

Viet, Wolfgang. Bewegte Bilder: Der Zyklus "Metamorphosen der Furcht" von Jan Stuten.

Entwurf zu einer neuen Licht-Spiel-Kunst nach einer Idee von Rudolf Steiner.

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1. Ch. I: *Der Auftrag und die Folgen* (p11-20)
2. Ch II: *Die Motive und ihre Verwandlung* (p21-86)
3. Notes, Bibliography, Photo credits and Notes for the Plates (p147-153, 157-160)

### **TRANSLATION EDITING NOTES:**

- Self-referential page citations in red
- Translator's notes in blue. With square brackets in body of text or as footnote marked with “\*”

- Person's Names in SMALL CAPS left as in original
- **PHOTO w/captions:** placed in text in location as in original

## I INTRODUCTION

### The Unusual Origin Story

*“We look through the material today,  
and the day is not far off  
when we will reach through its vibrational mass  
as through air.*

*Matter is something, which man at most yet tolerates,  
but does not acknowledge.”<sup>2</sup>*

FRANZ MARC 1914

*The Mission and the Consequences*

At the end of the First World War, in 1918/19, an unusual commission was given to the Dutch musician and composer Jan Stuten (1890-1948). He was twenty-nine years old at the time and, after meeting Rudolf Steiner, had joined the anthroposophical movement in 1912, while still a student at the Cologne University of Music.<sup>3</sup> Since the beginning of the war he had been in Switzerland to work in Dornach (near Basel) on the construction of the first “Goetheanum”, especially on the sculptural design of the interior. His extraordinary sculptural skills were evident in the extensive carving work on the columns, capitals and architraves of the double-domed wooden structure. Soon he also created the first drafts of stage designs for planned performances in the “House of the Word”<sup>4</sup> and gave samples of his expressive acting talent in scenes from Goethe's “Faust”. A universal artistic gift had blossomed during this time.

Certainly, Rudolf Steiner (1861-1925) had intentionally chosen his conversation partner intentionally when he presented Jan Stuten with the idea of a completely new kind of scenic “light-play art”<sup>5</sup> – a lively painting and sculpting of light through which the spoken poetic word and musical performance are visually transformed into a play of moving shapes and flowing colors. Rudolf Steiner's idea was based on nothing less than the concept of a synesthetic total work of art. Musical timbres and their modulations would be converted into fluctuating color tones; poetic images, rhythms, and figures would be made visible and, most importantly, become intensively experiential, in a process of pictorial consolidations and variations.

The observing listener of the new art, who, at the same time, would be the listening observer, would be directly involved, visually and acoustically, in the arising and falling-away of the sound-image spaces. Thereby, the imagination and power of inner-picturing can be activated and one is stimulated to take part creatively in the newly shaping total-composition of word, tone, light, color, form and movement. The aim of this total-art project of "color-hearing" and "tone-seeing" was the thought of addressing the *entire human being* as an *experiencing co-designer* – to free the viewer and listener from their often one-sidedly fixed and passive consumer role, and to convey to them the sensory-opening and broadening experience of creatively participating in the complex of tone-picture-processes. The underlying idea of the concept given was as follows: the watching listener would be the ultimate, true fulfiller of a culminating synesthetic composition, an *artistic reality*, which perpetually recreated itself anew in the activity of perceiving (see also Ch. IV).

Initially, the question remained open concerning the technical capabilities needed to realize such an assuredly elaborate skillful-play of light. Rudolf Steiner must have trusted in the quickly developing lighting technology that had made great progress since the introduction of the electric stage lights in 1882. He placed his hope on the practical-artistic ingenuity of the multi-talented Jan Stuten, for whom the complex requirements would be a welcome challenge (see also Ch. V).

As the first concrete task for this developing stage-project, Rudolf Steiner gave the Dutch musician and visual artist a motif: "The Metamorphosis of Fear". Clearly growing out of the dreadful experiences and horrors of the recently ended First World War, this theme

challenged the *composer* as well as the *stage designer*, the *lighting technician* and *lighting designer* as well as the dramaturgical *set-designer* and *librettist*.

Some atmospheric lyrical drafts from the pen of Jan Stuten for the so named motif of fear date back already to the year 1917 (see [p. 26](#)). The first pictorial and visionary consolidations and transformations of the theme sound very emphatic and expressive – a poetic rough draft out of the mood of the time. No compositions are available, not even thematic sketches or drafts for them; no notation of a musical idea whatsoever was found in the estate.<sup>6</sup> One possible explanation for this astonishing fact is that Jan Stuten was a masterful genius in the art of improvisation. Most certainly, he spontaneously imagined his "inventions" and "variations" for the given theme on the fly, without ever fixing them in writing. He only did write when called or urged by the occasion or the commission of the composition. Then, he quickly and conscientiously noted his already "found tones".

