steiner and Goethe believed that knowledge of nature and knowledge of spirit were the same. In fact, inside natural phenomena could be found the spiritual. It was their shared opinion that man's present-day consciousness limits his ability to know nature essentially as it is when he experiences it with only the thinking part of his being that is based on the intellectual, causing the other aspects of his being to sleep. According to Goethe, man's inner spirit is forever in a battle with the outside world as he is trying to develop powers of knowledge that are at the moment unknown to his normal consciousness. Eventually, when he has fully developed his inner powers, he will be able to experience the reality of nature. (16. Steiner, 1951, p.111.)

In Steiner's mind it was indeed possible to experience the spiritual as it were in full consciousness. For this reason he was accused of being a rationalist and an intellectualist. In his autobiography, Steiner mentioned that his philosopher friend Edward Von Hartmann was in disagreement with this theory because it was a certainty for him that the spiritual lay in the unconscious and would always remain there, severed from the conscious. Steiner read On The Aesthetic Education Of Man by Schiller. Some of the ideas put forward in the letters are complementary to his own ideas about consciousness. Schiller wrote concerning the opposing states of consciousness, in which we experience beauty to be influenced by nature on the one hand and by logic on the other.

About logic he wrote that:

"In order to lay hold of the fleeting phenomenon, he must first bind it in the fetters of rule, tear its fair body to pieces by reducing it to concepts, and preserve its living spirit in a sorry skeleton of words. Is it any wonder that natural feeling cannot find itself again in such an image, or that in the account of the analytical thinker truth should appear as paradox." (29. Schiller, 1967, p.5)

Steiner wrote on the subject in question:

"He [Schiller] can introduce reason into sense-activity; and he can elevate the sensible into a higher realm of consciousness so that it acts like the spiritual. He thus attains to a mood midway between the logical and the natural compulsion. Schiller sees man in such a mood when he is living in the artistic. The aesthetic comprehension of the world directs its look towards the sensible, but in such a way that it perceives therein the spirit" (16. Steiner, 1951, p. 133)

Now let us return to the obscurity and complexity of Steiner's personalized philosophy as after all it is the central cause of our efforts in attempting to understand the facts concerning the spiritual world. In his view what is of essential importance in getting to know the spiritual with the conscious presence of our full being, is a completely balanced state of the three forces of the soul: thinking, feeling and willing. He said that gradually through the course of time this balance was disrupted as man became progressively interested in the external phenomena outside himself. Especially this happened during the middle-ages. The overemphasis on the thinking part of mans' nature revered intellectuality at the expense of the other two soul-forces, feeling and willing. Steiner rejected the over-indulgence on the feeling side that was usual for the Romantics and indeed the Theosophists whom he was earlier linked up with. A discussion of Theosophy will be undertaken later. His objection was that with their extreme cult of feeling and belief in absolutes, they really helped to justify the rationality of the materialists they were against. In his opinion, to experience the spiritual by an absolute balance of the three soul-forces was to allow freedom access into ones nature. Thus he wrote: The Philosophy Of Freedom.

He believed that a balance would destroy the present separation between subject and object in thinking and break man's dependence on the external sense-world - allowing him to practise what he called 'sense-free' thinking. When man's actions are then set free from the illusive basis of the senses they cease to be meaningless. In Steiner's opinion the way was thus opened for moral actions to come into man's being in the form of ideas from the spiritual world.

THE EVOLUTION OF CONSCIOUSNESS.

In 1923, Steiner gave a lecture called: Education Towards Inner Freedom. (3. Steiner, 1923, p.214) He spoke about the ancient spirituality of the Eastern-Assyrian-Babylonian civilization. These people had in his view a dream-like consciousness because they were in tune with the spiritual forces who gave them the dreams in pictures from the cosmos. He described it as follows:

"Man experienced a weaving-moving inner life, the shadows of which remain in our present dream-life."

Unlike then, now peoples' consciousness is determined by the outside factors that belong to the technical world. Steiner said that this was an unnatural approach to life. This recalls Heidegger who wrote that by our modern cognizant method :

"We attempt to define a thing by the use of attributes that already presume a definition."

The aim of Spiritual Science is that man's consciousness will come to an understanding with itself. Here we come to the question of what is the consciousness that appears to be so important in Steiner's thought. In The First Principles Of Theosophy, C. Jinarajadasa writes :

"For consciousness is the highest expression of that one Existence which is both the force and the matter, the form and the life." (25. Jinarajadasa, 1912, p.152)

Jinarajadasa continues to explain how, if consciousness is to come to an understanding with itself, one needs to return to the source point, the point from which every phenomenon radiates. Consciousness experienced anywhere else other than this point arises from sense-impressions - from a place that 'appears to be' and develops thought pictures from this that are illusions to the truth. Jacob Boehme was a German mystic of the seventeenth century who had some influence on Steiner's thought. He wrote :

"Lase thine own activity, fix thine eye upon one point Gather in all thy thoughts and by faith press into the centre." (28. Regier, 1969, p.128)

According to Steiner's theory of the evolution of consciousness man's ego had been developing since the beginning of time, but it was only recently that it had developed to its full potential with self-knowledge. He called this the 'consciousness soul' that man had come into possession of, allowing him the privilege to use the name 'I' with no other being to whom he could give this name. It was as if man's consciousness had been separated from God's consciousness. He saw the maturity of the ego to be the turning point in man's evolution, in returning to the one divine source, so that man can by himself reach the knowledgeable conclusion that 'he is'. The ego, he said, had introduced free will into the being of man. In the past, before the rise of the ego, it was as if the cosmos was playing the being of man who was an individual out of the control of his will. But with the growth of the impulse of human freedom man can choose to go either way. More often than not he chooses to go the illusory way of the senses, but the way lies open for him for the first time to consciously experience the spiritual, the real.

In the ancient cultures before the rising ego took precedence, archeologists say that people used to live together in harmony, each one working not for his own pleasure but for the benefit of the whole society. (27. Redford, 1953) Steiner repeatedly emphasised in his writings how it was during the middle-ages that man gave in to the sensual stimulus, and had his thoughts thereafter influenced by the outside phenomena. Thus he lost his inward ability to think free from the sensual. Steiner believed that the overemphasis on the intellectual caused an imbalance in the three forces of the soul, that there was too much thinking and not enough feeling and willing. This led to the domination of technology and the collapse of morality when people turned away from their inner selves and intuition by focusing on the purely material. Progression in this direction led to the discovery that there were laws in nature, and from here our modernised view of the world comes.

