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# A House for Spiritual Science: The Form of the Building in Dornach

PUBLIC LECTURE, BASEL, APRIL 10, 1915

YESTERDAY EVENING I attempted to mount a consideration of what anthroposophy sets itself as a goal. I sought to depict the sources from which it springs, and I attempted to make it clear how this spiritual-scientific worldview takes its place in the spiritual cultural development of humanity in the same way that centuries ago the natural-scientific worldview took its place in the spiritual life of mankind. Most of the distinguished audience knows that here in this country, in Dornach near Basel, on a hill surrounded by magnificent natural environment, a building will be erected. Work on this building has already progressed to a certain degree. The spiritual-scientific worldview will be served in a dignified way thereby.

Now of course it's impossible to judge something that is incomplete. But among the many voices and judgments that have already arisen in regard to this building, there is so much that is bizarre, so much that misunderstands the matter at hand and fails to touch it, that perhaps it will be interesting to speak here in this city that is so nearby to the building project about the principles that are embedded in it. Let me say expressly that this evening I won't go into the artistic details of this building. Rather, I want to speak more generally about the ways in which this building can be characterized as a frame for spiritual-scientific research.

Whoever has found their way into the spiritual-scientific worldview and simultaneously knows what are the thought and feeling habits of the present, will not be surprised to learn that all kinds of fantastic, dreamlike, perhaps even crazy and misguided things are projected into it by those who know nothing about it. For one who stands within the spiritual-scientific worldview with his

entire soul, perhaps this will appear fundamentally understandable. But such a person will also not be surprised that the architectural framework of such a building (which—let us say this expressly—was undertaken as an initial, weak attempt) can seem to the external world something risky, fantastic, strange. After all, what lives within the spiritual-scientific stream of thought, together with all the people who hold this worldview, are understandably regarded on many fronts in terms of externalities.

Let me mention just one thing that's really symptomatic. I was once asked after a lecture whether the women in the anthroposophical movement had to wear short hair and odd clothing. That would be rather off-putting. And I was also asked whether, through cutting their hair and wearing odd clothing, women could make any kind of progress in a spiritual movement. Such questions really were put to me, and they aren't different in principle from all kinds of other nonsense that we can hear from many sides. Not just about the way in which the building in Dornach is formed, but also about what is done in it—all the strange things that are supposed to happen in this building of the future. Well, I believe that it's easiest to gain an understanding of this building as the home for the spiritual-scientific worldview if, at least in outline, there is some indication of how it came about.

The spiritual-scientific worldview has been pursued for years by a number of people. Of course at the beginning of its development it had to be cultivated in rooms such as one has in the contemporary world today. Now it happened that in various places, among them a city in Germany, gradually the rooms we had been using became too small, because the number of participants had grown. Thus we began to think about building a house of our own for the cultivation of the spiritual-scientific worldview. Because this worldview not only brings forth certain ideas of beauty and art that are its own, but because one can deal similarly with the artistic power of creation itself, we wanted to create a building that in its characteristic properties was a framework for spiritual science. We wanted the world of feeling that corresponds to this way of thinking to come to expression in artistic form.

Another thought was added to this. The need arose not only to speak with words what spiritual science has to say about the laws and the facts of the spiritual world. That can only give a hint of the spiritual facts, the spiritual laws that hide behind the physical. Rather, we wanted to give expression to it in a living presentation; one might say—if the word is taken with sufficient

seriousness—to express it through staged presentations. How could one rise to the necessity of a staged presentation out of spiritual science itself?

Although the human soul raises itself up through spiritual science into the regions of spiritual life, of the invisible and suprasensory, it nevertheless grasps life directly. Spiritual science doesn't want to be anything otherworldly, it doesn't want to flee the world. It wants to be, in the strongest sense of the word, a *servant* of life—a servant of life for those souls who want clarity about life, insight into the deepest connections of existence.

Let us take as an example something close to hand. Human beings encounter one another in life. We know that one soul encountering another perhaps gains no particular impression of the other, even though one has the opportunity to get to know the other intimately. We may encounter hundreds and hundreds of people in this way, without gaining a particular impression of any one of them. But then with one soul it happens that this is not the case. Right away with this soul, in the first hour or perhaps even sooner, we feel deeply connected. We feel in this soul something with which we are related. We don't ask what that relationship is, but something that doesn't become at all conscious for us lives in the unconscious depths of the soul. It becomes something that shapes the course of our further lives. We are led to such a personality through ties that are of a deep significance for our continuing life.

Spiritual science shows that human beings have a soul kernel that can, through self-development, be brought to the point that it raises itself out of the physical body and can be intuited purely spiritually. Thus spiritual science experiences, not through philosophical speculation, but through immediate, real experience of the soul, that there is within us something eternal, that goes through birth and death, and finds itself connected with the physical body for the time between birth—or let us say conception—and death. We have seen that our soul kernel, before it enters through birth or conception from the spiritual world into the physical, was already present in earlier incarnations. In the same way, spiritual science shows that our soul kernel, when it has passed through the portal of death, has to experience between death and rebirth a life that brings to depiction everything that one has experienced as fruits, shall we say, of this life that one has carried through the spiritual world. We then have the forces to shape a new life. These are things that are difficult to grasp for contemporary habits of thought, but at the same time they will have to become part of general human consciousness in the not too distant future. We

will not be able to imagine human life otherwise; these things will be taken as a matter of course.

