

The Ideas Behind the Building of the Goetheanum

GA 289

30 December 1921, Dornach

10. The Living Organic Style II

Art: A Revelation of the Secret Laws of Nature

Translated by Peter Stewart

Allow me today to add something about the architectural idea of Dornach to what I said a few days ago. I have tried to interpret the sequence of columns and column capitals. The question can be raised: Why are there progressively seven columns on each side of the building? And one can think of all kinds of nebulous mysticism in relation to the number seven - just as anthroposophy is generally accused of bringing up all kinds of such things, which one thinks are rooted in all kinds of superstition. But to interpret the seven columns in any other than an artistic way would contradict what lay at the basis of the model's elaboration, of the original work. If one proceeds in such a way that the individual capitals emerge from one another, that is, each successive capital emerges from the previous one, as I described last time, then one concludes that in a certain respect a kind of conclusion is reached with the seventh column. This simply corresponds to the successive feelings in the creation of the form. If one wanted to make an eighth column, one would have to repeat the form - albeit on a higher level. And since everything in an organic building must be based on connecting with the creative forces of nature and of the world-being in general, it is only understandable that that number should emerge which is, so to speak, the leading number for manifold natural phenomena.

We have seven tones in the musical scale. The octave is the repetition of the prime. If we place the phenomenon of light in front of us in the familiar way, we have seven colours in the well-known colour scale where the light shades into colour. The newer chemistry sets up the so-called periodic system, which is also a structure of the atomic weights and properties of the chemical elements according to the number seven. And one who follows organic life finds these numbers everywhere. It is not some superstitious prejudice, but the result of deep observation. And if one's feeling is such that one simply surrenders oneself to observation, dreaming nothing, mystifying nothing, then one will also be able to find the right relationship to the

sevenfold-ness of the columns. Everything here has been attempted in such a way that the principle of the organic has been firmly established.

Here you see how the organ has been placed within the whole building in such a way that it does not stand in a corner, but that it has grown out of the forms with the building, so to speak, so that the architecture and sculpture of the building approach the forms created by the arrangement of the organ pipes, do not encompass them, but let them grow out of themselves, so to speak.

What must be considered in such architecture and sculpture is the feeling for the material. It is absolutely a question of the fact that, especially when working in wood, this feeling for the material is perceived on the one hand as something connected with the specific quality of the material in which one is working. But then in wood, because one has essentially a soft form in which one works, one has at the same time, that which makes it easiest to overcome the form as such, and which makes that which is to be revealed, that which is to be revealed artistically, emerges most in such a way that when one works in wood one must directly enter into the secrets of the world's existence.

I just want to draw attention to the following. Assume that one wants to sculpt the human figure in wood. The building will finally be completed here in the east by the fact that under this motif, which is painted in the middle, there will be a wooden sculpture of the same motif.¹ There you will also see the figure of the Christ in connection with Luciferic and Ahrimanic beings. So, it was a question of creating a thoroughly idealised and spiritualised human figure out of the wood. With the prerequisites I have just described, it is quite different to work on the head of the human form than on the rest of the organism. These things cannot be approached with abstract knowledge.

The shaping, the forming, is of course just as much within the laws of nature as everything else that in some way arranges nature according to number, measure and the like. When one forms the human head, one has the feeling everywhere: one must work out the form from within, one must try to base it on the feeling that the head is formed from the centre outwards. With the rest of the human organism one has the feeling that one must enter from the outside and, as it were, form the outer surfaces from the outside. One has the feeling that in the case of the head the essential surface is that which lies below, which is therefore inside, which gives itself its curves, its surfaces, from the inside outwards; whereas in the case of the rest of the organism one must consider the outer surfaces as the most important.

By feeling such things, one comes close to the secrets of nature, especially in art. And it must be emphasised again and again that what is called knowledge today cannot lead at all to a real unveiling of the secrets of nature, that in a living comprehension of the ideas which are given to one in laws of nature and the like, one always feels the necessity of ascending from these ideas to that which can only be grasped in an artistic contemplation. And basically, one must not think of the mysteries of the world in any other way than in such a way that so-called scientific knowledge is a stage, but that it must rise to a living artistic comprehension of the world if one really wants to come close to the mysteries of the world. We must not think as we often think today, that art has nothing to reveal of the mysteries of the world, that everything must be left to science.