Our Western "reality" is the material world, and the spiritual has become a meaningless vapour. Kant saw philosophy to have been reduced to a rational, mathematical science, limited by the particularized entities of space and time, the grid in which pure spirit could only be understood and never grasped in its true form. Steiner believed that what we feel in our conscious mind in regard to the sensual is in itself unreal. But to know this first-hand, consciously, the "real"; he said that it was necessary to develop a higher mentality that would embrace the whole lifting one outside the limits set by science.

The tragedy of Nietzsche was in Steiner's opinion an extreme case of what can happen when one accepts in totality the natural- scientific world view. Steiner wrote that:
"The natural-scientific view snatched away from Nietzsche the spirit man in the natural man and dazzled him with the thought of a higher natural man." (16. Steiner, 1951, p.195)

The general accepted view held by Westerners is that the material world is the true one and all religions are superstitions and myths. It was the other way around for Steiner and the followers of Eastern religions who see the material world as "maya" [illusion] and the spiritual world as the true one. For this reason he believed that it was pointless to look outwards in search of the spiritual:
"It is as if a human being living in illusions should seek in further illusions for the causes of the illusions." (16. Steiner, 1951, p.120.)
Steiner believed that sinking down into oneself causes a conscious dissociation from the external objects around, leaving the soul free to live and breathe. In this activity of 'sense-free thinking' moral activity is supposed to will itself from the soul that has tuned in to its' spiritual forces. Before looking in detail at his hypothesis let us look at some of the connections he had with Theosophy.

THEOSOPHY.

Theosophy or 'divine wisdom' was founded by Madame Helena Petrovna Blavatsky (1831-1891) in 1875. She was a Russian mystic and occultist who travelled to the East for inspiration. Rudolf Steiner was for a time an avid member and contributor to the society. Their aim was to encourage peoples' awareness of their relationship with nature, to promote occult teachings and to draw people into a spiritual consciousness.

The Theosophical tradition has allegedly existed since the beginning of time in the lives of the spiritual masters from the past. They believe that all life is one, and that by exploring the depths of one's being it is possible to experience the ultimate reality. They study the evolution of life and form from the very beginning and believe strongly in the former existence of Atlantis and Lemuria - purely mythological for most people today. The Theosophists see themselves as above the masses of people who are huddled in the confinements of their specific religions and believe that all exoteric religions and myths have but one esoteric meaning. Their opinion is that we are all on various levels of understanding in regard to pure spirit. But eventually everyone will progress to the highest level and that then there will be what they call a "Universal Brotherhood Of Peace.

Everything that has been said here so far could be regarded as being true also for Anthroposophy. Therefore why is one the antithesis of the other? Steiner's first introduction to the Theosophical Society was in the circle of Marie Lang in Vienna. Later he became the secretary of the first Theosophical Society in Berlin, and Marie Von Sivers was the president. She was to become his co-worker in the artistic sense. Let us outline the specific reasons why he left the Theosophical Society with Von Sivers to set up the Anthroposophical Society which, unlike the 'divine wisdom' of Theosophy, refers to the wisdom of man.

It is difficult to find the exact causes of the split but there is certainly today a conflict between both societies, as I have witnessed in the Theosophical Society in Dublin with its' profound secrecy and its' determination not to be linked in any way with Steiner. The Theosophists believe that the secret knowledge should only be revealed to the initiated. This was also the opinion of the ancient mystics who were allegedly the guardians of divine wisdom. For this reason they keep to themselves, speaking in their own mystical language. But Steiner thought it was important to speak to the general audience, not the select, so he chose to speak about the spiritual world in a way that they could understand, in the natural-scientific language customary to the modern world. This is why he called his teaching a spiritual science.

In contrast to Steiner's view of matter and spirit as one, the Theosophists tended to see them as separate entities. Steiner wrote:

"In the Theosophical Society artistic interests were scarcely fostered at all. In the sense-world, man appears to them only in his transitory existence, severed from the spiritual. Art seems to them to have its' activity within this severed existence." (16. Steiner, 1951, p.332)

I find this statement by Steiner ironical, in that the Theosophical Society did certainly have an amazing influence on artists. Kandinsky wrote his On The Spiritual In Art, a parallel hypothesis with Theosophy, in which he mentioned Blavatsky's idea of our eventual return to the spiritual in the year 2000. His spiritual triangle is a visual indicator to the various levels of knowledge we have been discussing. (plate. 1) Lastly is his in depth unfolding of the mysteries of colours and forms reminiscent to what Steiner and Blavatsky have said. We also see it in the flower paintings of Mondrian that are symbols of the macrocosm in the microcosm, which is a spiritual scientific principle. Interestingly they were both members of the Theosophical Society, and also attended Steiner's lectures around 1909.

Like Hegel, Steiner believed that art was a continuation of the creative processes of nature. Hegel said that before the middle ages with its 'rigid thinking' art was known to be how the divine lived. But then came the emphasis on thinking, and the creative spirit lost its true life in the world and was transported into the world of ideas. This sentence by Hegel finds echoes in Steiner:

"It is only beyond the immediacy of emotional life and that world of external objects that we shall discover reality in any true sense of the term." (31. Hegel)
Steiner believed that art was the vessel to return us to the spiritual. He fitted it in with his theory of world evolution. This we will now look into.

STEINER'S THEORY OF WORLD EVOLUTION.

Occult Science - An Outline is a good example of the obscurity and 'difficult to take' attitude particularly associated with Steiner's style of writing and of course its contents. In this case he writes elaborate assertions about the seven stages of the evolution of the world. The first stage he called 'Saturn', when the world was at its purest. The world was "with spirit" and the spiritual beings lived in harmony with one another in nature. Apparently, heat caused by tension moved them into their second 'Sun' stage of gas, and increased tension led the spirit beings into a water-type 'Moon' stage.

As well as the seven different stages in world evolution, of which we have mentioned but three so far, correspondingly there were seven different aspects to the human being. He believes that during each stage a different aspect developed to its full potential, suppressing the other aspects that existed as well, but as if invisible. For example, it was his theory that during the ancient 'Saturn' stage the primal spirits of personality [the Archai] reached their human level; during the 'Moon' period, the Angels, and during the 'Earth' period 'mankind'. (11. Steiner, 1972)

According to Steiner, at the beginning of the 'World' epoch mankind operated on the impulses of the spirits in the hierarchies in accordance with God's will. Then in the fifth Post-Atlantean epoch [seventeenth century], human beings broke away from their inner method of observing nature and observed it instead by means of partial laws. Steiner believed that the newest edition to man's being during this present 'Earth' stage was his ego. With the development of his ego [soul consciousness] came free will, and man was able to stand as if outside the nature that had previously nourished him completely. Now he could look in with a partial understanding of what he saw.