Now I would like to say something connecting with what I spoke of yesterday. In normal life as well, without becoming a researcher, you go with your soul kernel out of the physical body every night between falling asleep and waking up and live in a purely spiritual world. I already mentioned yesterday that dreams pop up, dreams rather like external experiences, which are like those things that pass over us in the daytime. To be sure, these dreams are not what can give us clarity regarding spiritual worlds; for that one needs to develop spiritual capacities methodically. But if you don't proceed as superficially as often happens today, but rather when you use the probe of spiritual research itself on the life of dreams, if you see through the chaotic, the fantastic element of dream experiences with understanding, and you can remove from these dream experiences everything that's only a reminiscence, only a memory of everyday life, then there stands at the basis of these dreams something that can be characterized by saying: There is something in these dreams that has not been experienced in normal physical life.

Let's assume that one day we come together with certain personalities. Then we dream of them and of what we experienced together. What we dream can be very much like certain memories, but it needn't be. These experiences we had with individual personalities can transform themselves, so that we can say: You have neither experienced these things in living with these personalities, nor have you thought them. The whole has displaced itself, and something different has come of it. And when you perform research—I can only indicate this briefly—then you become aware that in this that was not-experienced, but does however come to expression in the dream, something lives that keeps us distant from the personalities that we've come together with. But it contains the seeds of something that we will experience in a later life with them, something that we bear through the portal of death and will lead us together with these personalities in a later life.

What I'm saying here seems fantastical. But anyone who is able to investigate dreams anthroposophically knows that in these dreams, even though they are chaotic, something already is announced in the soul that in later life becomes destiny for the human being. We bear within the depths of our feeling something that works over into the very, very remote future and is determinative of the destiny of our later life in exactly the same way the seed is

determinative of the formation of the blossoms and leaves of the plant. And in the same way we can see in what we experience as destiny the results of what we modeled in our soul kernel in earlier earthly experiences. That's how we humans stand in the world. When we encounter other humans, forces are at the foundation of our soul that we do not bring to consciousness, but in which we stand vitally. Human life is interwoven, suffused, and imbued by what determines us. It's what often determines the most important and consequential actions in our lives, but it doesn't come up into full waking consciousness. The way that we stand within life, that we stand toward the whole world; how through other human beings we're determined by the whole world and its events—hidden, suprasensory events underlie that.

If we consider modern dramatic art, what is depicted is what plays itself out in external consciousness for human beings. And it is entirely understandable that a drama seems all the more transparent the more it is composed of what you can see immediately. Those deeper forces that determine the human soul, that are conjoined with the soul in so far as the soul is something that goes beyond birth and death—those cannot be depicted in conventional drama. Yet it is an immediate insight of spiritual science that life is governed by such forces. Now since spiritual science doesn't want to play itself out theoretically, or philosophically, but rather in a genuinely artistic way, it must come to depict life by other means than the word. So that the whole way in which dramatic characters are poised and grouped, the whole way dramatic narrative is shaped, gives expression to the deepest forces of life, about which we don't speak in everyday life—indeed, we often don't even bring to consciousness. What governs and determines life in its depths can be understood only when one looks at life with the same methods spiritual science uses to see into external nature, into what transcends the world and determines it. A deepening of human relations, a deepening of the relations of the human soul to the world, that is what must underlie such a drama, such a dramatic expression of the anthroposophical fact.

Thus in order to make sensible what anthroposophy has to say about human life, it was necessary to undertake dramatic presentations. At first we were disposed to give such presentations in conventional theaters. It's understandable that the conventional theaters, that actually—and I don't want in the least to say anything against them—are devoted to other tasks and goals, could not give the right framework for what spiritual science is trying to do.

Thus there arose out of this and other pure necessities the idea of executing such a building ourselves. We sought to connect an audience with a room—it really can't be called "a stage"—a room that's suited to allow expressions of the spiritual-scientific worldview to be performed.

I'm mentioning the genesis of our plan because all sorts of things have been said about what this building supposedly hides. People thought that spirits would spook around, that people would be brought into contact with all kinds of ghosts. Well, that is not what is going on there. Rather, we are grappling with the depths of life. Human beings yearn and thirst to know those depths, and spiritual science places them before the human soul. It is not ghosts and spirits, but rather artistic activity, artistic shaping that gives an ever deeper foundation to life. With these means, these forms of expression, spiritual science is meant to speak to its audience. Thus this building in Dornach is a house that cultivates spiritual science through the word and through presentations. Needless to say, as spiritual science progresses, many other things will come together. But that it's something entirely natural, and doesn't have to do with spooks or spirits, is something that needed to be especially mentioned.

What lives in art, when it's real art we're talking about, should be a revelation of what appears to the human soul as worldview. Otherwise art is a mere appendix, an idle supplement of life. We should try to imaginatively project ourselves into what were really the great epochs of artistic development. Because we have only a short time at our disposal, I can only give characteristic features. But let's be clear how at the beginning of the Italian Renaissance, Renaissance painting was deeply and characteristically an expression of what wove through and ensouled the age as the Christian worldview. There we see worked out in the art of Leonardo da Vinci, in Michelangelo's and Raphael's creations, what lived in feeling as worldview. All art that doesn't flow of necessity from a worldview, all such art is only an accompaniment of life and not art in the true sense.

We must remain clear that with the word "worldview," we can't mean something that is meant to flow out, to stream out immediately into life. And we want also to be clear that this worldview doesn't touch only our understanding, which is the case in many modern philosophical or scientific paradigms that only work upon the understanding. When one builds up a worldview out of merely philosophical or scientific concepts and ideas, founded on understanding, then one has no need to shape the framing, the architecture in which the word of this worldview speaks; no need to create anew. But when it takes

hold of the whole human soul; when everything in the human soul in the way of feelings, of will impulses, vibrates, you are seized by this worldview. When the whole person belongs to it, then it isn't merely thought out, but rather brings us humans into connection with the whole surrounding world. Then this worldview is of the kind that doesn't live merely in concepts, but rather in forming relationships with the world all around it. It wants to see everything in its environment—every tree, every cloud, every mountain—as a continuation of its inner being.