The only real natural view is the one on which Goethe's conception of the world was based, and which I have already characterised from various sides, - the one that led Goethe to say: art is a revelation of the secret laws of nature, - which would not reveal themselves without the very existence of art.

And so, one could say: In a building like this, a kind of extract of the world's secrets is at the same time presented to the human being. For this reason, many artistic problems arose during the construction of this building. They arose as something self-evident, above all the problem of painting.

On the one hand, it was necessary to express the feelings that could recognise a portrayal of certain mysteries of the world, but on the other hand, one had to direct attention to the artistic means of expression. You do not see in the paintings of the large dome anything symbolic or fantastically speculative, however much some people might believe that. If you look at the painting here at the west end, you will see that there is something in the compositions of colours that looks peculiar.

Now you all know that when you close your eyes, you see something like a mysterious shadow-eye opposite the eye. That which every human being can have before them in this way when the eye is closed, like a kind of shadow-eye, can, however, when one's inner seeing is particularly formed, come before the soul in a much more elaborate, much more substantial way. It is then, however, no longer as robust, as coarse as the two eyes which one sees as shadow-eyes when one's real eyes are closed, but it contains that which, in a certain way, can be seen spiritually when one's inner attention is directed towards that part of the periphery of the human being which is situated towards the eyes. It is that which then appears to this inspired inner gaze, one might say - a whole world. And the sensation already arises: by looking,

as it were, into one's own power of vision, into one's own visual space with one's eyes closed as a human being, one sees before oneself something that is like the beginning of creation.

The beginning of creation is what confronts you here at the west end of the large dome.² And it is not a mere figment of the imagination that up there is the Tree of Paradise, above it a kind of Father-God, that then these two eye-shaped forms appear. All this is something that definitely comes before the inner eye, before the soul's eye with a deepened inner feeling.

In the same way, what you see in the large dome at the eastern end is a kind of impression of the self. This I, which is, if one may say so, a kind of trinity, also reveals itself in these inner perceptions in such a way that it goes on the one hand to the luminous clarity and transparency of the thinking I, on the other hand, at the other pole, as it were, to the will side, to the willing I, and in the middle to the feeling I. At first, this can be expressed abstractly as the thinking, feeling, willing I, as I have just said it, but it is to be felt concretely as a human being who is able to look with love at the colours of nature, who is able to look with devoted love at everything that confronts them in nature for all the senses. When one experiences the I in such a way that at the same time one lets it flow out into the whole of nature, one is aware of the following perceptions:

If you look at a plant in its green colour, in the colour of its blossom, then what you bring before your soul as an image of the plant is basically what you also find when you look, as it is called, into your own inner being. That which is spread out in nature as a carpet of colour, colours itself in that you look into your inner being. And if you, as a human being who loves the world, turn your gaze outwards, turn towards the vastness of the daylight, which stretches into infinite expanses of space, then you feel connected with these expanses of space. By connecting the colours and sounds of these expanses of space with yourself, and by feeling all the configurations that present themselves to you, you feel something that you cannot translate into a symbol with your intellect, but which you can also directly paint artistically and intuitively.

And again, when you let your gaze wander in the direction of the earth's surface, this horizontal plane, let it wander over trees that cover the earth, over all that which expresses itself in the moving trees when the wind rushes through them, then you feel your feeling I, and you get the impulse not to construct this I an abstract design, but to paint it in colours.

If you direct your gaze downwards, so that you feel connected with all that is fruitful on earth, you then feel the need to express your willing I in a colour that imposes itself on you quite

naturally.

One must think of the configuration of the ceiling as having been expressed in this way. And because in this way the mystery of the world, which expresses itself in the relationship of the human being to the world, as it can be felt, has been brought here to the ceiling, it was natural that onto this ceiling was also painted some of that which can be felt out of these mysteries of the world.

You will therefore find individual areas covered with that which results from a spiritual cognition of world evolution. These figures that you see here on the left and on the right, which seem to represent mythological figures, they are meant to represent approximately the situation as it was before the great Atlantean catastrophe.