Separated from nature, he began extracting natural elements from their place, as in cutting down trees and clearing away forests. By interfering with the natural order he was destroying the interrelationships of nature and with the raw materials he had extracted he put them together again as objects according to natural-scientific laws, that according to Spiritual Science are only manmade egotistical laws.

In a lecture in 1914 called Technology And Art Steiner put it like this:

"What is important here is that we cast out of nature the elemental spirits belonging to the sphere of the regular progressive hierarchies who, in fact, are the very spirits who maintain nature. In all natural existence there are elemental spiritual beings. When we plunder nature we squeeze out the nature spirits into the sphere of the spirit. That is, in fact, what is constantly happening during the first stage. We smash and plunder material nature and thus release the nature spirits, driving them forth from the sphere allotted them by the Jehovah Gods into a realm where they can fly about freely and are no longer bound to their allotted dwelling places. Thus we can call the first stage the casting out of the nature spirits, the second stage is the one where we put together what we have plundered from nature, according to our knowledge of natural laws. Now when we construct a machine or a complex of machines out of raw material according to our knowledge of natural laws, we put certain spiritual beings into the things we construct." (15. Steiner, 1914, p. 13)

Steiner spoke about the nature spirits versus the Ahrimanic spirits [those cast from nature] of technology. In his view these false spirits have been deceiving man ever since, in clutching on to him because they are homeless. They attach themselves to humans' in periods between incarnations and are involved in the spiritism of the Theosophists. They are supposedly the spirits who communicate with the living because they don't essentially belong anywhere, neither in the physical or spiritual worlds. They are without cosmic significance.

In terms of Spiritual Science our Earth is in the middle stage of evolution, having passed through the 'Saturn', 'Sun' and 'Moon' stages we are about to enter our journey into the next three that are apparently 'Jupiter', 'Venus' and 'Vulcan'. His opinion was that we are presently taking a creative participation in cosmic evolution where we will consciously return to the pure spirit. We are moving into 'Jupiter' and unless we act in a moral way on earth, we are working against the creation of 'Jupiter' human beings that should reach their full potential of humanity there. Moral activity is supposed to happen when one is in tune with the primal natural forces belonging to the spiritual hierarchies. The future Jupiter beings can allegedly be seen in the present watery existence of the steamy breath. In the future they will be hardened. (5. Steiner, 1915, p.132)

Steiner wrote about how strongly he felt when he saw the modern age with its' mechanized thinking to have a disastrous effect on the minds' of the people he was teaching at the Berlin Workers Training School. He wrote that the average proletarian social democrat was brainwashed with the Marxist ideology that the primary driving forces of humanity were those produced by physical labour which fed the material economic structure. (16. Steiner, 1951, p. 285) In this view the spiritual was a side issue. The people lived quite contentedly with any potential threat to the system suppressed by the domination of materialistic power.

According to Steiner the forces in question belong to the Ahrimanic spirituality which stole from nature in order to feed the machine. Steiner said that physical labour to do with machines was a total waste of spiritual energy, because technology had no cosmic destiny. There is nothing sacred and lasting inside the external appearance of machines. The human being undertaking inorganic tasks is pointless for world evolution. In fact he goes so far as to say that this would be destructive because materialistic 'will values' affect a persons' karma and influence his journey into the spiritual world. Let us look at some more of the political ideas of Steiner.

Steiner rejected any kind of a political organization trying to structure society, because it came from the outside. He believed that if man sank into his inner being away from the de-personalization brought about by the everydayness of the mass consumer society, he would be in tune with the spiritual, primordial forces who maintained nature and an instinctive structure within society would be built. This echoes themes in Heidegger:

"Heidegger in arguing that possession of self and rejection of 'theyness' do not, as they seem to in Kierkegaard and Nietzsche, cut off the individual from social responsibility. They make him more apt to take such responsibility upon himself.[a term which, as we have seen, comports a full realization of identity and autonomy] This idea - that 'dasein' can transcend alienation through personal authenticity, that true authenticity entails active involvement with others- will be a seminal notion for Herbert Marcuse and the whole Marxist-Socialist wing of postwar existentialism" (30. G.Steiner, 1978, p.109)

Steiners' lectures About Bees in 1923 used these creatures as symbols for an ideal society that might have existed in the ancient spiritual culture, amongst the people whose natural interrelationships worked harmoniously together, providing the needs of every member. He said that we should learn how to be like this today by observing the method of the bees, with their constant flowing of bees wax and honey symbolising energy and spiritual warmth.

In Wholeness And The Implicate Order David Bohm wrote that governments and other fragmentary approaches can never solve the crisis of modern existence: because they were only viewing the world from particular standpoints and saw it from different views. Therefore, he said like Steiner that it was necessary to develop a consciousness that would embrace the whole. Deep ecology, as described by Warwick Fox, posits similar ideas:

"by viewing humans as just one constituency among others in the biotic community,..... just one kind of knot in the biospherical net." (23. Fox)

If we turn to the I Ching we see that Chinese philosophy held similar ideas to Steiners'. All things were produced from pure spirit by separation into Yin and Yang, feminine and masculine. Before this was a 'one-ness' and a 'nothingness' combined. It is nowadays difficult to imagine that. How is it possible to imagine nothing? The argument is that in order for anything to exist at all in the first place there had to be something non-existent. There needs to be a comparison. Yang means an existent [+] and Yin means not existent [-].

Both in togetherness cancel each other out into nothingness or what could be called the source point.

What Steiner and physicist and writer Fritjof Capra had in common was that they both believed that Yang was everything masculine, material, scientific, physical and rational and was moving away from the pure spirit, while Yin was everything that was feminine, intuitive, feeling and non physical and moving towards the pure spirit. Capra is looking at the history of civilizations evolving in eternal patterns of Yin and Yang. The falling culture [Yang] is still powerful, but its power will slowly decline, as the rising culture [Yin] gains more popularity. The forces moving in this direction are paganism, ecology, etc. (21. Capra, 1983)

In Women And Society Steiner said that we are moving away from the masculine and materialistic towards the feminine and spiritual. He quoted Goethe:

Everything transcendent
Is but illusion
The inadequate
Here it becomes event;
The indescribable -
Here it is done;
The Eternal - feminine

Bears us aloft. (17. Steiner, 1906, p.22)

Aesthetic Implications Of Steiner's Anthroposophy

Neolithic Implications of Steinsburg

Anthropology

PROBLEMS ASSOCIATED WITH ART.