Throughout his life, he pursued the technical question of the stage and lighting concerning this task, equipped with practical understanding and experimental inventiveness. Up until the time of the Paris World Expo in 1938\* he had hoped for solutions that would bring him closer to the realization of the planned light-play project. From 1944 on, he experimented on a small scale in the framework of the puppet show stage in Basel that he loved, "Zum Gold" ("To Gold"), and in the colored shadow play.<sup>7</sup> But, what was probably intended was the large

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\* Trans. note: Exposition Internationale des Arts et Techniques dans la Vie Moderne, May to November 1937. Cf. Note 79 in Steiner, Rudolf. [Autobiography](#). Trans. and ed. by Marsha Post and Jens Jenson. Original notes by Paul Marshall Allen revised by the editors. Steiner Books, Great Barrington, MA, 2006: "...in 1937 the Goetheanum Stage Group at the World Exposition at Paris presented scenes from *Faust* before capacity audiences in one of the largest theaters in the world."

scale on the open stage. What he was initially able to realize from this comprehensive, total-art concept, were fifteen colored sketches, strongly expressive, programmatic drafts of a dramaturgically consistent storyboard on the theme “The Metamorphoses of Fear”. This is the unique, yet telling testimony to an idea that even still poses a challenge to artists and technicians awaiting a scenic implementation of the envisaged new light-play art.

But what was the occasion and the basis for this idea of Rudolf Steiner? With the emergence of *eurythmy*<sup>8</sup> in 1912 and its continuing development ever since, he had already penetrated the area of synesthetic performance. In this innovative art of expression, don't "ensouled sculptures" move themselves through a colored, weaving light-realm, transforming word and music into "visible speech" and "visible singing"? Are not speech-sounds and tones transferred into scenic presentations and metamorphosed into the language of breathing gestural expressions – into the flowing, moving, living Space-Time Gestalt of the choreographic form, into a flood of colors and changing atmospheric-moods of light? Has not the *audible* become a *visible* event of scenic presentation? And the intended penetration of color, form, tone, word, movement into a deepening comprehensive impression – has it not already been achieved in eurythmy?

The answer is striking: Rudolf Steiner was looking for an artistically convincing counterpart to the then new medium of film, whose significant role he immediately assessed correctly. From his perspective, this "coming genre of art" meets an elementary need of human beings for pictures and picture-experiences. Moreover, according to his statements, eurythmy is suitable above all for "large-scale rhythmic form"; not every composition comes into question as a task for performance.<sup>9</sup>

During the First World War, Rudolf Steiner concerned himself not only with the technology of the new medium of projection, but also with the hypnotic effect on the audience, the obvious suggestive-power of film, which was then immediately exploited for propaganda: "I tested it; especially during wartime, when there was agitation in films for all sorts of things. One could see how greedily people took in the film productions. I was not interested in observing the films, but rather the public, and I could thoroughly establish how film plainly stands in the whole program of the materialization of humanity, how, to a certain extent, materialism has already become incorporated into habits of perception."<sup>10</sup>

In this context, Rudolf Steiner speaks of a mechanization that bears an extraordinarily harmful effect upon the soul and spirit constitution of the human being. The "mechanizing" and thus "materializing" effect is brought about solely by the projection *technology* of film. For it is by no means a matter of "moving pictures" or even "picture movements", but rather an extremely hectic series of static snapshots (16 to 24 images per second) that combine into a chain of movement merely through the inertia of the eye. Consequently, in film there exists a perfect illusion, a pretense of seemingly moving pictures. In reality the viewer's eye only sees slices, image-cuts that are firmly bound-together. Instead of sensorial-experiential reality – first of the manifold senses, then built-up by the incoming sensations, feelings and thoughts of the observer into a comprehensive impression – steps in the synthetic-illusionary surrogate of reality, and worse, in perspective foreshortening and fixed one-sidedness. The eye can look at nothing else at all except what the guided lens of the camera presents and the projection apparatus conveys. The viewer sees and experiences the filmed reality only with the "eye" of the preset "objective lens"; his "optics" and, thus, his perceptions, but also his feeling and



thought world become *focused*. Mechanical processes (a staccato of pictures), an abrupt change of motifs, image-cuts and image-settings fix the gaze and produce a danger for the viewer: Their imagination and thinking-capabilities fall under the spell of the flood of images, ultimately becoming paralyzed. It lacks the aesthetic distance, solely from which the viewer can gain the freedom of his choice of view, his co-picturing and picture-cognition. Instead, they are threatened to be absorbed and trapped purely in emotion by the preprogrammed optical effects.\*