The materialistic theory of evolution is not at all correct in the light of spiritual observation. If we go back in the evolution of humanity, we first come back to the Greek-Latin period, which begins around the eighth century BC. We then come back to the Egyptian-Chaldean period, which begins around the turn of the fourth and third millennia before Christ. We return to older periods, and finally we come back to a time which, in terms of spiritual science, must be called the time of the Atlantean catastrophe. There was a great rearrangement of the continents. We gaze back in contemplation to a time in the evolution of the earth when that which is now covered by the Atlantic Ocean was covered by land. But at the same time, one comes back to a period of earthly evolution in which the human being could not yet have existed in the form in which they now exist, in a form shaped in the same way as the muscles and bones of today. If, for instance, you take sea creatures, jellyfish, which you can hardly distinguish from their surroundings, then you come to the material form in which the human being once was on earth, during the old Atlantean time, in which the earth was still covered everywhere with a permanent, dense fog, in which the human being lived and was therefore also had a completely different organic nature. And to the contemplative gaze, the clairvoyant gaze, there arise - if the word is not misunderstood - precisely these forms which are painted here on the left and right of the ceiling.

Something else has been attempted, I would like to say, as a painterly venture. Here you see a head.³ It is not true that when one paints naturalistically, a head must be closed off at the top because that is simply the way naturalistic human heads are. Here the head is not closed off at the top, for the soul and spirit of the ancient Indian, the first civilised human being after the Atlantean catastrophe, is painted here on the wall. And it was necessary to take the risk of not closing off the top of the head, but to leave it open, because in fact, when the Indian is grasped

in their time, they present themselves in such a way that they feel in touch with the heavens through their primeval wisdom, that for them, I would like to say, the physical top of the head is lost in the unconscious, and they feel their soul to be reaching out into the vastness of the heavens. That is captured here in painterly form. And this ancient Indian felt connected with the so-called seven Rishis, who poured into them the wisdom of the world in seven rays.

Such things have been tried to be captured here on the ceiling of the auditorium through colours. You can see the truly artistic element that was to be attempted here in this building with regard to painting in the small dome here.

Attempts have been made to create what I would like to call - albeit in an as yet imperfect form - painting out of colour itself. And that seems to me to be connected with the future of the art of painting in general. On the one hand, in the further progress of humanity, we will come closer and closer to the spirit, and on the other hand we will strive more and more to find the spiritual in outer sensory reality.

Then, however, one will be compelled to penetrate oneself inwardly with that which is particularly needed in art: an intense sense of reality. With an intense sense of truth, artistically conceived, one is led to see the true essence of painting in that which is coloured. Is the line a truth? Is the drawing a truth: actually, it is not. Let us look at the line of the horizon: it is there when we capture in colours the blue sky above and the green sea below. If we paint the blue sky at the top and the green sea at the bottom, then the line comes into being by itself as the boundary of the two. But if I draw the line of the horizon with a pencil, that is actually an artistic lie. And you will find that if you have a feeling for the infinite fullness revealed by colour, you can actually create a whole world out of what is coloured.

Red is not just red, red is that which, when one confronts it, means an experience like an attack on our self from the outside world. Red is that which causes one's soul to flee from that which thus reveals itself as red. Blue is that which invites us to follow it, and a harmony of red and blue can then result in a balance between moving backward and moving forward. In short, if the coloured is experienced, it produces a whole world. And out of the coloured, one can create the form by merely letting the colour in its mutual relationships have an effect on one.

In my first mystery drama, I had a person say that the form of the colour must be the deed in the kind of painting that we are striving toward.⁴ If you look at the small dome here, and if the tinting is just so, that you cannot see the individual figures with it at all, but merely let what is brought as a patches of colour onto this small dome have an effect on each other in their mu-

tual relationships, then you will also get an impression: the impression of a ground of surging colours.

This is first of all that out of which the various forms arise. For those who are able to live into the life of the coloured within themselves, the truly human form, the actions between human forms, the relationships between human forms arise out of the coloured. One has the need to have a blue patch in a certain place, and orange and red nearby. And if one studies this inwardly, intuitively, something like this Faust-like figure, with a floating, angel-like figure in front of it, emerges of its own accord. And one gradually comes to the conclusion, that the blue patch of colour forms itself into a figure reminiscent of the medieval Faust. You will see everywhere in the painting of the small dome that the colouring is the essential thing, and that the forms that are with it have arisen from the colour. Whoever would say: Yes, but one must first think, interpret, if one really wants to feel these individual motifs - is right in a certain sense, if they feel at the same time that here is realised that which I have just characterised as an experiencing of the world of colours.

You can then see how this blue Faust-like figure has emerged here,⁵ underneath it a kind of skeleton, the brown figure, then this orange angel, actually a child, floating towards the face of Faust.