"The stimulating of the intellectual in man has a deadly effect upon art." (16. Steiner, 1914, p.332)
Steiner believed that art was an expression of the natural creative power moving through man - It is only by the artistic that we can return to the spiritual. He argued that right into the fifteenth and sixteenth centuries we can see that man possessed a remnant of spiritual powers contained in language. In his view language is more inspired than man because:

"Spiritual beings live and are active in man's speech, and when man forms words, elemental spiritual beings pour into these words. During human conversations spiritual beings fly about the room on the wings of the words"
(15. Steiner, 1914, p.23)

Before the emphasis on the intellectual side of man's thinking Steiner said that man had a different relationship with that which gives expression in himself than he does today:

"Whenever they spoke people heard undertones, genuine undertones. People no longer believe this, because nowadays human beings really only live in the material aspect of the sounds of speech. A spiritual element joined with the sound as though it sounded again an octave lower. Thus when people spoke, or heard people speaking, something resounded in the words that was not differentiated according to one or another language, but what was of a universal human character."
(15. Steiner, 1914, p.24)

The inner meaning of the word lost its value to the determining factors of the technological age. He writes:

"It [the word] serves as means of communication in social life, and it serves for imparting what is logically and intellectually known
The beauty, the shining quality of the vowel, the characteristics of the consonant, are being lost from speech. The vowel becomes soulless, the consonant void of spirit. And thus speech leaves entirely the sphere in which it originates -the sphere of the spiritual. It becomes the servant of the intellectual- cognitional, and of the social life, which shuns the spiritual. It is snatched wholly out of the sphere of art."
(16. Steiner, 1951, p.33)

In On The Aesthetic Education Of Man, we see Schiller making a similar comment :

"For alas! intellect must first destroy the object of inner sense if it would make it its' own." (29. Schiller, 1967, p.50)

Materialistic influences gradually reduced art to a 'commodity' where the artist and the artwork became merely physical objects and thus formed the Western aesthetic. On the other hand the artistic impulse in its' true nature is responsible for the evolution of the human being in return to the source of spiritual and physical one-ness. Steiner saw art as:

"the presenting of the inner essence in outer form really making the inner essence the principle according to which the outer form is created."

THE PARALLELS WITH MARTIN HEIDEGGER.

Heidegger sought to overthrow the metaphysical and scientific traditions that had existed since the time of Plato and Aristotle. He regarded the "materialistic" and "logical" approach as not being authentic. In Heidegger's view:

"True ontological thought as he conceives it is presubjective, prelogical and, above all open to Being. It lets Being be." (30. Steiner, 1978, p.28)

He believed that it was essential to get back to the being of things, that is the very source from which they spring into being. This was also the belief of Steiner who as we have seen certainly opposed the materialistic thinking that was dominant. He believed in sinking down into the centre of ones' being aswell.

The 'being' of 'beings' seems impossible to know in the light of normal thought behaviour. Both philosophers were of this opinion. Heidegger asked:

"Is being a mere word and its' meaning a vapour"

According to Steiner once you put a form on being under normal consciousness, it loses its' inner meaning and becomes a 'mere word-sign'. But what is being ?. Whatever it is we know that it is the pre-existent as in the first line of St. Johns' gospel :

"In the beginning was the word."

It is, according to Steiner, the purest of spirit but movement away from the inner being of things towards their external nature has led to its' disappearance for us. In An Introduction To Metaphysics Heidegger writes:

"Darkening of the world means emasculation of the spirit, the disintegration, wasting away, repression, and misinterpretation of the spirit." (24. Heidegger, 1959, p.45) Steiner attributed the word [spirit] to the everydayness of language in social life, in communicating what was intellectually and logically known.

Once again, we see this similarly in Heidegger's 'Gerede' [gossip talk] where the word has lost its' primary relationship to being. Spirit, he said, had become re-interpreted as intelligence, as a tool, and he saw this as being taken to its' extreme in Marxist ideology which arose out of the impelling forces of materialism. The 'they' in Heideggerean terminology with its' material laws made life banal and meaningless because it did not allow for personal authenticity.

Finally, let us draw them together and see what positive indication 'being' has for the future in relation to mankind. Heidegger's announcement that man was the shepherd of being can be seen here in his Being And Time :

"Man is not a being who creates for himself the content of knowledge, but he provides in his soul the stage on which for the first time the world experiences in part its' existence and its' becoming" (32. Heidegger, 1927, p.128)

In The Philosophy Of Freedom, Steiner said that what is central to his whole theory is that nothing unknown lies behind the sense-world because in reality within it is the spiritual world. He believed we didn't know this because the human consciousness was limited, having given itself up completely to the senses :

"When, in addition to sense-perception, ideas also are experienced, the sense-world, in its' objective essential being, is embraced within consciousness. Knowing does not consist in a mirroring of something possessing essential being, but the soul's living entrance into this reality of being. Within consciousness occurs that advance from the still unreal sense-world to its essential reality. Thus the sense-world is a semblance [phenomenon] only so long as consciousness has not mastered it" (16. Steiner, 1951, p.183)

According to Heidegger, only art 'lets [being] be'. We see it in the famous example of Van Goghs' pair of shoes. The pair of shoes reaches beyond what scientific and rational thinking can do to abstract it away from being. He wrote:

"The work of art is a work not primarily because it is wrought, made, but because it brings about the phenomenon in which the emerging power, physis, comes to shine." (24. Heidegger, 1959, p.159)

'Physis', was the Greek word for essent. So we have established the fact that only art lets being be. In Heidegger we see the importance of art as a means of getting to the root of being. We will now turn to Steiner. In his view Imagination, Inspiration and Intuition needed to come into play for the spiritual to live.

Active thinking gives rise to imagination, and if there is an absolute balance between the three forces mentioned above and also between thinking, feeling and willing, then the spiritual world can enter mans' consciousness in the form of inspired ideas which can flow directly into art. This is why he believed that it is only art that, through man, gives expression to the divine will according to Steiner, these forces to bring moral actions do not come from the external world to the inner being of man, because it doesn't allow for the free will of mans' inner being. Man himself must make the conscious contact with his own inner being. Finally, perhaps this quotation from Heidegger will help to explain the point: "The process of meditation is an inward spiralling motion that leads, always to this one centre." (24. Heidegger, 1959, p.18)

STEINER SPECIFICALLY ON ART.