Everything that surrounds us externally, and everything that can be surmised spiritually behind it, wants to be grasped livingly in conjunction with what we experience internally. We humans want to merge through our worldview with everything that surrounds us. We want to grasp our environment not just abstractly, but rather with our whole feeling life. We want to grasp in our spirits and souls what extends outwardly in space. When spiritual science takes hold of the entire human being, then it needs to flow and stream out into form, into everything that surrounds us, that frames us. Because in accordance with the needs of modern life we can't pursue our worldview openly in nature, because it doesn't give us space in which we could pursue it, this spiritual-scientific worldview demands to be surrounded by what will foster it in a truly vital way.

Let's be clear that in each and every human being there is a kernel that is of the nature of spirit and soul, and that goes out of us in sleep. Let's be clear that this spiritual and soul kernel, which can be made independent, in gaining a living understanding of the whole world is conjoined in an entirely different way with this external world than the man who uses only his senses and the intellect bound to his brain. Standing in the sense world, the world is outside, and to an extent spatially distant. By rising up to spiritual knowledge, we must recognize that it is much more intimately bound up with things and beings that can be grasped by spiritual knowing than sensory things can be grasped by our senses. When the spiritual researcher recognizes he's outside his body with his soul and spirit—as I depicted yesterday—he melts, as it were, and identifies himself with everything that is in the environment. Whenever we stick out our hand and indicate something sensory, that sensory thing remains outside of us. But when we know with the soul and spirit, we bind ourselves with everything that fills the soul-spiritual world; we dip down into the soul and spiritual.

Just think how this spiritual-scientific worldview should live in the arts. Isn't it natural that there is need of such an architecture, to have such an artistic framing, concerning which the soul can say to itself: If you grasp what's to hand in the environment, shouldn't that be something that proceeds immediately from soul-spiritual life? Shouldn't it be something that you want to experience when you want to be together with your immediate environment? If so, what's needed is a very particular forming, a very particular shaping of the spatial relationships. Whenever we make a physical gesture, then we are satisfied that the hand makes this gesture, or the arm. When we speak of the spiritual connection the soul enters with its surroundings through spiritual knowledge, then the gestures proceed from us. Then the gesture immediately populates our environment; what otherwise lives within our skin, in that we are physical human beings, goes out of us as spiritual knowledge. I'd like to say it becomes a spiritual gesture that grasps the environment lovingly.

Wanting to comprehend this spiritual gesture, wanting to touch and see the forms in which it wants to live—that's what must give the fundamental basis for a building in which spiritual science is pursued. The forms, the colors, everything artistic must yield itself immediately from everything that can be experienced together with this world that is grasped spiritual-scientifically. Thus a building that is to serve the spiritual-scientific worldview, that is to serve immediately in its forms, its colors, and everything that's created artistically in the being of spiritual science itself, this spiritual science must transform itself from its ideas, from its words, into artistic forms. And in that it transforms itself into the artistic forms, it creates the necessary artistic framing for what be pursued inside the building.

Here very specific difficulties arise immediately out of the habits of thinking of our time. Spiritual science is really only in its beginnings, and what it offers those who are inside spiritual science with their whole soul lights the way to a human future that is perhaps not so far off. This is the elemental thing that's present in what we can pursue as spiritual science at present. Thus it is that among those people—and I don't mean to denigrate them in any way—that come to spiritual science today, there are many who have, if not external, materialistic prejudices, nevertheless other kinds of prejudices. How often we have had to experience that it is just those who with inner zeal in their souls, with an often fanatical, yes too fanatical a zeal, with a fanatical zeal that goes even as far as a lack of truth, come to spiritual science. They hang onto all

sorts of concepts of mysticism and theosophy that one wants to overcome precisely through spiritual science. Don't we hear very frequently today a favorite definition of mysticism: Mysticism is that which one cannot see through, and which one cannot understand. Mysticism is something that must remain hidden. Many believe they are endlessly deep when they speak the word "occult" every fifteen minutes, when they say: Those are occult truths! We should use the clarity that's possible through spiritual science to excise such things.

I have myself experienced—excuse me if I mention such an example by way of characterization—how 27, 28 years ago in the city where I was living,<sup>†</sup> one or another theosophist came to me and said that they sought a meaning in what otherwise reasonable people would take as an ordinary poem or drama, or some such work of art as a painting. They really had to brood their way into it! And when they wanted to say something particularly important in order to show they had more understanding than ordinary, reasonable people, then they said: That is abysmally deep! That was something one could hear every minute; they thought they were saying something really special. They often weren't seeking to penetrate the things of the world; rather, they sought to put something into it, to mix in something. And those things that they didn't understand, that they didn't penetrate, seemed especially deep to them.

I even had to experience that, for example, Shakespeare's *Hamlet*, which every person should take in a way that explains itself, was interpreted by theosophists such that in Hamlet one principle was seen, in another character another principle, and in another yet again another. All kinds of things were dragged in and imputed to it. That was terrible, awful. As though this Shakespeare didn't want to merely put the dreaming Danish prince before us, but a particular principle. As though a work of art should gain something when we make its characters into allegorical or symbolic straw puppets and we make a dramatic narrative into a superficial skeleton of theosophical and philosophical truths! It was particularly in the symbols, the allegories where they sought something deeper, while actually life is impoverished when one sees it only in symbols and allegories.

