

“The most important world problem” – The Evolutionary Role of Art for a Humane Future by Reinhold Faeth

(First Part)

O Human Being!

*Let not the pictures remain unconscious in you.
To your goal, to your work
Bring only the source of images
That springs from the angel to you.*

Walter Besteher¹



Walter Besteher, brush drawing, Stuttgart, March 7, 1949

Future goals of the Anthroposophical Society have their origin in the spiritual world. And for that purpose the spiritual-scientific research of Rudolf Steiner helps us to wake up to, to recognize in us unconscious future impulses – from the angelic source of images. Compared to the mostly objectively-scientifically held formulations in the written work, we experience in the transcripts of lectures again and again shattering wake-up calls, as urgent appeals made to the listeners at that time and calling on them to carry out future deeds. As today’s readers, we may in the moment of reading such appeals be more or less strongly affected, but how many times do such thundering calls for action fade away into silent findings of knowledge? – which expand our anthroposophical knowledge, but remain without the consequences that an ideal enters into action.

That recognized truths, which would have to be implemented *socially*, in recent decades become ever less realized, is a general, but actually spiritual problem of the present day, that in the psychology of the twentieth century was detected as a new phenomenon associated with the mass media, but today culminates in the technological media.

As early as 1948, social-psychological research stated:

“The individual takes note of difficulties and problems and may even discuss solutions. But this intellectual ‘remote connection’ to organized social action does not progress to become deed. The interested and informed contemporary may congratulate himself

on his advanced interest and state of information, whereby he overlooks that he has omitted decisions and actions. In short, with his indirect relationship to the world of political realities, he thereby carries on his reading, [seeing] and hearing as a substitute activity. He takes notice of the present-day problems without himself contributing anything to their solution. He is concerned. He is informed. And he has all possible ideas of what should be done. But after he has his evening meal and after he has consumed his favorite news programs and newspapers, it’s really time to go to bed. Under this special aspect one may count the mass media as the most respectable and efficient *social narcotics*. The narcotic effects can be so completely effective that they prevent the addict from realizing his own suffering.”²

The narcotic flood of the mass media was a flood of words and became a flood of images. The news stream of words is accompanied and overlaid with images by means of various apparatus. Photographs illustrate the word. *Photographic* images usually only tell of the physical-sensory world. Countless insignificant images flood us with information, BILD headlines [the German “picture newspaper” headlines], picture gossip and “post-factual” political image-propaganda; we are flickered with moving images and encircled by endless picture advertising – a “practice in shadow” (as Erhart Kästner designated the narcotic acquiring of information from insubstantial reality). As contemporary people we are more or less affected because we cannot hide from images when we move in public space. Especially if we try not to consciously perceive the technological world of images that surrounds us, if



we try to ignore the omnipresent screens: they penetrate all the more through the eye into our subconscious mind and are active, as Rudolf Steiner has repeatedly pointed out, both regarding the persistence of words, as well as the destructive aftermath of “horrible” images.³

One can deform oneself by means of pictures – but also reform oneself. World knowledge in images and self-knowledge in images are interlinked, because “the comprehension of the world expressed in imagery and pictures, leads the human being toward his or her innermost being. As long as you strive for self-knowledge with abstract ideas and concepts, nothing is achieved. But when you penetrate into your inmost being with pictures that give concrete definition to experiences of soul, then you achieve your aim. The inmost kernel of your being comes within your grasp. How often have I not said that the human being must meditate in pictures, in images, so that you truly enter into your innermost being?”²⁴

This statement of Rudolf Steiner concerns the meditative life and the self-knowledge of the individual. But what images concretize us in the inner soul experiences? Which pictures make sense for individual self-knowledge? On the one hand are the symbols of the image meditations, such as the rose-cross; on the other – and here this is very much individual – the manifold imaginative picture-world of art from a particular source and spiritual kind.