Steiner's theory of art embraces much more than the general Western feeling towards art. We have previously seen this in his view of art as the continuation of the creative process. Art is shown to be free of constraints in the physical sense and its power is limitless. Hegel and Schiller who influenced Steiner had similar views. Schiller wrote in his letters On The Aesthetic Education Of Man. that freedom was nature bestowing overflowing energy to us, more than was needed to fit the sense-object. Once again, Hegel saw art as 'creative spirit', higher than beauty and nature, and beyond the limits set by sense-perceptible objects. Steiner believed that we had to become curiously involved. We remember that he said that spirit was originally completely in its own essence, but it lost its purity by the forces of evolution moving it away from its' essence to occupy space beyond it. Pure spirit has been destroyed, beaten down and smashed by technology and put together again into various complicated man-made structures. In this way, Steiner believed that man had lost contact with his inner-artistic impulse by striving to live up to the values placed on art by society. In his opinion modern art is not pure, because it did not produce itself primarily from the inner being of man, but from the material. This, he said, was caused by the growing maturity of man's consciousness in the physical world, which left his spiritual part far behind. In the past, before the severance from the spiritual, artists' creations were expressions of the cultural life of the time - as if they were expressing the contents of the group-soul. But gradually, since the middle ages, in Steiners' view the artist had to search for his content. He began to look outwards in nature -began to copy nature. According to Steiner, mans' relationship to art became cold.

He described the modern artist as a kind of 'cultural hermit' who views the world through his own limited perspective and wonders what to do with the worlds conceptual problems. In a lecture: The Creative World Of Colour, he spoke about how the real aesthetic questions of art had been taken over by the modern approach towards what the artist should do, that today would be labelled as what is what is "politically correct". This is what he said about the attitude held by the artist in the past:

"The concern of the artist was how it should be done, not what he should do, because the what was merely the substance he was steeped in." (2. Steiner, 1914, p.62)

Steiner wrote in Occult-Science:

"the influences of true art affect the human being. When through the outer form, colour or sound of a work of art man penetrates with thought and feeling to the spiritual sources that underlie it, the impulses the Ego thus receives do in effect reach the etheric body. Thinking this true to its' conclusion, we may gain some idea of the immense significance of art in human evolution." (11. Steiner, 1972, p.55)

Steiner said that artists of the past had a much closer relationship with colours and sounds - those apparently are the real concerns of art in Spiritual Science. He believed it was our mission here on earth to develop a correct relationship with art, that would help to move us on our journey towards spiritual fulfilment.

Having previously looked at Steiner's theory of evolution, we saw that we have already passed through the Saturn, Sun and Moon periods and are presently in the Earth period. The Earth period marks the turning point according to Steiner back towards the spiritual, after having reached the maximum of movement away from it. The predominance of the ego is said to play a very significant role, because before this we had no soul-consciousness as we do today - we had no personal control over how the spiritual beings affected us. He believed that it was only the introduction of the ego into mans' being during the Earth period, that allowed him the conscious awareness that he was a divine being who was drawing into divinity in its purest essence. Therefore, man at the present time is consciously participating in the evolution of the world to the extent that he will determine his own future.

The next age is supposedly going to be Jupiter. Steiner believed that it was possible to see with clairvoyant vision the future Jupiter human beings in the watery contents of our breath in this life. He wrote :

"A person's moral or immoral behaviour can be seen in the steamy breath, and the breath of a person who is morally inclined is quite different from the breath of a person who is inclined to immorality."
(5. Steiner, 1915, p.132)

In order to produce moral actions we will remember once more from his Philosophy Of Freedom, that a balance of the three forces of the soul is necessary. In addition to this he described it as being a balance between Lucifer and Ahriman. Lucifer represents the forces that constantly want to carry us away into the spiritual and mystical; while Ahriman represents the forces of the modern technical environment. Steiner said that Lucifer had a softening effect on the human being, while Ahriman had a hardening effect. Below we see how Steiner described their effects on the 'bodily' and 'soul' natures.

	<u>AHRIMANIC</u>	<u>LUCIFERIC</u>
<u>BODILY NATURE:</u>	Hardening Calcinating	Softening Rejuvenating
<u>SOUL NATURE:</u>	Pedantry Philistinism Materialism Dry Reason	The Fanciful The Fanatical Mysticism Theosophy (22. Fant, 1968, p.24)

In his opinion, for the spiritual to live in art there needs to be a balance between the Ahrimanic and Luciferic forces. The artist should be fully involved with his materials, in that he becomes one with them. He must consciously delve into the materials, free of pre-concieved ideas, but not lose himself in the materials which would be a tendency too much towards the Luciferic. The materialistic, reasoned outlook to art as in copying nature and taking ones' eyes away from the materials was an over-emphasis of the Ahrimanic forces he believed.

In Occult Science - An Outline, Steiner described the Saturn period to be representative of architectural laws; the Sun period, sculptural laws; and the moon period, pictorial laws. He said we carried with us into the earth period what we have learnt from past experiences, and now the inner being of man tries to work out in practice from the memories he has concerning past laws. The Jupiter period will be apparently representative of musical laws.

In Impulses For Man's Artistic Evolution he writes:

"If he remains in the everyday sphere, the human being cannot at once accomplish the submerging of the ego in the astral body. To submerge the ego in the astral body in the right way is to enter into the divine world, and this is the passage through initiation. A picture of this is given to us in the processes we perceive in musical compositions. When he surrenders himself to musical creativity, either as the composer or the listener, the human being abandons his ego; he pushes it back; but at the same time he surrenders it to those divine spiritual powers who are to work upon his astral body when he has ascended to existence on Jupiter."
(7. Steiner, 1914, p.57)