The richness of life is impoverished when you believe that you find something deeper in symbols. There are people who see something special when they place a pentagram on a wall or some other place. They don't make clear to themselves what this pentagram is; they don't understand it at all, but this pentagram—that is the five, the pentagon is open above—they can say a lot

about that, can mumble and jumble this and that, and when they can say something that doesn't really tie together with five strokes, then they are convinced that they have expressed something deep. Or when one places the staff with snakes, the so-called caduceus, somewhere, then they think they have really done something special. Whoever sets up such abstract symbols and forms believing that it has something to do with art is like a man with a musical score in front of him who theorizes and makes up all kinds of abstractions about the forms of the notes, while, of course, the musical concepts can come to life only in those with a real relationship to them. The tones that are fixed in the notes come alive in feeling. Only in relation to what lives in feeling can what is signified by the external notes have meaning.

In the case of a building that is to serve anthroposophy truly, one has of course to fight against such false conceptions that stem from false mysticism, from false theosophy, from all sorts of adventuresome things. It's not some sort of conceptual husk that is to be expressed in stone and wood, but rather something artistic. Then it's necessary to an eminent degree that it's not a philosophical or theosophical idea or a mystical un-idea [*Unidee*] that's externally symbolizing something. Rather, it's necessary that what proceeds from the idea, what is inwardly experienced in feeling, gains form, gains color on its own through the power of the soul. So that art doesn't need an explanation; it explains itself. Art that needs an explanation isn't art at all.

What we're striving for is that someone who understands the language of this building doesn't need an explanation of the building. Of course no one can understand a Spanish poem who hasn't learned Spanish. Whoever has understood the language of anthroposophy doesn't need an explanation of the building; for him it is such that, without a word being spoken, this building has something self-explanatory about it. A joy, an uplifting, an inner stirring of the soul forces has come alive from the immediate context of what is standing there, of what is truly living in color and form. An image is no longer a true work of art when we feel it necessary to write below it what it actually represents. An image is a work of art when one merely has to look at it, and from what one sees there follows what the image has to say. Thus when symbolism and allegory are sought in the Dornach building, when we seek at every step to give an answer to the question:—*What does this or that mean?*—then nothing will be found there that corresponds to it. But when something is sought there that answers the question: What forms does one who feels spiritual science

find beautiful? What forms do you want to have around you when there is a spiritual-scientific gathering?—then you will find an answer to these questions there.

But spiritual science is something which represents a new impulse in our cultural life. Thus it is comprehensible that such a framework must exist that represents something new within our cultural life. And here I'd ask you not to believe that what can hover before us as architecture, indeed as the artistic expression of what spiritual science can give, has already been achieved in Dornach. The Dornach building is a beginning, and as a beginning it is as imperfect as any beginning can be. The slender means that we were able to use—even though the building in some sense claimed substantial means—the means allow us only to make a first beginning. And also the work that necessarily began within circles of friends could at first make do with a very small beginning towards what wants to become a new style arising out of spiritual science, that spiritual science wants to place before the soul.

Thus I'd ask you to view this Dornach building as a very first, primitive beginning, with all the inadequacies, with all of the imperfections of a beginning. I would ask you to look at it in such a way that viewpoints come to bear in the artistic creation of forms that correspond to anthroposophical feeling, not anthroposophical thinking. That correspond to feeling when it deepens itself artistically. What raises itself up quite imperfectly on the wonderfully beautiful hill out there is actually the primitive beginning of something that in a later age will rise up to its real beauty. It will shape itself as the adequate expression of what spiritual science wants to give to human cultural evolution. Thus it must appear entirely comprehensible when so much is raised from this or that side against what has been built, when so much is experienced as incomplete and imperfect. But I'd like to adduce some of the basic feelings that could guide one in the architecture of such a building.

As I said, due to lack of time I cannot enter into all the details. I would like only to recall a word that Michelangelo spoke in conjunction with the old master of architecture, Vitruvius. It's a word that really gives the idea, the being of architecture. Michelangelo says: Only he who knows human anatomy is capable of having a true concept of the inner necessity that underlies an architectural plan. It's a remarkable expression, but for those who are able to enter into such thoughts, it is thoroughly understandable. When we look at nature as a whole, when we look at everything that is effective as powers of

nature and bring it before our souls, when we place the formations that live in nature before souls, then we ask ourselves: For an unprejudiced viewer of the whole of nature and the world, where does it all point? All this world-becoming [*Weltenwerden*], all this world-activity, what does it indicate? It points finally to the human form. In the human form something stands before us about which we can say that Goethe's words are true: "In that we human beings have been placed at the pinnacle of nature, we see ourselves as a whole nature unto ourselves, within which it is our task to raise up another peak. We climb upward towards that goal by permeating ourselves with all perfections and virtues—we summon all the discretion, order, harmony and meaning that we can, and eventually we rise up to the production of the work of art."<sup>†</sup>

What we ourselves form again, when, as artists, we continue the work of nature, will gain the most diverse reference points from what shapes the human form with all its gestures, from all its life, from the whole cosmos and its mysteries. I don't want to go into architectural styles or the history of architecture. Whoever knows the history of architecture intimately knows that it is most difficult to see the nature of artistic creation manifesting itself also in this art of architecture. But because it is most difficult to see this essence of artistic creation in architecture, it could also be shown with a history of sculpture, or painting or music, or of other arts.

In our age, precisely because materialistic views and attitudes have taken hold of everything, there is very little insight into the actual nature of artistic activity, the way that art proceeds from the activity of the human soul. The artist has a need to lean upon the model. And whoever looks at some work of art is moved to ask first and foremost: Is that natural? Is this or that a natural imitation? Such judgments don't belong to actual art, but to the decline of art. True art is connected with what happens inwardly. If the sculptor makes a countenance, there must really live within him something of the feelings and inner soul experiences that call forth the physiognomy—indeed even the gesture of the countenance is conjured forth from the innermost recesses of the artist's soul. When it lives within the soul of the artist, then what she feels and creates within her can be poured out into that which she gives form.