On public social and anthroposophical-social levels Rudolf Steiner gave new impulses to a variety of smaller and *one* large-scale social image-action, with which he (among other functions) intended to create also a long-term effective remedy against the warring nationalism of Europe. The first Goetheanum – the outstanding example of consistent implementation of Steiner’s building ideas through members of the Anthroposophical Society – should speak as a large, architectural-sculptural-painted visual artwork to the world public and express the spiri-



Rudolf Steiner First Goetheanum, Dornach, Switzerland, ca. 1921, north porch view

tual nature and harmony of the peoples of Europe in the forms of its capitals and architraves, as Rudolf Steiner explained shortly after the outbreak of the First World War in October 1914 in the lectures *Architecture as Peacework: The First Goetheanum, Dornach, 1914 (Der Dornacher Bau als Wahrzeichen geschichtlichen Werdens und künstlerischer Umwandlungsimpulse* in German, which could be translated as “The Dornach Building as a Landmark of Historical Evolution and Artistic Transformation Impulses”; GA 287]. At that time he emphasized the historically necessary reception of this world of imagery of the building for the further evolution of humanity. Amazing lectures, from which strong connecting lines lead to the so-called “folk souls cycle” [Rudolf Steiner *The Mission of Folk-Souls* (1910) GA 121].

The example of the Goetheanum building shows how at the beginning of the twentieth century Rudolf Steiner’s evolution-

ary knowledge from spiritual research *consistently* led to artistic deeds – on the ground and with the financial resources of the Theosophical Society, later the Anthroposophical Society. Within the historical sequence of the three phases of anthroposophical social development, unfolding from knowledge to art and to further social effectiveness, art from the beginning took its central, middle role: first, as “conceptual art,” as in *The Philosophy of Freedom* [also titled *The Philosophy of Spiritual Activity*], by which the nature of imparting of truth, the mode of presentation, the chapter composition and coloring (e.g. the evolution chapter of *Occult Science: An Outline* [also titled *Outline of Esoteric Science*]) etc. is meant. Neither scientific knowledge nor social deed was ever artless with Rudolf Steiner. In the chapter “The Path of Knowledge” in his basic work *Theosophy* is stated repeatedly from the “laws of noble eternal beauty and eternal truth,” the “laws of the eternally beautiful and true,” according to which spiritual students have to align all their actions. Social action for the future, which at that time proceeded from the ground of the Anthroposophical Society, was based on truth and *beauty*. In the “Educational Youth Course,” on October 11, 1922, Rudolf Steiner illustrated

the close relationship of the educational question to art:

For the elementary school time “and still far beyond it” must “the whole teaching must be warmed through and fired by the artistic element. During the primary school years everything must be steeped in beauty, and in later years beauty must rule as the interpreter of truth. Those human beings who have not learned to walk in the ways of beauty, and through beauty to capture truth, will never come to the full humanity needed to meet the challenges of life. . .