If one first takes the coloured as a basis and then rises from the coloured to the living, then, however, one is faced with the riddle of knowledge of the present human being. The figure of Faust is something that has survived from the 16th century. I would like to say that Faust expresses the protest of the modern human being, who seeks the secrets of the world within himself, versus the human being, who in the Middle Ages still stood in a completely different relationship to the world. The legend of Faust is not something that merely stands for itself alone.

Goethe took up this Faust legend because Goethe was a truly modern human being. But he also transformed the Faust legend of the 16th century. This Faust legend culminates in Faust's encounter with the devil, Faust's confrontation with the forces of the adversary of humanity, his struggle with them. This was intended to express how, as the human being approached modern times, they really became entangled in this struggle. The sixteenth century still felt that those who were brought into this struggle with the devil had to be defeated if they became involved with the devil in any way.

We have the polar opposite of the Faust legend in the Luther legend. Luther at the Wartburg - he is tempted by the devil just like Faust, but he throws the inkwell at the devil's head and drives him away. The Luther legend and the Faust legend are polar opposites for the 16th century.

As you know, anyone who comes to Wartburg Castle will still find the stain preserved from the ink that Luther poured on the devil's head. The custodians tell you, however, that this is always renewed from time to time. But it is there for the visitors.

After Lessing had already pointed out this necessary alteration of the Faust legend, Goethe then transformed the Faust legend of the sixteenth century and portrayed the man Faust as the one who, however, wrestles with the adversary of humanity, with Mephistopheles, but who does not fall prey to him, despite the fact that he responds to him in a certain way, but who achieves his human victory over this adversary who is hostile to humanity.

In this Faust legend, in the whole figure of Faust, is contained the riddle of knowledge of the modern human being. Really, what is called scientific knowledge is basically a caricature of knowledge. That which we develop today by taking possession of the laws of nature and expressing them in abstract propositions, is basically something in which, if we feel it profoundly, we feel to be completely lifeless. When we give ourselves over to abstract ideas, we feel something like a dead soul in us, like a soul corpse. And one who has enough lively feeling, feels in this soul corpse, precisely in what is valued today as the correct, as logical knowledge, something like the approach of death.

This is the feeling that underlies this figure here. And as the counter pole to death, there is the angel-like child floating towards us in orange.

Then the other figures, which are hidden in the whole harmony, are such that the next figures are more or less the figures of a Greek wisdom initiation: a kind of Pallas-Athena figure with the inspiring Apollo, an Egyptian initiate further up, with its inspiring being. Then we come to the whole region of evolving humanity, which strives to experience the human by perceiving duality in the world, good and evil, the Luciferic and the Ahrimanic. It is represented where this figure below, carrying a child in its hand, has above it the bright, seducing Lucifer and the dark, sinister Ahriman.⁶

This corresponds to the whole region of humanity which extends from Persia to Central Europe and the West, where the human being, if they strive cognitively, has to struggle with

dualism, where all the doubts which are caused by being caught between truth and error, between good and evil, are triggered in one's feelings.

If we approach the middle, in the east, we have this double form there. It is that which will one day grow out of the chaotic Russian. In the Russian soul we have, so to speak, the preparation for the soul-nature of the future, even if it has to work its way through the most diverse chaotic conditions. The human being exists in such a way that they basically always have a second person with them, and this also reveals itself to the contemplative gaze. Every Russian actually has their own human shadow which they carry with them. This then leads to feeling something like an inspiration from the gloomy soul, as is attempted here in the blue, on the other side in the orange angel figure and in the centaur-like figure that is above it. That relationship to nature and to the world, which the Russian soul has as a kind of soul of the future, is depicted there.

And all of this should come together to form the central image, which will then have its counterpart below in the wooden sculpture already mentioned. In the middle, in the east, you see the figure of Christ, above it the figure of Lucifer in red hues, below it, in various shades of brown, the figure of Ahriman. In this is to be felt what actually represents the essence of the human being.⁷

One does not get to know the human being if one only looks at how the human being's external contours appear to the physical eye. In the physical, the soul and the spirit, the human being carries a trinity within. Physically the human being bears a trinity in the following way. Physically we have within us everything that constantly causes us to age while we are alive, that makes us sclerotic, that makes our limbs calcify, that makes death, as it were, always present in us with its force. That is the physical-ahrimanic working. If this were to get the upper hand, we would fall into old age even as children. But it works in us, and it works physically precisely because it is the solidifying, heavy, calcifying element that leads us towards death.