To be sure, the forms that we reproduce architecturally are not so close to what we immediately experience or what lives within our souls. In a certain sense, however, architectural forms are nevertheless the result of what the human soul experiences. I already indicated how gesture continues, how what

can be created in the environment proceeds from movement, from gesture. Not from the gesture that the hand makes physically, but from the gesture that the spiritual organs make when they want to grasp the immediate environment. It wants what is inwardly experienced, what is shaped in forms and colors and in other media, so that one stands within it all. It wants everything that is given color and shape in space to be an extension of our inner lives. It wants everything that flows, and that streams out into forms, in all its roundings and inclinations, in all the colors that cover the walls—that is what spiritual science wants to show.

Let us consider just superficially how the building must be formed. I've described the way that the building came into being. Something that is clear to human knowledge from the results of spiritual science now unfolds before the eyes and ears of the audience. Spiritual science is something which must be taken up in a soul-collective; those who want to hear what spiritual science has to offer must be gathered together. Thus we have the audience and a room for what is offered from the springs of spiritual science.

When people have gathered, they must be shut off from the external world; they must keep their forces together. That yields the external aspect of the building. What kind of a space must arise if those who are in the room should not only express themselves meaningfully, but rather should extend further into the environment? It is quite clear, not to abstract concepts, but for an artistic feeling, that a round building must arise and that above all the gathering can best be represented in a room finished with a cupola. Through the cupola form is expressed what is really alive there. Not in a symbolic or in an allegorical expression; rather, it is as though a kind of cavity is formed in space; space is pushed back, and the way in which the space is pushed back yields the architectural form. In essence such a building, which is primarily an interior space, must take its form from what swings and bumps up against the environment. The oscillations must come to a halt. What I'm merely indicating here, I could carry further. Then the result would be that both parts naturally give rise to a pair of round buildings—I mean the results of spiritual science on the one hand, and the audience on the other. Two round buildings would arise that are connected, that belong together. That would be the result, not of abstract contemplation, but because you have felt it in an entirely artistic way. The result would be two round structures, cohering in the middle and intersecting, closed by parts of circular surfaces above.

That external architecture is of less importance for such a building, which is devoted to inner collectedness, inner concentration, goes without saying. Everything that wants to be formed artistically in forms and colors, must spring from within, must be projected from within outward. What is formed outwardly arises when the external waves of the world are pushed back, other waves of the world approach and encounter what works out into the world. In this encounter with external form, external decoration is formed, if I may put it thus. But the whole must be shaped from this basic thought. Out of this basic thought—out of this basic thought that was felt and sensed—this external form was yielded of necessity. Technically, what you see there was not at all easy to execute: placing the spherical surfaces in such a way that the materials stand. And permit me to mention here that we succeeded, through the insight and application of a Basel engineer, who is a friend and whom we value highly, in solving this problem that was never previously solved architecturally. This yielded the external form.

In the same way we must think about how the building as such should be shaped. If you walk around the building, you'll find three doors [plates 3–9]. These doors have been shaped in such a way that you find forms on these three doors, of which you can ask: Why have these doors taken on precisely the form that we encounter? Is there an answer to the question when you ask: Must these doors be shaped precisely in this way?

Well, you can obtain an answer, but this answer cannot be an abstract or a philosophical one. It cannot be inartistic. I know something else where something comes from the outside in, where things enter through a portal into an inner space: I know for example the human eye. Light penetrates the eye in order to do its work, to effect the weaving of light within human inner nature. And now you don't ask how the eye works in accordance with some abstraction, but rather you feel how the eye calls forth an entirely determinate formation. One needs the eye so that light can come into your human inwardness; so that light can propagate itself, it must enter through something formed like the eye. Look at our doorways, then you will have to give the answer: Let us assume that there are people who want to enter into a relationship with spiritual science; these people enter from outside into the room. That they are passing through, that something is sensed in a living way, felt thoroughly in a living way, is something that should be given expression in the forming of the portal.

And now we pass over into the room [plates 28, 29]. From the kind of depiction that I've given you can see that an audience is sitting there. In the smaller room, which likewise closes itself off as a round building [plates 55, 62], something is happening. It's not something spooky or spectral that is revealed there, but rather a quite natural revelation of spiritual-scientific research. Only it has been transposed from the philosophical and theoretical registers into the artistic. The audience is there, and it concentrates on what unfolds in the presentation space. The attention of the audience rushes through the room, streams through the room. And now we think that this room, which has been brought alive through the attention of the audience, should reveal itself in itself. There is revealed the whole mood that the soul should assume when it feels: There is an audience, there are hearers, there are people who are paying attention. There are people taking in what is unfolding before them. This whole mood, this feeling is continued in the articulation of the columns that run alongside the space and in the sculpted forms that are fashioned of wood.

The sole axis of symmetry is what proceeds from the entry door through the middle of the space. In addition to the individual columns, there are such forms as may show from the way that they run that the attention of the audience is directed toward the presentation space, and what streams from the presentation space comes back to them again [plate 29]. If you look at what the columns bear, then you will recognize from the forms that are carved in wood how your attention is actually encountered in what proceeds from the presentation space, and how that continues. That doesn't merely depict, but actually presents in a living way what is contained in the gestures of these wooden structures.