. How clearly we see this

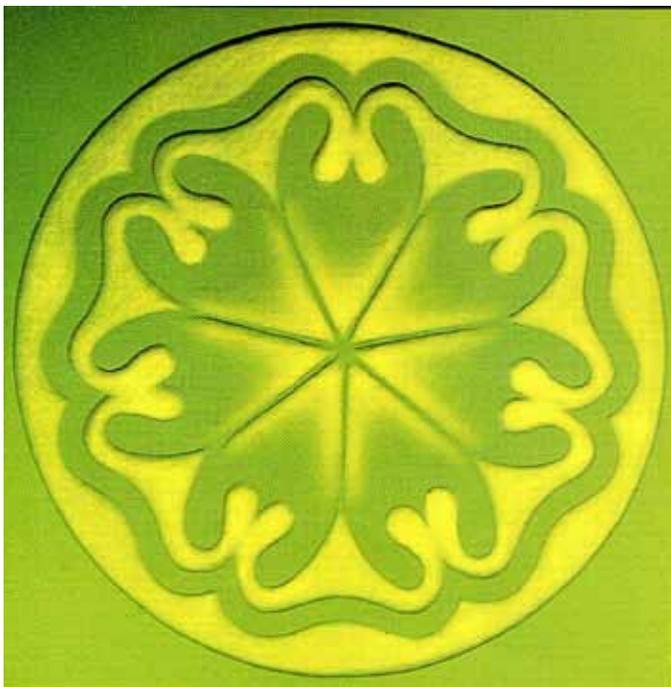
search for truth through beauty in Goethe. Listen how he says: ‘Art is a manifestation of secret forces of nature,’ which simply means that only through an artistic grasp of the world does the human being reach the living truth – otherwise it is dead. And Schiller’s words, the beautiful words: ‘Only through the dawn of beauty do you penetrate to the land of knowledge.’ Unless we first permeate ourselves with the meaning of the path, only through the artistic can we penetrate into the realm of truth, there can be no question of acquiring a real understanding of the supersensible world in accordance with the age of the consciousness soul.”²⁵ Anthroposophy – the “good wood of the soul” – also can remain “dead truth” if it is not inwardly ignited, “warmed through and fired by the artistic element.” This mediation problem of truth through artistic beauty occurs biographically first as an educational task of knowledge transfer at elementary school age, and, according to Rudolf Steiner, must be solved as “the most significant world-



Rudolf Steiner Theosophical Society House, Stuttgart, 1911, basement problem, upon which the progress, regression or even decline of human evolution depends in the future.”⁶

Based on the pedagogy of elementary school age, Rudolf Steiner conveyed the significance of this “most significant world-problem” in a biographical line to adolescence and the youth movement (e.g., *Wandervogel*) and finally to the “later age of humanity” based on the examples of Goethe and Schiller’s quotations. Very emphatically, he pointed to “one of the important cultural issues of the present,” which for the Waldorf school movement has found the answers by means of concrete educational acts.

For searching youth, for the cultural world of that time, and especially for the members of the Anthroposophical Society, these members jointly with Rudolf Steiner and the artists inside the Anthroposophical Society built: first, the Stuttgart Society House (Landhausstrasse 70, interior space); then the first Goetheanum. Rudolf Steiner inaugurated an anthroposophical art movement that included all the individual arts, from architecture to the new creation of eurythmy. He encouraged artists within the membership through commissions and acquisitions, gave lectures and indications for the various visual and performing artists for a future-directed, “new art,” which in the meantime has been exhibited for a hundred years, still largely unknown to art history.



Francine van Davelaar, after Rudolf Steiner Venus Planetary Seal, 1907 (originally), this version engraved on Perspex

Anthroposophical visual art presented us with original works like the painted apocalyptic seals, the sculptural column capitals, the stained-glass windows and paintings of the first Goetheanum, the linear planetary seals⁷ – and with the individual images by all the male and female artists working around and after Rudolf Steiner. Those who devote themselves to individual images and give themselves up to the search for “their” individual, biographical images of painting or sculpture, from those Rudolf Steiner indicated as the “kind of images that make our own soul experiences concrete,” can know them as individually worthwhile in view of the existing abundance of imaginative images – as far as they are accessible to meditative observation. Acquiring and collecting works of art of theosophical or anthroposophical provenance was recommended to the members of the Society and was ranked equally next to the spiritual-scientific life of knowledge (written



Rudolf Steiner Red Window in First Goetheanum, west auditorium entrance

works and lectures) and artistic experiences of eurythmy and the mystery dramas; the arts of space and time were renewed and stimulated (*impulsiert*) together.

The first Goetheanum was the School for Spiritual Science, the stage for eurythmy and the mystery dramas, for Goethe’s *Faust* and for contemporary dramas and music of anthroposophical artists; the first Goetheanum was at the same time a place of *imaginative pictures* (glass windows, ceiling paintings). About the second Goetheanum Rudolf Steiner expressed to a painter that in the new building one would have many more possibilities to hang paintings on the walls.⁸ Drawing attention to pictures of this kind, Albert Steffen, opened a 1958 retrospective museum exhibition of a painter of the anthroposophical artists group Aenigma [Stanislas Stückgold] with a lecture whose title was: *How Art Lends Meaning to Our Existence* [in English, included in *Albert Steffen: Translation and Tribute* (New York: Adonis Press, 1959)]. In it Steffen placed the artistic creative power of the human individuality with images, which carried resurrection powers, against the atomic threat at that time of the Cold War!