Above the figure of Christ, we see the figure of Lucifer. It is that physical element in the human being which brings about fever and pleurisy, which in a certain sense always cause us to dissolve, these are the forces of youth, which, if they alone were present, would dissolve the human being.

This polar, circular opposition can be perceived throughout the whole human being. If one feels it in colour, then one feels the luciferic upwards in a red hue, the ahrimanic downwards

in a brown hue. And the human being itself is the equilibrium between the two. The human being is actually always the inner state of equilibrium, which, however, must be sought for at every moment, between that which dissolves in warmth, in fever-fire, and the hardening, petrification and solidification which brings death. One will only have a real physiology of the human being when one sees this polarity in each individual organ. Heart, lungs, liver, everything becomes comprehensible only when one sees them in this polarity.

Well, I mean, you can feel all that in what is painted on the ceiling. One could say: so these are symbols after all! - The Austrian poet, Robert Hamerling, composed a poem "Ahasver", in which he did not depict human figures in a naturalistic way, but in a spiritual way. He was accused of creating symbols and not real people. He defended himself by saying: "If at the same time one feels so vividly that the figures are living people after all, then they may make a symbolic impression, for who can prevent Nero from being a symbol of cruelty? But one cannot say that Nero was not a real human being because of that!"

These things must be seen in the right light. And to those who do not want something like this to emerge in a new way from the experience of colour, who find it too complicated to look into these things, one must answer: Yes, what should someone who has no sense of anything Christian experience, for example, in Leonardo da Vinci's Last Supper or Raphael's Sistine Madonna? Just as Christianity is necessary there, but even then, when Christianity is present, everything can be perceived from the coloured elements on the surface: so, when there is that very elementary, natural way of looking at the world, to which this building wants to bear witness, all that can be grasped not in abstract terms but in direct, living contemplation.

And that is what is really important about this building: that it is not fantasised about, not interpreted, but that the people who enter it, or who look at it from the outside, become absorbed in the forms, in the colours, and take in what is there in their immediate inner perception. Then we shall see, when we gradually find our way into this building, that it does indeed represent at least an attempt - everything is imperfect at the beginning - at least an attempt to come so close to the meaning of human evolution that it produces, precisely out of the spiritual life necessary for the present, something artistic, just as the various ages have produced something artistic out of their particular conception of the world.

Let us put ourselves back for a moment into the Greek heart, into the Greek soul. Let us put ourselves back into that soul which, with inner sincerity and honesty, could make the traditional statement: Better a beggar here on earth than a king in the kingdom of shadows. The Greek felt bound to the earth by the peculiarity of the spirit of the age. If one may say so, the Greeks appreciated everything that was on earth through the forces of the earth's gravity as

something that adorned and covered this earth. They felt the forces of the earth's gravity. And in the building of their temples they expressed how they experienced the forces of this earthly gravity. When in primeval times, the human being looked up to the immortal, to the eternal in the human soul, they looked back to the ancestors. Those souls, which were the souls of the ancestors, the souls of the forefathers, gradually became for them the souls of the gods. And the graves of the ancestors remained for them a sacred place which enclosed something spiritual within itself. For a certain cultural current, the tomb is the first building, the building of the human soul that has left the earthly. In the construction of the Greek temple, one still feels something of an echo of the construction of the tomb. And the melancholy building of the tomb has risen in a joyful way in the building of the Greek temple, in that the departed human soul, which was once divinely worshipped as the ancestral soul, has become the god. The building over the ancestral grave, where the soul, the divinely worshipped ancestral soul was to be given a resting place, became the temple of the god Apollo, Zeus, Athena. And the temple enclosure became the extension of that which once existed as an ancestral tomb. As the ancestral soul became the god, so the tomb became the Greek temple. Just as the ancestral soul was looked upon as the past, and the building of the tomb thus took on a tragic aspect, so the building of the tomb became the building of the temple in its cheerfulness, in its joyfulness, because it had now become the envelope not of the departed soul but of the immortal soul of the gods existing in the present.

One can only think of a Greek temple as the dwelling house of the god. The Greek temple is not perfect in itself. There can only be a temple of Apollo, a temple of Zeus, a temple of Athena. The Greek went to the temple knowing that this was where the god lived.