Thus everything is formed, right down into the material itself. I have heard it said that it is a confounded idea of those Theosophists out there in Dornach that they make use of different woods for each column. Such a statement springs from the desire to get something theoretical or philosophical as an answer and not an artistic feeling, not something that takes hold immediately out of life. What can one say to someone who asks why you make your columns out of various woods? You can perhaps answer: Have you ever seen a violin the consisted exclusively of A-strings? No, there are various strings; that has to do with the structure of a violin. The whole building is constructed with a view to life, to immediate feeling and sensation, right down into the

material. Thus the building is meant to be completely artistic and only artistic, and not merely abstract in its meaning when it brings to expression what lives within anthroposophy. It was of course necessary that for individual areas of the artistic very specific ways and means arose, because anthroposophy wants to penetrate behind the mysteries of existence. Art otherwise wants to develop in conjunction with the sensory, but anthroposophical art wants to shape things differently.

The interior of the cupola (which actually can't be called a cupola because it isn't a matter of a cupola but rather of a spherical surface)—this interior is painted [plates 29, 62]. But something different from the usual underlies this painting. Of course, painting can't paint what is actual in the materialistic sense of the word. Painting depicts the way in which a meadow, an object, a landscape is illuminated, what creeps over the outer, material reality. It paints what can't be there in the next instant. It paints what is fleeting, that of which the objects are only the occasions for it to be there. Painting must work in another sense altogether.

Remember what I said before: The nature of artistic creation is that the artist is inside it with her inner experience. When she shapes the material, she forms something that lives inside her; she doesn't reproduce something external, but shapes the external itself in accordance with what is within. That this can also be transposed to the principle of painting is something that perhaps we aren't able to understand at all. But there is a possibility of thinking: How would you feel in your soul if you saw the world as thoroughly red? Would it have a different effect on your soul? That the question is justified was understood by everyone who had a deeper connection with art, in all ages. Goethe for example makes the remark that if someone wanted to depict the way in which cosmic wrath will be poured out over sinful humanity at the end of earthly existence, this divine wrath would have to stream out in glowing, red light. There we see how colors pass over into the moral, into the soul-spiritual.

What do we experience in red, in green, in blue? Like form, color can be experienced. Then one does not have to do with reproduction of what the light offers as coloration. Rather, you creep as it were into the color; then you experience the being of the color; then you live in the color—you create out of the being of color itself. Thus in our murals nothing should be depicted; out of the inner being of things, insofar as they have to do with color—or with the moral, the soul-spiritual that comes to expression in color—color itself shall

give birth to form. What is painted on the walls should express itself. It should not express something different, but rather it should speak to us through itself.

And thus the whole building is so constructed that the walls are not actually walls. The spiritual scientist is after all convinced that just as a physical man is surrounded by air and everything else that is physical in the world, as a spiritual-soul being he finds the spirit filling and completing the environment with all its beings and processes. While the structure is otherwise framed in such a way that it is imagined to be enclosed, one must say of our building: However much it encloses the audience that gathers there, it is at the same time something that annuls itself. This ceiling, viewed from within, should make an impression that in principle nothing is there. Rather we should know that in looking up at the ceiling, this ceiling annuls itself. It becomes a spiritual direction; it is the beginning of infinite spiritual expanses. Despite the enclosure, we shall have no walls, but rather something transparent, which leads out into the cosmic depths, into cosmic space. And so it is with the architecture, with the sculpture, with the forms of the columns—with everything that surrounds us. It should not close us off: it should lead us into the depths and the remote spaces of the spiritual world. The walls must stand there in such a way that one says: When one takes a step outward, it must be only the first; if one goes even further, then one comes into the depths of the spiritual world. Walls that obliterate themselves through what they are—this is, in a certain respect, the beginning of a new art—though, as I have said, it is still at the beginning.

And something else may be said. Whoever enters our building will be able to say: Really, what's viewed as the right kind of architecture, as the noblest forms of architecture, is just missing. And there's something truthful in that. To take an extreme example: if we take a Greek building in the evenness of its forms, constructed through the forces that work as spatial forces, that are brought into a beautiful evenness of form, then we cannot say that our building was constructed in the same way. The Greek building is structured in such a way that it represents a pinnacle with regard to the use of spatial forces, the force of weight, or as one calls it: gravity, which otherwise fills space. With us the matter is thus: the whole building is suffused with the breath of living weaving. Whereas in the Greek temple we have something mathematical, something that comes from a mere interplay of forces. And yet it is something without life, even though it has been assembled in a most beautiful harmony, in rhythms and balance. Our building is conceived in such a way that you can

have the feeling that something gently alive runs through it, just as something living in the highest degree is coursing through the human form. Life pulses and vibrates through what comes to expression in the forms there. That is true; and therein lies progress in architecture.

I would have to speak for many hours if I wanted to deal with the architectural principle of style—how the Greek gradually passes over into what brings life to architecture. In the future the previously dead architectural form shall be truly wakened to life. We can make only an imperfect, first beginning. But this beginning shall be made, and into the merely physical, mathematical forms there shall be brought something dynamic, something vivifying: movement. Here one can appeal to Michelangelo's dictum: Only one who knows human anatomy is capable of making a true concept of the inner necessity that must underlie an architectural plan.

But we find that when we view the human form, as it reveals itself to us in actual, spiritually suffused anatomy, in addition to all its movement and everything in it that is alive, there is something else, which is in fact dead, something merely mathematical: namely, the way in which our skeletal system is structured. The way that we physically bring the various parts of our skeletal system together in walking shows that there is something dead, mathematical, in human life. It shows that death is contained therein. And now it is possible to bring just that amount of life into the dead structure as there is death in the living human being. And that is what we tried to do with our building. It has been lifted out of the rigidity of the merely mathematical, of the mere tracing of lines and elucidation of force. Life has been brought into it, the organic has been brought into it—as much as there is death in the living human being. The vital in human nature can live only to the extent that in a certain way death is mixed up with it.