Rudolf Steiner saw with great concern how the medium of film enables reality to be distorted and, in the end, to be lost entirely. The relationship of human beings to space and time is ultimately corrupted. The greatest danger, however, rests in the fact that the film is able to synthetically conjure up the panorama of a visionary inner world by technically refined means. It becomes a "dream factory" in the literal and metaphorical sense. The more perfect the technology – think of today's science fiction films, psycho-thrillers and cartoons, etc. – the greater and deeper the hypnotic power. The magic of these pictures insinuates an inner world and displaces the spectator's own, individual experience.<sup>11</sup>

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\* Rudolf Steiner's *general* objections to the new medium of film are referred to here. All the same, it should be acknowledged, that the development of film as an *art* has shown the technical as well as the artistic possibilities of the medium. Image-cuts and perspective foreshortening can be consciously used as a means of expression (montage, for example) and therefore are made into an occasion for an artistic statement, as is shown in the work of S. Eisenstein, F. W. Murnau, and J. L. Godard. On the other side, film directors such as A. Resnais, L. Visconti, M. Antonioni and A. Tarkovsky have overplayed the editing and the narrowing of the camera position through abundant use of long shots, slow tracking-shots and sliding pans.

With his suggestions, Rudolf Steiner does not plead for the abolition of film, but for an artistically, convincing *counterpart* – a new Light-Play Art – that meets the justified need of the human being for pictures as a creative alternative.

Rudolf Steiner spoke in depth with Jan Stuten about his perceptions and knowledge; he thus indirectly gave him the anthropological as well as artistic-aesthetic grounds for a new light-play art to be developed. Here, a free creative space would be opened-up for the human being to have true personal experiences and perceptions of realities upon which one was given the possibility to harness one's own imagination in creatively picturing.

This conversation has been communicated to us, authentically from the mouth of Jan Stuten, by the art historian and pedagogue RUDOLF KUTZLI (b. 1915). Kutzli met with the Dutch composer in 1947 to talk to him about a certain film, which, as it would turn out a little later, was directly connected with Rudolf Steiner's idea of a new light-play art, even distinctly with eurythmy and the pictorial designs of Jan Stuten, the "Metamorphoses of Fear".<sup>12</sup>

Rudolf Kutzli has performed indispensable preliminary work on the question of the present cycle and its history; without him we would hardly have any knowledge of the underlying contexts. He conveyed essential aspects for endeavoring to interpret the pictures in their intended context.<sup>13</sup> To begin with, let us provide a detailed quote from Kutzli's paper about a conversation that Jan Stuten had with Rudolf Steiner in Autumn 1918: "One year after the end of the First World War, in a time of deepest hardship, Rudolf Steiner spoke with Jan Stuten about the problems of film. He described film, at that time still in its first beginnings, as an upcoming art genre of great significance, for the reason that it corresponded in a refined way to an elementary need of human beings: the hunger for the world of pictures. However, Rudolf Steiner called film inartistic, for it was 'unmusical'. One understands him better if one considers against it another formulation of Rudolf Steiner's: Music is that 'which one does not

hear', that is, the in-between space, the interval, the spiritual. Film has no interval! Where the interval lives in music, there, in film, is nothingness."<sup>14</sup>

Rudolf Steiner then expressed to Stuten that it was "an incredibly important concern in terms of human pedagogy" to contrast the "powerfully emerging" new medium with something that operated by similar means, but was "creatively designed, not furnished by a technical apparatus detached from the human being. Thus, a kind of light-play art to the music or language of moving forms and colors. But led by the human being (see [chap. III, p. 61](#)). Rudolf Steiner suggested to Stuten to try something like this, and Stuten asked him for a concrete theme. Then, he received the theme: *Fear!*

The spiritual-essentiality, which has a fear-producing effect from across the threshold of consciousness – as Stuten reported from the conversations with Rudolf Steiner – must be made visible, brought to view and can thereby be conquered. Ahriman is defeated when one looks him in the eyes. However, when this confrontation happens too brutally, then it cannot be endured by the human being, and he flees from it. – What a leitmotif for a demonology and demonography of modern art, which seeks and finds so much of its content beyond the threshold and unleashes it upon human beings unchecked or even cynically! – If he wants to exist in the world, the modern human being must muster the courage of knowledge, the exact opposite of fear and flight. The composure of courageous knowledge will help him to develop the inner forces to be able to jump over the abyss of evil, the nothingness, at the right moment. The proposed new art should help to exercise these forces and could, where the case may be, have a pedagogical and therapeutic effect. The artistic technique that leads to such an effect has still to be sought. Rudolf Steiner drew attention to the possibility of learning from the

ancient spiritual art of shadow play without rehashing it in a conservative manner; also, the moment in the history of consciousness had come when one could gain a new understanding of the means of a new marionette art and a new relationship to the guidance of its figures. Stuten now drafted fifteen sketches with chalk on packing paper, which were to be something like a musical score to a new colorful light-play. The stage pictures inspired by the sketches were to be moved and transformed with music in a way not specified in detail."<sup>16</sup>