If we leave out some of the architectural styles, we can then move on to the example of the Gothic building, the cathedral. Let us look again at the form of the cathedral: We no longer see in it any reminiscence of the tomb, at most this is preserved in an inorganic way through tradition, in that the altar is reminiscent of the gravestone, but this is brought into the whole in an inorganic way; the Gothic architectural idea is something different. The Greek temple is that which has shaped its forms through the conquest of the earth's gravitational forces. How could one form that which grows out of the construction of the tomb, that which rises over the earthly tomb, over that which has been lowered into the earth, in any other way than by conquering the forces of the earth's gravity through the force-dynamics, through the form of the building, by mastering in the supporting column, in the supported beam, the forces of gravity which are the forces of the earth. Later, feeling does not go to the earth, not to the ancestral soul that has disappeared: it lifts itself out and goes into the expanses of the world to the God above. Accordingly, the Gothic architectural forms take on their special form.

The striving form of the gothic building is not the overcoming of weight: the most important thing in the form of the gothic building is mutual support. Nowhere do we actually see bearing, we see striving upward. We do not see weight, but a striving upwards toward heaven.

Therefore, the Gothic cathedral is not the dwelling place of any gods, like the Greek temple, but the Gothic cathedral is the meeting place of the faithful, the meeting place of the congregation. If one enters a Greek temple from which the image of the god has been removed, the Greek temple has no meaning. A Greek temple without the image of the god is meaningless. The image of the god must be supplemented in the imagination. If you go into a Gothic cathedral without mass being said and preached, or without a congregation praying together - it is not complete. The living congregation belongs there. And the word for cathedral, "Dom", also expresses the flowing together of the congregation. Duma and Dom have the same origin. And when the Narodnaya Duma got its name, it was out of the feeling of working together, just as the Gothic cathedral got its name out of the feeling that people must flow together with their souls and together direct their feelings upwards in the direction of the striving Gothic forms.

We see how the perception of artistic forms demonstrates a certain progress in the course of human evolution. Today we no longer live in a time in which one feels as one did in the period when the Gothic flourished. Today we live in a time in which the human being must penetrate deeper into their own inner being. Today we can only establish a social community by each person experiencing "know thyself" in a higher sense than was previously the case - even if it resounds through the ages as the old Apollonian demand of "know thyself" - and fulfilling it in a deeper sense. Only by becoming individualities in the most intensive sense can we form human communities today.

When one immerses oneself in the forms of this Goetheanum, in a feeling way, what do they speak to us? What do they reveal to our gaze? If we want to speak about them, we must try to place before the human soul exactly the same thing that can be expressed through the anthroposophical world view as the mystery of the human being and the mystery of the world, as they reveal themselves to the human being, precisely through ideas, through concepts. The Greek temple represented the dwelling place of the God who descended to earth. The Gothic cathedral represented that which evokes in one the urge to feel "know thyself" and to be together with other people precisely out of this recognition.

When you enter this house, you should have the feeling: In the forms, in the paintings, in everything that is there, one finds the mystery of the human being, and one likes to unite with other people here, because here everyone finds that which reveals their human value, their human dignity, in which one likes to unite lovingly with other people.

In this way, this building wants to welcome all those who enter it, who approach it.

1. See the illustration in *Der Baugedanke der Goetheanum*. Published by Philos.-Anthrop. Verlag.
2. See the designs for the painting of the large dome in the first Goetheanum, picture 2 and 3.
3. See *Rudolf Steiner's designs for the large dome in the first Goetheanum* (an art portfolio executed by Alinari in Florence), Plate VI: The Indian. (Philos.-Anthropos. Verlag)
4. *The Portal of Initiation. A Rosicrucian Mystery*, through Rudolf Steiner. (Philos.-Anthropos. Verlag)
5. See: *Spiritual Science explanations of Goethe's Faust*, Volume I (with 2 picture supplements: Faust, Flying child from the small dome of the burnt Goetheanum) Faust, the striving human being, and *Der Baugedanke der Goetheanum*, with 104 illustrations. Philos. Anthropos. Verlag.
6. See *Der Baugedanke der Goetheanum*, Figure 75-79.
7. We refer to the colour print by Hanfstaengl of the design sketched by R. Steiner for this picture of the painting of the dome. (Philos.-Anthropos. Verlag am Goetheanum)

This material is made available through the Rudolf Steiner Archive, rsarchive.org, a project of the community funded nonprofit, Steiner Online Library. Please consider making a tax deductible [donation](#) to support our work.