According to Steiner, man does not just have a physical body but he has six other bodies as well- although we cannot see them all, nevertheless he believed they existed. These are the physical body, etheric body, astral body, the ego, the spirit self, life-spirit and spirit-man. Each one is supposed to correspond to a different art practice. The lowest member of man's being is apparently his physical body. Architecture is said to be based on the laws of the physical body. He also believed it represented the Saturn period. According to Steiner, the second 'etheric body' is inside the physical and outside it melting into everything it meets. It represents the rhythmic forces moving in time. Steiner said that sculpture was based on the laws of the etheric body. Sculpture was believed to be from the Sun period. The astral body is supposed to correspond to the feelings, emotions and sensations and to be representative of the moon period. Painting is then based on the laws of the astral body. Steiner said that painting also contains something of the etheric and physical bodies and that is why it is harmonious but non-spatial. Music was a result of the laws of the ego, the fourth member of man's being pressing down into the astral body or the subconscious. He has little to say in describing the next bodies that have not yet developed in man's being. He does say that poetry was based on the laws of the spirit-self. He writes:

"But if we accept it as a gift from a higher sphere and sink it into our ego, if we dive down like a swimmer into the water, into our ego, taking with us what as yet can only be dimly felt of the spirit-self, then poetry is born."
(7. Steiner, 1914, p. 38)

About the life-spirit Steiner said that, he could only give a 'mere babbling' in describing the art practice associated with it at the present day. He called it Eurythmy - we will be discussing in detail at a later stage.

In Steiners opinion there had to be a balance between the three forces of the soul, thinking, feeling and willing, for the spiritual to live. Let us see how this relates to what we have already said. At night it is the thinking and feeling parts of our being that sleep, while during the day it is the feeling and willing parts that sleep in man. He said that art woked on the sleeping parts. For example, when listening to music, what he believed happened was the soul's living entrance into the astral body of willing and feeling, that would otherwise have slept during daytime consciousness. He believed that through art, man gave impression to the devine will which is necessary to come into play for cosmic evolution.

Art was a means to awaken and enliven the connection that exists between man and the whole cosmos-that will rescue his soul from the materialistic forces of the modern age.

In Fantasy As The Creatress Of Culture, we see that he also believed fantasy to be a gateway for the spiritual to enter into and influence the being of man. He said that in fantasy the mind soars above the ordinary state of consciousness, and in dreams it sinks below, entering into the astral body-the spiritual forces can then, he said, enter into and influence the inner-life of the person. In this way, :
"The spiritual is not experienced in its' very own form but borrows its' content from the sense-world, and so can be experienced in a symbolic way unconsciously." (16. Steiner, 1951, p.96)

What art is trying is trying to do in this context so far is to expand itself in the cosmic forces and to feel what the spirits of the cosmos are feeling, and with regard to human consciousness:

"To be thought of, pictured and perceived by the hierarchies, is the principle of spiritual scientific clairvoyance."

This modern age with its' material thinking that emphasises the physical quality of art has, said Steiner, made the human soul passive and illiterate with regard to the cosmos. In the future, souls need to be stimulated by forces from within-and this will bring the soul into an inner experience with art.

PAINTING.

Steiner said that the artist should immerse himself completely in his materials as the starting point for the creative process. With regard to painting he meant colour, and the artist should paint out of the colour itself. He believed that since the middle ages artists had lost their true relationship to painting and they could no longer express or know the inner, spiritual quality of colours.

In this view one of the reasons for this was the palette: "It would be good to give up painting from the palette, which leads merely to smearing colouring matter onto a surface and makes it impossible to evoke the inwardly shining quality in the right way."

He advised artists to paint out of pots of liquid colour in order to keep the flowing and shining quality of the paint. Another materialistic influence militating against spirituality in painting came with the replacement of spatial perspective by what Steiner called "inwardly intensive colour perspective." He believed that trying to represent spatial perspective on a flat surface was ridiculous. This is reminiscent of Clement Greenberg. Artists would try to copy figures with drawing, and secondly colour them in. It was Steiner's idea that artists should also draw with the color. This is the practice in the Waldorf Schools he set up, where the children are encouraged to paint on damp watercolour paper with pots of fluid paint so that the paint does not congeal into a pre-conceived form but expands because of its fluidity. See Plate. 2.

Steiner's precursor in relation to colour was Goethe. He believed that Goethe's theory of colour was in keeping with the view of Spiritual Science. They both rejected the predominant scientific theory of the time, based on Newton's idea of white light breaking into the seven colours of the rainbow. Colours were seen to be vibrations of ether that manifest themselves to our senses. Steiner believed that light was a concrete entity, in contrast with the phenomena of the illuminated world. Light itself he believed cannot be perceived by the senses, but colours can be, by reason of light. On one side of Newton's spectrum we have the colour gradations related to red, and on the other side related to blue. Steiner said that in watching the sunrise and sunset we can get a picture of what it means to have the environment illuminated. He disagreed with Newton's theory that all of the colours came out of white light and said white was also a colour. He described it as follows. At sunrise, light seen through darkness is red. The sun sends its beams that illuminate the clouds. It is the illuminated clouds that we are seeing, not the sun, because it is still dark, but the light is shining through and we see red in the clouds. Then he says that darkness seen through light is blue. This is explained in the blue sky that we see during the day. What we see is actually space that we know is dark because the sun only shines on the earth. But we see it to be blue because the light from the sun illuminates the air and water. In this he concluded that darkness seen through light is blue. (2. Steiner, 1914)

Steiner spoke in depth during his lectures about the spiritual implications of specific colours. He gave advice to artists about how to use colours. He described yellow as a colour that appears to come against us, reflecting itself towards us.

Therefore he believed that the proper way to paint yellow is intense at the centre, going paler at the edge. In contradistinction, blue is a colour that draws itself away from us, receding into a centre in the distance. Then looking at blue has the effect of us wanting to move after it, to follow its' restfulness. He believed that the proper way to paint blue is to have it intense at the edges and paler towards the centre. Blue shines inwards and yellow outwards. (See Plate 3) The middle one, red is supposed not to shine either way-it remains on the surface, in its' stillness holding the balance. Steiner distinguished colours into two groupings: lustre and image colours. With lustre colours (red, yellow and blue) something shines from them. Thus Steiner wrote:

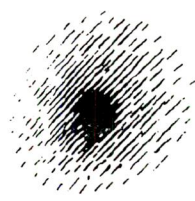
"Yellow is the lustre of the spirit
Blue is the lustre of the soul
Red is the lustre of the living"

Image colours are different, Steiner said they are the colours green, peach blossom, black and white. Green, which is the complementary colour to red, represents the dead image of life, so that in contrast the red can be experienced fully as shining forth with light. The green is like red in that it is also restful. It also holds the balance between blue and yellow. Now we come to his view of peach blossom or the colour of the human skin as representing the living image of the soul. The colour of the human soul is everchanging as if it wants to evaporate from the physical world.