Without Rudolf Kutzli's commendable and engaged research the conceptual context, indeed, the new light-play art project itself, would have remained undiscovered. He had stumbled upon Jan Stuten when he gave a lecture on Walt Disney's first animated film "Fantasia" at a pedagogical conference. That was in July 1947, a year before Jan Stuten's surprising death. Kutzli had engaged with film phenomenologically and critically and was fascinated by Disney's "Fantasia" of 1942 for a special reason. To his surprise, he discovered certain parallels to eurythmy and asked about the origin of this inspiration – quite rightly, as he was soon to learn: "Well, the film really had to interest one to the highest degree, since it set itself the task of bringing audible music into harmony with a visible event. How Disney would tackle this problem was something to be very curious about. First, one saw a large orchestra, the musicians came in, instruments were tuned. And now it already went beyond the photography: with the cello sound, the instrument glowed in a warm red, flute sounds appeared as bright yellow rays. And now came the great magician, entirely in pose, entirely suggestive: Leopold Stokowski. It is known of him that he was intensively occupied with the problems of electronic, synthetic music. He wrote about his fascination with it, calculating all the electrical oscillations that produce a single aria of the "Magic Flute", and he saw in the electronic

generation of music the rendering of possibilities that until then the human medium of the orchestral musician had stood before as an obstacle. He saw in it the triumph of pure music. And now, under his leadership the orchestra played the Toccata and Fugue in D minor by Bach. The performing musicians transformed in a mysterious way, the exterior gradually disappeared and became a moving play of shapes and colors. A magically beautiful, uncanny dance of colored shadows, of transforming forms, visible music, visible singing! And the truly shocking thing about the whole event was this: not only was something external shown here and thus detached from the listener, which could have been a musical experience inside the human being, but – one held one's breath – this imaginative-inspirative world of forms and colors was even correct in a certain way, unfolded according to conditions known from eurythmy; it was a kind of mock, synthesized eurythmy presented with the utmost perfection! Where did Disney get the ideas, the knowledge and insights? Who had prompted him to do so?"<sup>17</sup>

At the end of the film, Mussorgsky's "Night on Bald Mountain" and Schubert's "Ave Maria" are transposed into pictorial forms. We initially see a dance of spirits, demons and witches, which ultimately culminates in a Satanic mass: "The events, completely parallel to the music, turned into a kind of Walpurgis Night, everything streamed toward a mountain, on which the Evil One himself conducted everything. Dwarfish little human beings were crushed in its claws, the close-up grew to a hellish paroxysm, producing paralyzing anguish and fear – then, rang out church bells, under the sounds of which the Evil One slowly solidified to rock, and by the sounds of Schubert's "Ave Maria" a procession of light bearers passed through a gothic church gate into an elysian-paradise landscape of peace and joy!

In other words, a film that – even if often in unbearable distortion – offered pictures that touched one deeply... – music made visible, technically generated imaginations, projections of inner experiences of soul and finally: a highly contemporary problem of humankind, the problem of anxiety and fear. A bull's eye on a personal experience that, more than ever, moves all human beings today... fear of poverty, fear of responsibility, fear of freedom, fear of death...

Where did Walt Disney get that from? Overcoming and transforming the fear that oppresses human beings, resolved to joy, catharsis?"<sup>18</sup>

Just as astonishing and striking is the answer to those justifiable questions of Kutzli. At the Paris World Expo in 1938 [1937]\*, Walt Disney and his American team saw the guest performance of the Goetheanum stage Dornach – partly with Jan Stuten's scenography and music to Goethe's "Faust". This performance received international attention and was awarded the Goethe plaque.

The Americans showed particular interest in eurythmy, and sought conversation with Jan Stuten about this new kind of movement art, which called itself "visible singing" and "visible speech". Stuten, who had familiarized himself at the World Expo with the most modern projection and lighting techniques in order to pursue Rudolf Steiner's mission, showed the Americans his fifteen sketches for Rudolf Steiner's new light-play art: the "Metamorphoses of Fear". The film people around Disney studied them with the greatest interest. Kutzli summarizes: "A short time later 'Fantasia' appeared with the Bach fugue, the images of which

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\* Translator's note: see note p. ?

were certainly inspired by the Stuten-sketches, indeed almost copied in detail; 'Fantasia' with the fear motif that Rudolf Steiner had given to Stuten twenty years earlier, and in an execution that made this film the perfect antithesis of what Rudolf Steiner's intentions had been and are!"<sup>19</sup>

The irony of this incident: what was conceived as a counter-project against the illusion and suggestion of film was snatched up by the producers of the new medium, the "dream factory" Hollywood, converted into their own mental pictures and brought to worldwide success, while the origin, Rudolf Steiner's concept and Jan Stuten's drafts, fell into oblivion for a long time and continues to wait for the valid form of a scenic realization.\*

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\* The question of implementing the concept continues to remain open. Kutzli pleads for the colored shadow play, i.e. for the smaller form, while our expositions aim at the large scenic solution of a light-play art, as it could be designed today with the means of the modern art of lighting (cf. [chap. III and IV, p. 61 ff. and 87 ff.](#)). Rudolf Steiner certainly thought, as his conceptual mental pictures indicate, of a contribution to the contemporary Mystery stage.