But what follows from what has been sketched so far, so insistently drawing attention to the evolutionary role of art and its images for the realization of the future goals and future works of the Anthroposophical Society, of the Art Section?

(Second part)

In one of the most clever and graceful writings, which we rightly imagine in the hands of every educated person, the small art novel of Goethe, *The Collector*, Schiller's views appear in the figure of the philosopher.

Caroline von Wolzogen⁹

Her “in the hands of every [!] educated person” may surprise us. In 1949 Hildegard Gerbert recalled this work of Goethe in the magazine *Erziehungskunst* (*Art of Education*) with her contribution “Seeds of Living Pedagogical Insights in Goethe's Essay: ‘The Collector and His Circle’” in which she wrote in the introduction:

“In May 1799 Goethe brought a ‘small art novel’ to the Propylaen, to which he gave the title ‘The Collector and His Circle.’ In a series of letters, often in a most humorous way, he expressed the views that he had formed about the being of the artistic in his rich life experience and which had often been discussed in conversation and correspondence with Schiller. The ‘collector,’ the heir and expander of a rich art collection, is an experienced country doctor whom Apollo serves ‘insofar as he cares about doctors and artists at the same time.’ [...] What Goethe here for the artistic as a law of the scales, of equilibrium has found as diverging powers, leads us to an understanding of overall play of powers in the human soul.”¹⁰

Gerbert argues conclusively that through the picture and image phenomenology in the “collector” germinative insights are conveyed, which Rudolf Steiner artistically depicted in the Dornach sculpture group *The Representative of Humanity*.¹¹

At Goethe's time, but also in the late 1940s, media images were rare – compared to today. The magazine *Erziehungskunst* [*Art of Education*] of 1949 showed the only published image of an artistic title illustration, in its anthroposophical-type streaming composition from bottom left to top right that suggested as a projecting mirror-image in the viewer an upstreaming relationship from the heart (“lower left”) toward the brow, the head (lines of an occult physiology, which also the sculpture of the *Representative of Humanity* showed, as it were, from head to foot).¹² The search for “true art,” as Goethe discusses in the “Collector” text, already refers in idea to the connection of mind (*Gemüt*) and sense, heart and head, beauty and truth. *On Truth and the Versimilitude* (“Realism”) of the *Artwork* [1798] was the title of another “small art novel (*Kunstroman*)” by Goethe, about which Rudolf Steiner in 1898 devoted a militant essay, which was about the concept of “artistic truth.” Unsparringly, Steiner presents in an unvarnished way the “aesthetic worldview of narrow-minded people” and means that one who is “aesthetically uncultivated” comes near neither “with the weapons of logical or any other weapons”:



“For such a conflict would be like an attempt to prove to the ape that pictures of beetles are to be observed and not to be eaten. If one could succeed to the extent of showing the ape that pictures of beetles are not to be eaten, the ape would never understand why pictured beetles exist at all – since they cannot be eaten. So it is with the aesthetically uncultivated. It may be possible to bring him to the point of seeing that a work of art is not to be treated like something for sale in the market. But, since he would still understand only such a relationship as he can acquire to things he finds in the market, he will fail to see the reason for the existence of a work of art.”¹³

What works of art are there for, says Steiner in the words of Goethe: The aesthetically cultivated person feels toward the “supersensible” of a true work of art, “that he must gather himself together out of his distracted life, must live with the work of art, viewing it again and again, and thereby giving himself a higher existence.” Goethe also placed these words in the mouth of his “collector,” because exactly the living with artworks and repeated observation

characterizes the love of art of an art collector. The clairvoyantly talented sculptor and painter Ernst Wagner, from whom Rudolf Steiner commissioned two portraits, remarked the following:

“Also should the work of art be experienced through loving contemplation to be the meaning of its visibility. Pictures, placed against the studio wall, sealed in the desk drawer, lead a Caspar-Hauser existence, their relationship to their creator alone imprisoning them in a realm of unreality. Even if they are seen with a fleeting glance in an exhibition, they do not gain enough life. They want to be loved; therefore artworks in the home of the owner work much more directly than in exhibitions and galleries. Who has never watched how the unfavorable view of a spectator can darken colors, but the lovingly open-minded can brighten them, who may question what has been said?”¹⁴

We will stop here.

We already in the preceding first part of these considerations contrasted “negatives” (the narcotic photo-image flood, aesthetic narrow-mindedness) with the evolutionary future perspectives of art, compared to: “Unless we first permeate ourselves with the meaning of the path, only through the artistic can we penetrate into the realm of truth, there can be no question of acquiring a real understanding of the supersensible world in accordance with the age of the consciousness soul.”¹⁵ Every age, every century, and every present asks questions about its own culture – and non-culture. The struggles that dispute about art and artistic knowledge, which Goethe in the 18th and 19th centuries and Steiner in the 19th and 20th centuries took up and pursued, also continue further in the 21st century, contemporary in other ways. The “narcotic picture flood” of our time is a special problem

that, as quoted in the first part, mass-media researchers already recognized shortly after World War II. Surprisingly, they did not just predict political-social manipulation and narcotization, but also that the mass media will cause a decline in aesthetic culture and aesthetic education: “Finally, there is a risk that the technically advanced instruments of the mass media constitute a widespread effect that leads to the decline of aesthetic taste and cultural standards.”¹⁶

Rudolf Steiner feared the worst; he even spoke of an impending “death of culture” and that in a perverted way ugly would be designated as beautiful and beautiful designated as ugly.¹⁷ In a lecture on spiritual-scientific treatment of social and educational questions from the year 1919, Steiner commented on a statement by Benedetto Croce in his outline of aesthetics. Croce claims in his writing that art in itself is more real than physical facts, to which Steiner says: “But it is something great to see how a human being, this Croce, already senses that art is more real than what the staid philistine recognizes as the only reality. [...] Such things show exactly the strong encounter between the old and the necessarily new, and certainly it will be precisely art on whose ground the most powerful battles in the present time must play out”¹⁸

His contemporary, the art critic Hermann Bahr, said critically; “There are artists, there are individual artworks, there sometimes are also love and understanding of colors and forms. But it is a public matter that visual art is not here, and it is not a general necessity. You give it a capricious price. If you are happy, you may love it. But it is not a necessary function. [...] One may despise painting. Your love is not an obligation here. The consequences are clear. I mean not only for the spirit. [...] I mean also the economic consequences. You have no feeling for painting: that’s why you have no money for it either. Because you do not love pictures, you do not buy any.”¹⁹

How many contemporaries still collect paintings, watercolors, drawings, graphics? – or commission painterly and sculptural works of art (including furniture); who still builds individually and artistic-spiritually – and who seeks, stepping through the dawn of the beautiful, a higher existence by means of and in the midst of art? Yet at the same time one must ask: Where do we find contemporary art that deals in harmony with the soul-spiritual needs of the present time? Where do we find art from the “angelic source of images”? Where do we find inspired imaginative artworks to establish in days to come that which we need for our aesthetic cultivation, for our higher humanity and our social future?



Six contemporary abstract paintings from galleries in Berlin and New York, used as an illustration for Jerry Saltz’s essay.