Its' colour is indefinite. Steiner said:

"peach blossom or fresh colour do not really assert themselves but always tend to assume new forms because they want to vanish" (9. Steiner, 1921, p.35)

Steiner wrote about the gradual dimming of the spiritual expression in art in the work of Cimabue to Giotto To Raphael. In his opinion painters of the earlier ages sensed the lustrous quality of colours. Steiner in Lustre And Image mentions Cimabue who painted his figures on a gold ground. He said that if the artists wanted to paint yellow on an even surface he needed to make it fixed and this was done by imbuing it with weight so that it became gold. Cimabue's' gold ground was an expression of the spirit and the figures could stand out from the gold as if they were being created on earth out of the spirit.



yellow



red



blue



Steiner believed that people of the past had an understanding of the inner nature of colours to do with spirituality. He said:

"People had a real feeling for this in an age not even so remote from ours, and they could not imagine painting Mary, the Mother of God, that is, a face so glorified by light that it lifted her above the ordinary human level. They could not imagine her in any other way than in a red dress and a blue cloak, because only in a red dress which shows all earthly emotions, and a blue cloak showing the soul surrounding her with spirit, and with a face transfigured by the spirit revealed in the glorifying light, could she appear properly in earthly life"(4. Steiner, 1923, p.142)

On advising artists who paint landscapes, he said that green, being an image colour, would make the painting lifeless-[in his theory of art we see that green represents the lifeless image of the living]. The way to give the painting a living quality was to paint it first with a darker green and overpaint it with a glaze of yellowish white to bring in the lustrous colour. He believed that by painting the image of the plants in the landscape is visible in the painting. The introduction of the lustre colour yellow over the green gives the painting a luminous quality, and what it contains appears to be living because of its' shining quality -something that is hidden inside shines through in a living way. (1. Steiner, 1921, p.47)

THE GOETHEANUM

Steiner designed the Goetheanum building to be the headquarters of the Anthroposophical Society in Dornach, Switzerland. The first Goetheanum was built by Steiner in wood but on the night the building was opened, New Year's Eve 1922-23, it was burnt down by some rivals. A second building was built in concrete from 1925-28. Steiner's original design consisted of two intersecting domes, one larger than the other, resting on a cylindrical structure underneath.(See Plate.4) He had both domes because he believed that one served as a reflection and a metamorphosis of the other- as we see here. The purpose was that the building would have a living quality:

"Metamorphosis in itself presents the possibility of moving, of revealing organic development from motif to motif."
(22. Fant, 1968, p.41)

Steiner described it as:

"The living quality of our building is expressed in the fact that the consciousness of the one dome is reflected in the other, as it were, that the two domes mirror one-another...." He used this idea of metamorphosis throughout the whole building. The columns are a metamorphosis of a single motif on the base below and a single motif on the capitals above that gradually as one passes them in sequence become more complicated forms and then simpler again. This has the effect that the spectator participates in the living, moving quality of the building that Steiner wanted to express.

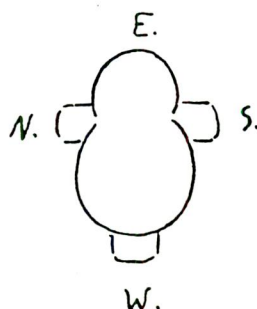
Inside, the large dome served as a lecture hall and seated almost a thousand people. The dome was lit by eight coloured windows made in a new technique invented by Steiner called glass engraving. An example of this can be seen at the entrance. We see a large window of red glass that is deeply engraved and 1.5cm thick. The engravings depict the evolution of man and the world according to Anthroposophy. When the light shines through the pictures appear as light forms shining through the surrounding darkness due to the varying thickness of glass.

This corresponds to Steiner's theory of colour having a shining quality where the spiritual meaning glows. He said the colours and forms of the Goetheanum were not intended to have merely a pleasing effect on the eye, as was the case with the visual effect of art of the past:

"... but will be there for the soul to encounter, so that the experience resulting from this encounter will be a work of art."

In Technology And Art Steiner saw a jelly mould to be a symbol for the physical presence of the Goetheanum. Its usefulness is as a container:

"What it does to the jelly is the important thing. And the important thing with our building is what a person who goes inside it experiences in the innermost depths of his soul, when he feels the contours of the forms. All that the forms do is set the process going that creates the work of art. The work of art is what the soul experiences when it feels the shape of the forms. The work of art is the jelly. What has been built is the jelly mould."



Plade 4. Plan of the Goetheanum



RUDOLF STEINERS' SCULPTURE IN THE GOETHEANUM.

Steiner spent from 1917-24 working on the wooden sculpture that was originally meant to occupy a central position once one entered into the Goetheanum. After the fire it was decided that a special room should be built for this called the group room. This can now be seen there in the second Goetheanum. The sculpture depicts three forms. Two of them we have already spoken about - they are Lucifer and Ahriman. The third figure is the only free-standing one in the group. It occupies the central position and is the figure of Christ having overcome the others. Lucifer represents the spiritual forces while Ahriman represents the physical ones.

The figures in wood - Lucifer emerges out of swirling forms moving upwards and Ahriman is represented by a rigid mechanistic style. The artistic style- different to each is symbolic to their respective characteristics.:

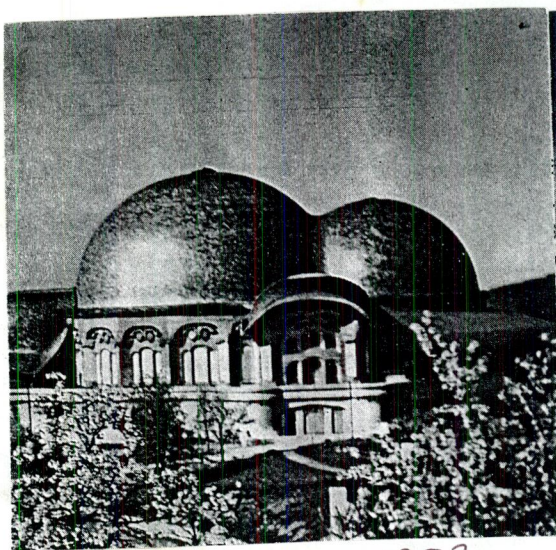
"Both Lucifer figures live and breathe in soul-like fluttering forms which draw one into their concave folds. The Ahriman figures in contrast reject, through their stiff complicated convexities. The central figure remains sovereign, in every respect the unifying and balancing principle."
(1. Steiner, 1921, p. 44)



head of the Ahrimanic figure.