## II The Cycle

### The Motifs and their Transformation

*"A counterbalance must be created.*

*This can only consist in the fact*

*that the human being*

*connects something*

*with the craving for reality,*

*which is developed in the cinematograph.*

*As one descends below sensory perception*

*with this craving,*

*so, must one develop an ascent above sensory perception,*

*that is, into the spiritual reality.*

*Then the cinematograph will do no harm;*

*one may look at the cinematographic pictures,*

*as one likes."<sup>21</sup>*



RUDOLF STEINER 1917

*Preliminary remark on the composition and inner dramaturgy of the picture drafts*

Jan Stuten drafted fifteen sketches with colored chalk and charcoal on brown packing paper.<sup>22</sup> With clearly contoured strokes, he gave them a portal-like frame, the upper corners of which were rounded. This creates a certain optical illusion in the viewer: he looks through a wide-open portal into a room that is scenically designed. A stage effect occurs. A setting (theatron) presents itself for pictorial events.

The portal frame delimiting the picture field has an average dimension of 80 by 60 cm, the heights and widths differ by up to 5 cm.<sup>23</sup> Its contours are drawn in different ways – with a strong broad chalk and charcoal stroke or with a fine, guided line. Alongside the black, bluish-white and yellow overpaintings, the frame appears as if porous and perforated. Dissolution of boundaries occur.

The sketches are altogether powerful in their gestural expression; the composition of the motifs seems decisive and clear. The impression imposes itself: Inner pictures have found their form directly. They are, in the original sense of the word, "thrown-out\* ". Spontaneously put on paper, they capture a characteristic moment of figural representation that is to unfold in space and time. They fix the scenic whim, which would then require further execution. This is also indicated by the relatively short time of creation – only a few days in the fall of 1918.<sup>24</sup> There are no preliminary studies, there are no variants. Also, corrections are hardly noticeable.

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\* Trans. note: German here is "*Ent-Würfe*", an analysis of *Entwürfe*, "draft, sketch", in English. From German *Wurf*, throw; *werfen*, to throw, and prefix *ent-*, away from, out.

And the view of the drafting sketcher seems to have been immediately focused on the *whole*, on the *inner dramaturgy* of the motif-sequence.

A large arch spans the unique stages of transformation, which are informally divided: In seven motif steps, the phases of oppression, threat, terror and horror are heightened until, on the eighth step, the composition disintegrates into its parts and chaos erupts. In seven further steps the change takes place, a turning-inside-out process: out of the world of death and destruction, permeated by light and warmth, new order awakens. The clearly organized structure asserts itself and finally, given impulse by a moving rhythm of colored forms, liberates itself in the swinging play of "symphonic" color sounds.

Also, the predominant spatial perspective that marked the dramatic scenery of the first seven panels dissolves in the last part of the cycle, into a polyvalent, surface design with more of a color-perspective. Space becomes a play of temporal progressions, external personal experience becomes internal empirical experience. Cold tones dominate the first eight panels, a variably shaded gray-brown to dark anthracite. Color asserts itself ever more powerfully and forcefully in the second part of the cycle; at the end, a broad, colorful spectrum of the entire scale shines forth. A significant change can also be discerned in the language of form: The solid, frozen structure, the entangled, crowded form gives way at last to the flowing, vibrating rhythms of an organic vitality. Each figural element passes over into the enlivened flooding colors and forms of a World-Becoming. Colors and forms appear to sound. Picture-sounds become vibrating sound-pictures. Rhythm, as an enlivening formative force and as a free play of forces, is the connecting link.

The stages of compaction and contraction are led up to an inner point of rupture, which is reached in the eighth panel. Only then can steps of resolution, clarification and expansion towards a primal beginning of moving form and living shape take place – in such a way that a great polar movement of conglomerating and dispersing, of contraction and expanding evolution, also in the interplay of inside and outside, can initially be described as the basic dramaturgical concept of the picture-sequence. The principle of metamorphosis, according to Goethean polarity and enhancement, is implemented in manifold forms.

A cathartic effect is certainly intended with this inner passage through the unique motifs: *Sites of inner transformations* are not only to become vividly visible to the viewer, but also to be processually experienced. As in a dramatic process, which takes place in the polar tension-field of controversial forces and tendencies, the viewer is soulfully involved in the execution of the whole event of the motif. He follows the path that leads to the primal forces of creative design.