So it is not only on the part of art reception, but also on the part of art production that we find our contemporary culture in a problematic situation. That will only be indicated here with two exemplary voices: The New York art critic Jerry Saltz criticizes the recent dominance of certain abstract paintings “without spirit, which all look the same”: “This work is decorator-friendly, especially in a contemporary apartment or house. It feels ‘cerebral’ and looks hip in ways that flatter collectors even as it offers no insight into anything at all. . . . Replete with self-conscious comments on art, recycling, sustainability, appropriation, processes of abstraction, or nature, all this painting employs a similar vocabulary of smudges, stains, spray paint, flecks, spills, splashes, almost-monochromatic fields, silk-screening, or stenciling. . . . Much of this product is just painters playing scales, doing finger exercises, without the wit or the rapport that makes music. Instead, it’s visual Muzak, blending in.”²⁰

Worse, we let ourselves over-formulate our present house-building, when we apply architectural-sculptural artistic standards. Silent and without any music, contemporary new neighborhoods emerge in joyless, impoverished, orthogonal anthracite.

In relation to the gray multitude of simple houses we make little talk about spectacular buildings of triumphant money. One tendency becomes visible in the architecture of the present, which also applies to the other visual arts: An analysis on the situation of the artworld was published in 2016 by Wolfgang Ullrich with the title *Victorious Art – New Aristocracy, Expensive Desire [Siegerkunst – Neuer Adel, teure Lust]*. Ullrich describes how the art business is currently developing. According to his observation, the free artist is not free but he serves the mechanisms of the art market, the exhibition industry of the international art world, the needs for exclusiveness, luxury, and making a show.

“Great art” has become, unlike at the beginning of modernity, again quite blatantly the cause of the rich, the successful and the ruling. The art celebrated by the media and the artworld again serves to make a show; it is a luxury. What counts, is prestige, not the perception and viewing of art. The art business has reached a new dimension of the elite, its *stars* are successful global companies with a large number of employees (Jeff Koons, Olafur Eliasson, Damien Hirst). The remaining artists in the nameless background, however, play after Jerry Saltz mainly the harmless visual background music of abstract color-sounds that do not further attract attention and are lacking in spirit and social relevance.

Already Andy Warhol had pointed out that “the most important art movement of the 20th century was not Cubism or Surreal-



Andy Warhol Myths (The Shadow) 1981 silkscreen 38" square

ism or Fauvism or Minimalism or Op or Pop (to which Warhol nominally belonged). No, the most important art movement was celebrity. Ultimately, it played no role who the artist was or what school he belonged to, the entertainment industry created his fame to be his achievement and not his achievement to be his fame. The visual arts, like so much else in American life, are a macguffin [a superficial matter of secondary importance] for the artist, which serve only as a means to celebrity, which is the actual work of art.²¹ Here the comets [*Kometen*] – there the money [*Moneten*]: Ah-ri-man and Lucifer work hand in tail, where the Christian central configuration of art for a humane and social future is lacking.²² In opposition to fame and money in the context of art, it was said by Rudolf Steiner: “In the poorest elementary schools should hang the most magnificent works of art”²³ – a concrete statement that takes aesthetic education unusually seriously. But where do we find those most beautiful works of art today? Where do we find art from the *angelic pictures source*? – and who among us asks and looks for these? Where do we find them? Who is collecting them? Who lives with them? - or builds houses after their model?

That outstanding works of visual art can and should be soul-forming is immediately achievable. The thoughts and feelings that beholding a work of art awaken, nevertheless cultivate not only for us, but also for the future of the world, something to which Rudolf Steiner has repeatedly pointed:

“We may think, as we stand before the *Sistine Madonna* for example, that this



Raphael Sistine Madonna 1512-13 oil on canvas

merely meets certain emotional needs in us. The fact however is that when a human being stands before the *Sistine Madonna* and responds to the painting emotionally, this is an entirely real process. If there were no emotional element, no element of feeling, the entities which one day are to share in the work of building Venus as a heavenly body would lack the powers they need to do this work. Our feelings are needed for the world the gods are building, the way bricks are needed in building a house.”²⁴

In the same lecture he states shortly before: “For everything is created from images. Images are the true origins of things; images are behind everything around us; and it is into these images we enter when we immerse ourselves in the ocean of weaving thoughts.