CONCLUSION

Normal criteria cannot possibly justify such wild assumptions as Steiner puts forward. Yet, what is interesting is that this theory has spread into many walks of life. He has been the precursor of present-day organic farming, in his bio-dynamic farming - a homeopathic approach to the soil, that is based purely on the pattern of nature and free from everything artificial. His philosophy has been put to practical use in other areas also, as in the Waldorf, Steiner schools and Camphill communities for the handicapped. It is interesting that Hitler felt the threat of Spiritual Science even though he himself felt the influence of it. In Ecology in the Twentieth Century: A History, Baumwell discusses the fact that bio-dynamic farming had its popularity within the Nazi party under the patronage of the Nazi Minister for Agriculture, Darré. Still, Hitler saw Steiner to be a threatening spiritual rival and tried to have him assassinated - as well as burning his books. During the war, Anthroposophy was destined to stay under cover - all the schools were closed down. After the war, however, it flourished once more. Germany was in an ideal state for any signalier towards a better and just society to gain a serious popularity. The debris of war and disillusionment with the modern age have ever since increased the number of people who desperately seek an alternative way of living.



Old Goetheanum 1923



New Goetheanum 1925-28

CONCLUSION

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Spiritual science gives this an interesting possibility but obviously is abnormally insubstantial in relation to other popular opinions of the age. We could completely surrender ourselves to the forces of materialism and leave behind our spirituality forever - or is there another way?. Many of the counter-cultures today are more or less vaguely in tune with the basis of Anthroposophy, in the areas of religion, ecology, quantum-physics and so on. Finally, let us admit revelation to be the only hope for understanding Steiner and confirming his views.

The figures in wood - Lucifier emerges out of swirling forms moving upwards and Ahlman is represented by a rigid mechanistic style. The artistic style - different to each is symbolic to their respective characteristics:

"Both Lucifier figures live and breathe in soul-like fluttering forms which draw one into their concave folds. The Ahlman figures in contrast reject, through their stiff complicated convexities. The central figure remains sovereign, in every respect the unifying and balancing principle." (J. Steiner, 1931, p. 44)

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Plate. 2.



Children are involved in many practical activities in the classroom.

*Helena Petrowna Blavatsky (1831—1891)
und Henry Steel Olcott (1832—1907)*

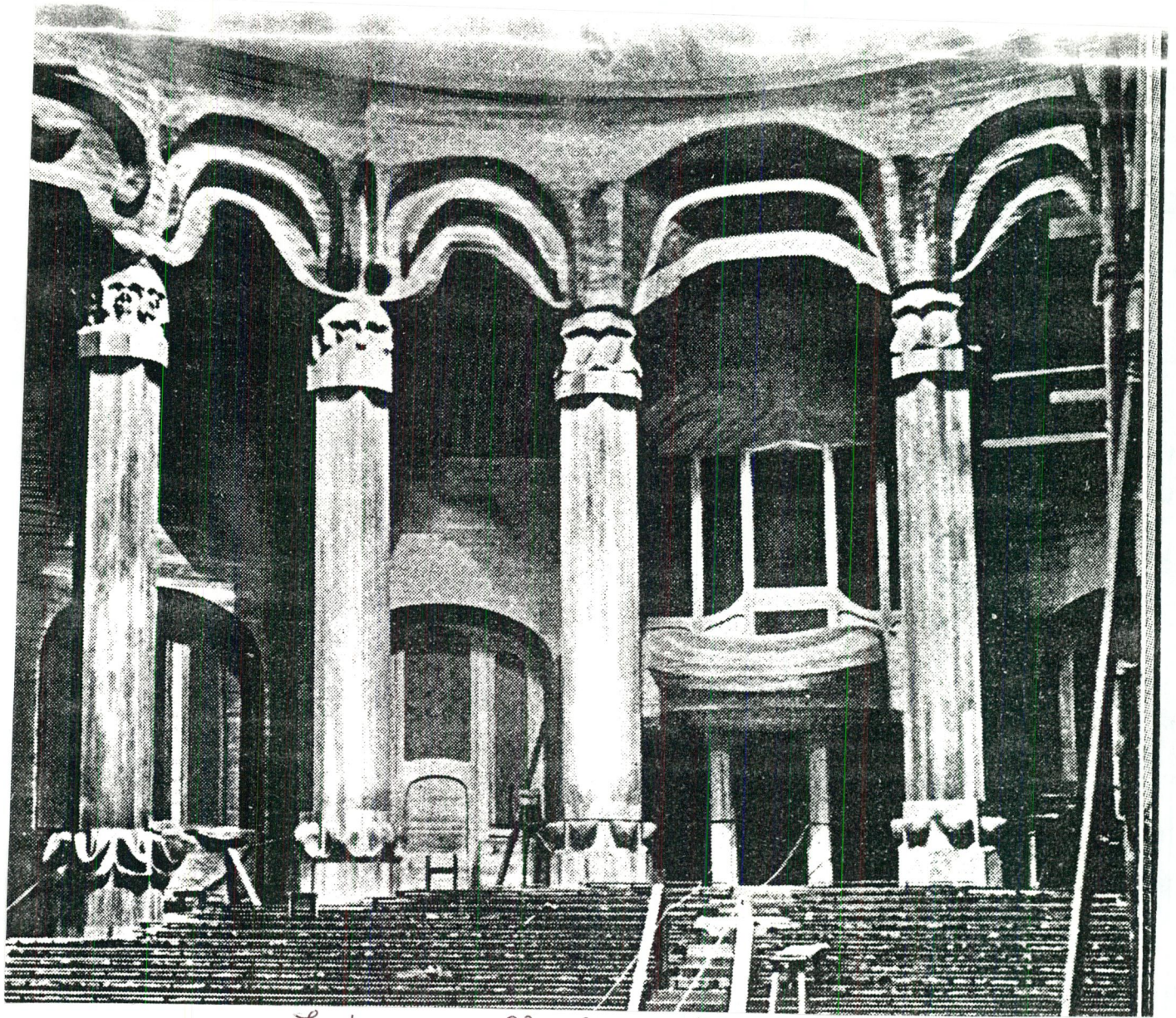






Rudolf Steiner.





Interior of the Goetheanum.





the Group Sculpture.





FALLING LUCIFER



THE CHRIST FIGURE





Head Of Christ.



Steiner at work in the Goetheanum.