In his "Poetics", Aristotle described this cathartic path of purification and refinement as a tragic process – the necessary passage through a profound co-experience and co-suffering of misery (eleos) [Trans. note: Gr. *Jammer*; Gk. *eleos*, usu. translated *pity*, cf. note 25] and horror (phobos) [Gr. *Schrecken*], through which only "a purification (Gk. *katharsis*) of precisely these elementary affects (Gk. *tarache*) can be effected".<sup>25</sup> Should this be the deeper meaning of this picture journey and motif transformation? Such a walk through the experience and suffering of horror, which leads to a view into the abyss, causes in the co-experiencing viewer a shuddering of his own being. An initiatory event is indicated here, which sets free supersensible forces of cognition and makes a beholding-of-essences (Gk. *epopteia*) possible.

Rudolf Steiner mentioned such a context in the sketch of ideas for his new "light-play art" to Jan Stuten. But then, this form of presentation with its changing color light moods, moving picture sequences and intensive sound effects of word and tones in transformed shape and design would place itself in a connection with ancient Mystery art and revive the inner coherency of initiation and drama.<sup>26</sup> What is striven for is not an outer picture show – in the sense of the popular "performance" and "action show" – but rather, a step-by-step progression to the inner experience of imagination and inspiration, and further on to the intuitive beholding-of-essences itself.

The plates demand individual consideration – in the form of careful description and visualization of the figurative elements and compositional gestures. In this way, the unique motif stands out in its special characteristics. However, as a sketch for a stage event that unfolds and transforms itself through vivid pictures, in each case, a temporal moment needs to be added in thought and to be pictorially-scenically felt. The picture motifs want to be moved and developed in their unique formative moments and figurative phases. Thus, as an additional exercise to the external pictorial description, the viewer has to put himself in a status nascendi of the developing composition of the picture.\* He is asked to build up the unique motifs in a temporal succession, to follow their emergence and passing as a scenic-dramaturgical transitional process before his inner view. In this way, one is able to create and creatively trace picture movements, motif construction and motif transformation as one's own staging process

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\* The pictorial process of drawing and painting was made the theme of Henri Georges Clouzot's film "Le Mystere Picasso" (1955), who observed the artist in his creative work through a transparent "painting wall" – a unique, startling testimony to processual image construction, but also to the phasic destruction by the visual artist Picasso.

in one's imagination. Having progressed from being a picture-viewer to a picture-mover, one takes part in the compositional events.<sup>27</sup>

At the same time, these pictures and picture transformations also want to be heard inwardly – as sound forms, as musical motifs, from which they received their pictorial design. These motif-sequences want to be deeply sensed and discovered in a dialogue of seeing and hearing, in the process of beholding and listening. Only then does what the draft evokes become apparent: the harmony of colors, forms, tones and movements.

As a prelude to the first part of eight plates, we present the poetic sketches on the theme of fear, which Jan Stuten wrote in 1917, apparently under the impression of the current of the time, including literary expressionism.<sup>28</sup> The poem "Tone Construction" ("*Tonbau*"),<sup>29</sup> also from 1917, reads like a motivational anticipation of the second part. At the appropriate place in our picture considerations, we quote excerpts from both testimonies.

Fear and anxiety were the basic existential moods of the crisis period in the first third of this century [20th], as can be seen in many testimonies of literature, visual art and also music of the modern age. In his main philosophical work "Being and Time" from 1927, Martin Heidegger, exemplary for his time, centrally dealt with both concepts and phenomenologically saw in them a "basic mood" of human existence, an "existential" of his "being-in-the-world".<sup>30</sup>

Rudolf Steiner points to this motif as a necessary existential experience of the modern human being, through which he can only reach his freedom and maturity. He says, with an explicit reference to the cathartic character of the fear experience:

*"In the sentient-soul, through which our drives, desires and passions surge, the powers guiding the development of the earth let flow something very healing to the human being, without which we would not come into a right relationship with the environment, namely fear. Without fear, the human being would feel familiar with everything higher, would want to carry the democracy established on earth to the spiritual worlds. If he opposes fear in the right way with his I, he transforms it into reverence, into piety... Nowadays there is such an aversion to arousing the fear of ghosts in children. To an exaggerated degree this is harmful, but it does no harm if children have a feeling that something is active behind the visible things. Children who have never learned this feeling through fairy tales have much more difficulty developing the feeling of awe in themselves, and the adults' fear concerning the children's fear of ghosts is really unnecessary. "31*

JAN STUTEN

*Fear ("Furcht")*

I        Slowly you enshroud me  
  
          In your black, swaying cloaks,  
  
          Fluttering, circling, clawing fear.  
  
          – Ever firmer enwrapping and suffocating,  
  
          I feel myself slowly deranged.

          Damp cool drops  
  
          Run shivering from my hair  
  
          Down upon my forehead.  
  