Those are the images Plato spoke of; they are the images all who have spoken of spiritual primary causes had in mind, the images Goethe had in mind with his archetypal plant. These images are to be found in imaginative thinking.”²⁵



When the painter Walter Bestehrer in his opening quoted verses speaks

Walter Bestehrer Untitled 1920 watercolor on paper of the angelic

images source, one may assume that he speaks from his own painterly, meditative images experience – and at the same time in knowledge of one of the most “famous” lectures of Rudolf Steiner, who urgently called a further supersensible dimension of the present image-struggle into people’s consciousness:

“Unless we reach the level of Imaginative Cognition we do not know that pictures are all the time being formed in our astral body. They arise and pass away, but without them there would be for humanity no evolution into the future in accordance with the intentions of the Spirits of Form. The Spirits of Form are obliged, to begin with, to unfold in pictures what they desire to achieve with us during Earth-evolution and beyond. And then, later on, the pictures become reality in a humanity transformed. Through the Angels, the Spirits of Form are already now shaping these pictures in our astral body. The Angels form pictures in the human being’s astral body and these pictures are accessible to thinking that has become clairvoyant. If we are able to scrutinise these pictures, it becomes evident that they are woven in accordance with quite definite impulses and principles. Forces for the future evolution of humanity are contained in them. If we

watch the Angels carrying out this work of theirs — strange as it sounds, one has to express it in this way — it is clear that they have a very definite plan for the future configuration of social life on earth; their aim is to engender in the astral bodies of human beings such pictures as will bring about definite conditions in the social life of the future. People may shy away from the notion that Angels want to call forth in them ideals for the future, but it is so all the same.”²⁶

(Translated by David Adams)

Endnotes

¹ Walter Besteher was a painter and poet of the Berlin avant garde (Neue Secession, published poet in 1915 in the periodical *Der Sturm*) and founding member of the *Stuttgart Working Circle of Anthroposophical Artists*.

² Paul F. Lazarsfeld and Robert K. Merton, “Mass Communication, Popular Taste and Organized Social Action,” in Lyman Bryson, ed., *The Communication of Ideas: A Series of Addresses* (New York: Harper and Brothers, 1964). (Emphasis and translation by the author) The first edition of this book was published in 1948 [!]. The authors predicted with regard to general taste in art that popular taste would suffer an increasing loss of standards through the effects of the mass media – about which they were right.

³ “We have a horrible art of advertising! Old and young wander through a sea of such abominable products that wake the worst forces of the soul in the subconscious. Theosophical education will point out that what the eye sees deeply influences the human being.” Rudolf Steiner, *Occult Signs and Symbols* (New York Anthroposophic Press, 1972; GA 101) September 14, 1907, p. 17 (translation modified). One of the goals of the anthroposophical path of training is intended to be the conscious control of a self-blocking ability for sense impressions, so that the unconscious entrance of sensory contents can be prevented (the developing of the ten-petaled lotus flower/chakra).

⁴ Rudolf Steiner, *Karmic Relationships: Esoteric Studies, Vol. 2* (London: Rudolf Steiner Press, 1956; GA 236), pp. 85-86 (slightly edited translation).

⁵ Rudolf Steiner, *The Younger Generation: Educational and Spiritual Impulses for Life in the Twentieth Century* (Spring Valley, NY: Anthroposophic Press, 1967; GA 217), pp. 118-119.

⁶ *Ibid.*, p. 117 (alternate translation).

⁷ Their principle of metamorphosis demanded “again and again the meditative pursuit of the transformations of these forms.” Erhard Lauer “Unveröffentlichte Erinnerungen an das Erste Goetheanum II” (“Unpublished Memories of the First Goetheanum II”), *Stil: Goetheanismus in Kunst und Wissenschaft* 4/2013.

⁸ Oral communication with no source reference.

⁹ Karoline von Wolzogen, *Schillers Leben (Schiller's Life)*, 1830.