Our building receives the appearance of life, and what is merely juxtaposed as dead is given the appearance of life; we have lent it the appearance of the living. And in this one place a fundamental idea of spiritual science is shown: that spiritual science should enkindle something in the soul that brings the soul into close contact with life. Spiritual science should make us friendly to life, reverent toward life. People should find in spiritual science what leads into life, what makes them strong and powerful for life, which is becoming ever more complicated. Hence our building must have something that shows immediately that we don't just piece together and paint something with the

means that we have at our disposal as human beings. Rather, what must arise on this spot is something that must express this tendency of our building to be in intimate contact with the whole world. So that it's not just we that work on the building as human beings, but rather the whole world works at it.

We seek to do this in that the glass painting of earlier times has been transformed into a kind of glass etching [plates 102, 103]. You will see that a particular kind of artistic treatment of the windows is to be found in the Dornach building. I can only indicate this. The window panes are not treated as they were earlier in glass painting. Instead, the panes of various colors are treated such that through a particular etching technique the form is scraped out of the glass, as it were. The corresponding figures arise when the light from outside penetrates the various thicknesses of glass and the outer light works with itself when the glass is held up to it. Such a pane of glass isn't a work of art in and of itself; only when it is been put in place and the external light falls upon the glass pane does a work of art arise. Through these glass etchings, the various drawings on the glass, the sunlight penetrates directly into the interior of the room. Thus we have the whole world working in the way that the light penetrates from without into the interior space, which must be illuminated with the artificial light of the modern age, with electric light, during presentations.

And so I must say that such a building should not serve as something abstract, something entirely separate, where a couple of good-for-nothings could spend a pleasant time. Rather, we intend to create something that will give strength for life to those who need it, so that they can come to know life in all its depths. To that end we could not put in place something that has nothing to do with contemporary culture. Thus we used quite consciously the newest material as well. In addition to the part that has been fashioned out of wood (for reasons that needn't be discussed today), the newest concrete material has been employed. Because artistic activity should really be shaped by material, the attempt was made to use this concrete in such a way that through this newest, all-too-material product, materially—if I may put it so paradoxically—the spiritual is really expressed. It is not something separate that we sought to throw together. Rather, what our age provides should be used for the ideas that bring the spiritual, the ideal, spirit and soul. Just that spirit of our age works through outer materiality.

Next to the building you see something that for many sensibilities today seems especially crazy [plates 100, 101]. This is something that arose through

the question: How shall the building be provided with heat? For certain reasons we did not want to have what is in this ancillary building in the building itself, above all for artistic reasons. Should we build a chimney in the usual fashion? Should we build what is demanded by a heating plant in the way that one usually does so in the world? That was the question. At the same time the problem was also to be solved of using concrete as material for such a building. Now this question had to be resolved: What kind of a concrete envelope should one give to such a heating plant? How should one shape a concrete construction? To be sure, the forms that have arisen will not yet be understood by many today. So it is with everything that's new. But one will come to understand it.

The heating plant is complete only when the smoke arises from it. The smoke belongs to the forms. And people will come to understand that the forms that have been worked out for the concrete material are really part of what happens inside. They really stand in relation to what happens inside, to the whole idea of the building—artistically speaking—as the nutshell stands to the nut. (For the sake of the nut, the nutshell should be shaped in just such a way, it would not be beautiful if it were not shaped in such a way that was a proper shell for the nut!) Just as one feels that the nutshell must be shaped in accordance with the nut, so must what goes on within the heating plant be surrounded by such a shell as is this peculiar concrete building that stands beside the Dornach building. So you see that everywhere the artistic has been at play. These were artistic questions, questions of sensibility, questions of feeling—not questions of allegorical or symbolic meaning.

I have taken a great deal of your time and yet I could only place some of the most elementary, main ideas of our Dornach building before you. Yet I was not able to cover what is actually most fundamentally artistic about the building. But perhaps what I allowed myself to present to you has shown how out of the needs of modern life such a building had to be formed. Whoever visits this building and sees the beautiful landscape that lies all around the Dornach hill, spreading out in all directions, will find that what is said of other successful buildings can also be said of the Dornach building: it grows right out of the earth; it is as though the earth has sent up its forces to engender it. Whoever allows the forms of the mountain and the hill, the whole of beautiful nature outside to work upon his soul, will find that the external form of the Dornach building is an architectural continuation of the whole of nature.

Those who were able to build this building in this beautiful country greet with special joy what has been possible, that the relationships are such that it worked out. And I believe that those who feel so close to this building because of their worldview are filled with a feeling of deep thanks that in this part of the country this building could be built. One can call it a good destiny that those people who stand outside in life, the one in this, the other in that calling, the one in this, the other in that place in the world, can at certain times of the year appear at the beautiful Dornach hill. There they can gather forces of life, strengthening of life for what they have to do out in the world through the gathering which is to be sought in our building, which is brought to expression through the forms, through the art of the building.