          – Paler the mouth presses itself  
  
          In my deadly silence –  
  
          – And time passes away – –

II       Sneaking in you come, unexpectedly  
  
          From the hollow, dark halls,



Where you flew through the deserted corridors

To me in the deepest night,

Where the flapping black wings

Swish swabbing through the silence,

Soundlessly hovering you creep closer – –

– Suddenly bending forward

You stare at me with your cold,

inwardly splintered look

out of disparate eyes.

– You stretch slowly into me, in the soul,

Your spindly cold arms,

Only bones. Violently abrupt,

Roughly shaking them – –

And your eye peers within,

Slurping human fright and pain,

But black silence remains.

– And my forces dwindle,

– Myself not resisting, not surrendering,

I lie motionless in space,  
Abandoned in the desolate night,  
I remain soundlessly stretched out,  
Since no support  
And no word holds me –

III Your gaze is like  
Rotten lightning,  
Its cracking raw and  
Without force,  
Like rumbling rock  
In a plunge into your  
Throat downwards,  
Into the heart,  
Where dust and ash well up  
And a desert is  
Endless.

IV    Infinitely tired

I schlep this empty life,

Lame and slow into the grave,

No one knows –

No one sees me,

No one cares,

Neither now, nor ever

– Thinking isn't,

Feeling died in me,

Willing is without goal.

So, I glide smoothly to the grave,

Gray sorrow only in heart (left as the last) –

Outside whistles a merry blackbird –

Not for me, I've squandered it –

V    Hate smashed him

In the heart with a club.

With roaring pain,  
Squeezed it into pieces  
And black the blood,  
Like a thin curtain  
Full of ruptures, blisteringly, opening up.  
Like the last word and the shriek  
of former life –  
– Then, remained the fat and the wispy ashes.<sup>32</sup>

*Weesen, May 1917*

*The Plates in their Sequence*

*"Dr. Steiner stimulated the feeling to develop a sensation musically through a series of metamorphoses and to bring to the stage imaginative pictures that metamorphose in the same way as the sections in the large cupola room [of the first Goetheanum].*

*As a basic motive he gave the experience of fear. The last pictures are only indications because there the moving-color picture is entirely determined by the music, while in the first half the music is thought to be more influenced by the picture.*

*This first series for orientation was sketched 1918."<sup>33</sup>*

JAN STUTEN

FIRST PLATE

Dark, gray, woody tree trunks stare out at the viewer. Disordered in space, they pass into the depths of a hazy, unending background. They just stand there, as if superimposed – stark on a barren, dappled ground. The space is both obstructed and unlimited at the same time. With the overlapping on the sides, there is no way out. Multiple cracks, sharp edges and jags, even the blue-violet spots on the trunks indicate one thing: all life here seems to have died away. No root, no branching bough testifies to organic growth. Alone, the dead, abstract form

remained behind, suggestive in its monotonous repetition, ever the same, only increasing as the temporal succession continues in the series of scenes.

What is peculiar, and hardly a contradiction, is the emptiness that is present in this obstructed space. And the silence in it acts threateningly. Vertically tapering, the trunk-like forms rise upwards – it is their sole tendency. In contrast to these, icy, bluish cones thrust in from above, stalactite-like and with a stabbing effect. The viewer's gaze is guided to the zone of interpenetrating forms. They generate a contradictory reaction: at one and the same time, we are captivated by what threatens, and unable to detach ourselves. The terrible fascinates.

Only with laborious efforts can a distance, a counter-position, be found, one that stands against the hypnotic effect.

## SECOND PLATE

A dramatic change has been accomplished: instead of the suggestive monotony of the motif, the repeating ever-the-same trunks and cones, now, a multitude of forms dominates and constellates into a dynamic occurrence in space. Boney, crooked structures alternate with sharp-edged surfaces, jags, and heavy oppressive masses. Some interpenetrate and intertwine. Then again, niches, outlets, and hollow spaces open up. Also, a kind of setting emerges, but its barren, sandy ground remains free of any event.

Two gloomy motifs mark one half of the scene: a colossal chunk of stone juts behind the right portal, seeming to close off all access. Further toward the center back, a massive

wooden figure seems to be bracing itself against a load acting from above, with its bulges powerfully protruding. Against it, a crystal spike, shimmering reddish-white, rises hazardously from the ground to its full height. Also, in the background and from the side, behind the portal-chunk, cutting planes edge-in towards the center, the right one with a piercing tip upwards.

But now, the most formidable of the movements: In a flat diagonal arc, pushing in with energetic force from the upper right side (or escaping from below up to the right), a leg-like structure penetrates across the space, accumulates on the floor and hardens into a bizarre hoof, in which openings gape, soon appearing like sensory gates, seeming like eye, mouth and nose. Behind it, in a strange broken form, bony limb-like structures rise upwards. Hollow spaces have formed in a mighty block; they have a sucking effect. Cracks appear and all kinds of riddling clots and squiggles.