¹⁰ Dr. Hildegard Gerbert, “Keime pädagogischer Lebenseinsichten in Goethes Aufsatz: *Der Sammler und die Seinigen*,” (“Seeds of Living Pedagogical Insights in Goethes Essay, ‘The Collector and His Circle’”), *Erziehungskunst*, Juli/August 1949. S. 215. In English translation Goethe’s essay “The Collector and His Circle” is published in John Gearey, ed., *Goethe: Essays on Art and Literature* (New York: Suhrkamp Publishers, 1986), pp. 121-159.

¹¹ The connection between healing art and art therapy is entwined with Apollo, the god of physicians and artists, and Jesus Christ, who performed healings and at the same time was engaged in his professional social role as a carpenter and cabinet-maker as a building visual artist, to which Rudolf Steiner drew attention in his lectures on the “Fifth Gospel.”

¹² The connecting-invigorating interaction from the heart to the head (and back) of this type of design was explicitly intended by Rudolf Steiner according to oral tradition. The designation (in German) “gallows” (*Galgen*) for this type of title and sign design is inappropriate.

¹³ Rudolf Steiner: “Über Wahrheit und Wahrscheinlichkeit der Kunstwerke,” *Dramaturgische Blätter*, 1898, 1. annual publication, Nr. 34, in Rudolf Steiner, *Goethe Studien, Schriften und Aufsätze 1884-1901*. The essay in question has been published in English translation as follows: “Truth and Verisimilitude in a Work of Art,” *The Forerunner* (Spring 1942): vol. 3, no. 2, pp. 4-5.

¹⁴ From an unpublished manuscript by Ernst Wagner in the collection of the author.

¹⁵ Steiner, *The Younger Generation*, p. 119.

¹⁶ Lazarsfeld and Merton, “Mass Communication, Popular Taste and Organized Social Action,” in Bryson, *The Communication of Ideas*, p. 97.

¹⁷ Rudolf Steiner, *The Work of the Angels in Man's Astral Body* (London: Rudolf Steiner Press, 1972; GA 182, October 9, 1918), p. 32.

¹⁸ Rudolf Steiner, *Geisteswissenschaftliche Behandlung sozialer und pädagogischer Fragen*, Dornach/Schweiz 1964, p. 271; partially translated as *Education as a Force for Social Change* (Hudson, NY: Anthroposophic Press, 1997; GA 192, but the lecture of this quotation is untranslated). (italics emphasis by author)

¹⁹ Hermann Bahr, “Studien zur Kritik der Moderne,” in Hermann Bahr, *Kritische Schriften in Einzelausgaben*, edited by Claus Pias, 2005, p. 182.

²⁰ Jerry Saltz, “Zombies on the Walls: Why Does So Much New Abstraction Look the Same?” *New York Magazine* (June 16, 2014); or online in English: http://www.vulture.com/2014/06/why-new-abstract-paintings-look-the-same.html?mid=nymag_press#; or in German: <http://archiv.monopol-magazin.de/blogs/der-kritiker-jerry-saltz-blog/2013368/Zombies-an-den-Waenden-Warum-sieht-derzeit-soviel-abstrakte-Kunst-gleich-aus-.html>

²¹ Chris Hedges, *Death of the Liberal Class*. (New York: Nation Books, 2011), pp. 113-114.

²² See Rudolf Steiner’s sculptural presentation of Ahriman and Lucifer on the left-hand side of the middle figure of *The Representative of Humanity* in Dornach (see illustration of this on page 9 in this issue).

²³ Rudolf Steiner, *Anweisungen für eine esoterische Schulung: Aus den Inhalten der “Esoterischen Schule”* (Dornach: Rudolf Steiner Verlag, 1979; GA 245, earlier German edition), pp. 116-117. (*From the Esoteric School*)

²⁴ Rudolf Steiner, *The Destinies of Individuals and of Nations* (London: Rudolf Steiner Press, 1987; GA 157), p. 238.

²⁵ *Ibid.*, p. 237.

²⁶ Steiner, *The Work of the Angels in Man's Astral Body*, pp. 13-14 (translation edited).

