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*Introduction by Virginia Moore ix*

## I.

### THE GENIUS OF LANGUAGE THE WORLD OF SELF-REVEALING SHINING APPEARANCE

#### Lecture One

DORNACH, MAY 27, 1923

The changing soul constitution of the post-Atlantean cultural epochs. A true understanding of the past goes back only to Roman times. The experience of one's own being as cosmic-divine I during the ancient Indian epoch. In that ancient time, human beings experienced the divine in the course of the year through the astral body. In the Egyptian-Chaldean epoch, the central experience was living in the thought world through the etheric body. In the Greco-Roman epoch, the delight in taking hold of the physical body. In the fifth cultural epoch, we again became strangers to the physical body. The task of anthroposophy: to become aware of the spiritual, at first independent of its physical manifestation, so that one can find it again in the sensory-physical.

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#### Lecture Two

DORNACH, JUNE 1, 1923

The need for artistic activity arises from the human being's relationship to the spiritual world. If we were purely natural beings, we would have no need for art. Naturalism in art is a consequence of the weak relationship of human beings to the spiritual world in our time. The origin of architecture is the tomb, in which human beings created the spatial forms needed by the soul in the transition from the spatial world to the spiritual world after death. In the art of costuming, man surrounds himself with color, which is an image of the astral world from which he is born. The human head as an image of the cosmos: *Asgard* (the castle of the gods), *Midgard* (man's earthly home), *Jotunheim* (home of the giants); also an image of the tripartite human form and its metamorphosis, which reveals itself to the artistic sense trained by anthroposophy.

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### Lecture Three

DORNACH, JUNE 2, 1923

Architecture points to the soul's departure from the physical body, the art of costuming to the soul's entrance into the body, whereas in sculpture one sees the human being spiritually, how he is placed into the present. Painting leads from space to the plane. Spatial perspective must be replaced by color perspective. The perception of colors in nature does not merely belong to the present moment; it is a seeing into the perspective of time, into the original creation of the gods. Music is one-dimensional; the human being experiences it in the stream of time as his own present soul content. In epic poetry, the upper divine world speaks through the human being; in drama, the gods of the depths, of the will, reveal themselves; in lyric poetry, the human being experiences, through feeling, the circumference of the earth.

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### Lecture Four

DORNACH, JUNE 3, 1923

Art as a path to the earthly revelation of something supersensible in forms, colors, words, and sounds. Artistic creation is a struggle for harmony between the divine-spiritual and the physical-earthly. Goethe as a proponent of classicism, Schiller as a stimulator of romantic poetry. Ludwig Tieck as a mirror of Goethe's artistic aspirations. *Franz Sternbalds Wanderungen* [Franz Sternbald's journeys] and other works by Tieck. Goethe's search for an encounter with antiquity in Italy. His book about Winkelmann. Goethe's conception of art as the evening glow of the old spirituality; the necessity of a new path to spiritual life.

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### Lecture Five

DORNACH, JUNE 8, 1923

The original unity of science, art, and religion. Humanity's original art: language. Through language, there arose in the human being an image of what he experienced in the communion of his soul with the cosmos. Rhyme, rhythm, and imagination go beyond the prose content and turn language into poetry. Raphael's *Sistine Madonna*. Color perspective overcomes space in a spiritual way. Today we must once again seek the connection between science, art, and religion, which for a time have developed independently. An example of an artistic-cosmic feeling: the statement made by Albert Stifter's grandmother about the evening glow.

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## Lecture Six

DORNACH, JUNE 9, 1923

Spirit and lack of spirit in painting. The content of painting is not the naturalistically depicted object but the play of color and light on the surface, the light-dark relationship from which the forms are born. In Titian, still out of tradition, there was a feeling for life in color: *The Assumption of the Virgin*. The genius of language: the beautiful is the appearance of the spiritual in the earthly, the ugly that which hides its essence and is therefore hated as untrue. Wisdom, beauty, and virtue. The tragic arises where the human being is in contact with the divine-spiritual. As human beings become free in thought and deed, the old form of tragedy passes away, but tragedy arises anew from karma. Genuine art needs to be placed in the context of the world.

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## II.

### ANTHROPOSOLOGY AND ART ANTHROPOSOLOGY AND POETRY

## Lecture One

CHRISTIANIA (OSLO), MAY 18, 1923

In the ancient mysteries, the word of wisdom led to ritual acts, which were at the same time a revelation of art. Modern man seeks knowledge only in abstract thoughts and thereby alienates himself from art. Anthroposophy awakens the need to bring knowledge to life through art. Architecture: the human being's relationship to space through the physical body. The art of costuming: the inner soul unfolding in space. Sculpture: artistic cognition flows into the limbs and forms the plastic image from the forces of the etheric body. Painting: overcoming of the spatial world through the soul's grasp of the world of color. Music: the play between the blood system and the nervous system. The spinal cord with the branching nerves—the lyre of Apollo. Poetry manifests the inner music in an outward direction. Eurythmy imitates the movement of the human archetype and stands between mime (indicative gesture) and dance (ecstatic gesture).

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## Lecture Two

CHRISTIANIA (OSLO), MAY 20, 1923

The experience of the different qualities of image/shadow colors and luster colors. The artist must develop his feeling for the medium. Music is experienced completely inwardly. In Atlantis, the connection to the divine through the experience of the seventh, later in the fifth—experience of the spiritual at the boundary of the physical body. With the third, music moves completely into the inner being of man. New spiritualization of music: the depth-dimension of the individual tone expands into melody and harmony. The source of poetry is the imagination—the growth forces of childhood metamorphosed into soul forces. In Greek drama: the human being, permeated by the gods of the depths. In the epic: the goddesses of the heights speak through the poet. Speech formation: in the North, declamation—the weight of syllables has an effect; in the South, recitation—the measure of syllables has an effect. An art of the stage that overcomes naturalism must know what every movement on the stage means spiritually for the whole picture.

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