In conjunction with that it may perhaps be mentioned that it is thoroughly comprehensible, indeed it is self-evident, that people who are in a position to be where they want, to build where they want, will erect houses in the vicinity of the building. It is to be greeted with a special joy that the building is to be surrounded by a number of houses, perhaps later a larger number of houses. People will live in them whose feelings, whose sensibility is connected with what will serve the building. The main thing is not what one calls a colony; the main thing is the building, which isn't trying to be a church or a temple, but rather what one can call the framing of the spiritual-scientific worldview. And because the building will be what has been depicted, it will serve people who stand in outer life, of whom the one works here, the other there. Spiritual science has no patience for such worldviews, be they theosophical or mystical or however you want to call them, in which people are drawn out of the immediate life of the present, collect idly in colonies, in order to pursue their whims and fantasies and dreams. Spiritual science is not there for the idle; it's not there for people who do nothing. It's not for dreamers who gather in what they call colonies. Not for these is spiritual science there, but rather for people who want to work assiduously on what can be accomplished in the present for the health of humanity, and for human progress. For these people, who stand in the midst of life, for human beings who want to have something to do in life, this building is there. Only on their Sundays, during their vacations, they will gather so that they receive forces for the rest of their active lives, so that they receive innermost powers of the soul. Truly, we don't want to found a colony for the idle, but rather to put in place something that serves life, just as it presents itself to humanity in our time, in our cultural epoch. We want

to serve what our epoch demands of human beings. Of course we don't want to criticize someone who wants to convalesce, or to have a summer house and relax; then of course something like a colony can arise surrounding the building. From a certain perspective that will have great advantages. But the basic idea requires that I say what I just said.

Whoever has taken up what has been said about spiritual science in conjunction with the shaping of this house in Dornach won't find it necessary that we explain in detail that this spiritual-scientific worldview is not hostile or opposed to this or that religious confession, this or that way of taking a religious stance to the spiritual worlds. On the contrary, spiritual science wants to bring the human soul closer to what lives behind physical and sensory experiences. It wants to bring the human soul close in a way that wasn't possible through the previous accomplishments of the culture of the human soul, but now is required by the future. Just as from a certain point of time onward, the Copernican worldview, the worldview of a Galileo, of a Kepler, everything connected with modern natural science, was required for the space outside, in our time something is needed for the life of the soul. It must enter in, just as the natural-scientific worldview entered; something that will serve life in its moral, in its spirit and soul development, just as natural science served material life.

Just as progress there was indispensable, necessary, so also is progress indispensable and necessary in the soul-spiritual realm. People will be just as little able to live without what spiritual science has to give as they are unable today to live without the achievements of natural science. However, just as genuine natural-scientific progress cannot in any way hinder religious uplift into the suprasensible, the religious ties between the soul and the suprasensible, the spiritual-scientific worldview cannot either. On the contrary, and this has to be expressed very clearly: Whereas the natural-scientific worldview easily makes human beings into what one can call a soul who cares nothing for everything suprasensible, who believes that from what science itself gives one can fashion a satisfying worldview, spiritual science shows us that the human soul stands in a connection with the suprasensible world. And by opening these spiritual worlds to the human soul, it will make the need for religious deepening all the greater.

Just as our building will not be a temple or a church, just as little shall spiritual science be something that replaces any kind of religion. On the contrary, whoever penetrates into the depths of the world in a spiritual-scientific way is led back to religious life. How individuals stand with their religious confession

is their own personal affair; thus spiritual science should not care about it. Spiritual science wants to found a spiritual-scientific worldview; it doesn't alienate anyone from their religious confession; it can lead to a more intimate, deeper, more energetic religious life. And if people really could penetrate into the marrow of true spiritual science, the religious confessions would actually have no objections in the slightest against it. Instead they would say: Through many things that have arisen in the world, many a soul has been alienated from religion, but now there comes a stream that binds human beings to the spiritual worlds again, that will once again awaken and fructify religious life in its depths. When one has gained knowledge of it, spiritual science will not be viewed as something that's poking its nose into religious communities. Rather, people will view it as something that must necessarily enter the world, but that enters the world as something that religious people should gratefully welcome.

But in this point also we see there is very, very much that's needed if there is to arise in a large circle of our contemporaries true, genuine understanding of what spiritual science wants and what it must do in all realms of life; for example, with regard to art, or regarding social life as a whole, in which relationships become ever more complicated as we move toward the future. And for many realms—indeed, one can say without exaggeration, for all realms of life—one can say that spiritual science will be there to work seminally for the renewal of life. Indeed, that's how it will be used. This renewal of life, its inner necessity, can be recognized by those who are able to look into the heart of life. Spiritual science is not there to replace religion; nor to found another religion. Spiritual science is not there to come forward polemically or critically against what has been done in the arts. But like every real understanding—not merely our abstract understanding, our ideas and concepts—a worldview that understands the whole human being must also develop itself artistically; thus spiritual science must develop artistically. And the building in Dornach is a very first beginning of that—as I said, a primitive beginning.

People will see that spiritual science is able to deepen religious life, and it is able to fructify the arts. But spiritual science wants to be a science, indeed a science that stands closest to the most intimate needs of the human soul. It will be a science that is a strong promoter of life, which is what our time needs. Thus one can say for all art, for all social theory, for religion, and indeed for many other special preserves of life, what Goethe said with regard to the religious feelings of human beings:

Whoever has science and art, has religion.

Whoever does not have both of these, let him have religion.†

Anyone who truly possesses a science of the spirit, and is immersed with feeling in that artistic worldview that flows from spiritual science, can say one thing. She can say, summarizing a feeling, indeed a Goethean feeling, what every stone, every piece of wood in our building shall bring to expression: Whoever has science (that is, science in the sense of spiritual science), and whoever has art (art in the sense of spiritual science), also has religion. That's what can be said with regard to religion, what can be said for many other aspects of life from the point of view of spiritual science. Thus the feelings that must stream through my considerations today can culminate in Goethe's words—taking it to refer not just to religion, but to other realms of life as well:

Whoever has science and art, has religion.

Whoever does not have both of these, let him have religion.