In this place of oppressive heaviness, sclerotic breakages and cutting sharpness, strange, and bizarre beings are at home: a trunkless white spherical head on only scrawny short legs that barely raise it off the ground. His eyes are wide open, his mouth is spread to its utmost width. He comes through an alley, seems frightened next to the large icy crystal jag, or nearly frightened – in any case, extremely awake and quite nervous and sensitive.

In the dark outlets and niches behind and next to him, initially barely discernible, two narrow, high-storied schematic figures appear. The ears seem oversized, the limbs scrawny, nestled against the stick body or flung widely in a grotesque dance.

Extreme poles become visible in distorted form: a pure sensory-nerve being in moon-faced spherical-headedness on the one side, and two spooky, stick-like, frail limb beings on the other. In this grotesque tension, any connecting center is lacking.

"White heads and wee legs

hop into the dark... (next word illegible)<sup>34</sup>

Black strokes fly",

noted Jan Stuten in the upper left margin, probably pointing to the intended action of the figures in the scene.\*

Condensing agglomeration is the fundamental character of this motif, which increases from the first panel to a dramatic event.

### THIRD PLATE

The scenery now clearly has the character of a stage: a dialogic-dramatic event is immediately recognizable. Beings and figures enter into a relationship with one another. But, mysterious things continue to take place.

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\* The inscriptions, five in total, are partly difficult to decipher. We reproduce the wording (orthography) and the original alignment as per Jan Stuten.



Through a truncated portal, whose powerful beam seems dammed up in its angular refraction, a mighty crest of a wave presses in, blue-violet and yellowish-white light reflections gleam in it. From the waves, head-like, bloated, ghostly-sheet beings rise up with their meddlesome nasal proboscises. Their expression is lustful and cunning. They point with flowing gestures to a small, spindly figure in the middle ground. It has bent its insect arms upwards and pressed its hands upon its forehead. It stares, almost tipping backwards, at a small arithmetic chalkboard in the background, which is inscribed with the simplest of basic problems;  $1 + 2 = 3$ ;  $2 + 3 =$ . The widened eyes and the gaping mouth betray its despair, its want.

From above, a snake-necked, head-accentuated being bursts through a door in an angularly incised, cracked backdrop wall. Its powerful mandible thrusts forward formlessly and brutally, deep is the incision of a drooling, nagging mouth. Neck and head merge into a line, which then abruptly descends into the blunt nose and sharply ends at the notch of the gaping muzzle – a brutal expression altogether, pretending a malicious superiority. The angular gaze of this grotesque being, piercing and cold, is fixed on the helplessly retreating, pathetic insect creature.

An amusing anecdotal detail is the alarm cord with a noose that hangs to the side of the burst open door and with which the grotesque being has apparently been called, only to spring

forth like the "cuckoo from the clock". The humor is unmistakable in the detail as well as in the whole of the picture motif.\*

But, the drama and tremor that characterize the entire happening, which likewise manifest in the opening cracks and material strains, are heightened by an explosive event to the left of the picture. An oddly distorted limb-being in a black tailcoat – its feet pointing grotesquely in the opposite direction to the turn of its torso and foxlike pointed head – draws aside, with casual attitude, a dark green curtain: behind it the massive skull of a monster with greedily glowing maw and libidinally tormented, white-gnarled eyes becomes visible. Mighty energies are erupting behind him in agglomerated form and with bursting force. Sporadic chunks fly out of the depths of the abyss, accompanied by flung-out glistening bundles of light beams.

The whole motif gets its tension from the contrast of the flowing forms of the mounting waves with its tempting beings on the right and the explosive events of destructive instinctual drives on the left. In between, helpless, is the emaciated, barren figure in front of the chalkboard, equally threatened from both sides – through the temptation and annihilation by sub-sensible forces.

The intellectual grimacing head above, who cleverly jumps out, as if pulled by the string, is only able to comment cynically and derisively. He can be of no help to the one who is helpless, looking for solutions.

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\* According to Rudolf Kutzli, Rudolf Steiner added the anecdotal detail of the alarm cord himself. He gave the impulse and idea for this third motif and expressed appreciation for the humorous design of this plate. Overall, he enjoyed the imaginative character of the plates.

#### FOURTH PLATE

And again a stage event, but an intermediate act: Heavy soffits descend onto the scene in a mighty, surging wave motion, driven by an anonymous force from a space at the back. Unceasing, surging gray waves of fabric seem to dispel and smother all life and happenings. Only the corner of a bare, deserted stage is visible. Residual light is reflected in unique flowing forms and reflections on the floor.

The oppressive gray of this motif depresses, and the swelling force of the dynamic driving, then pooling movement has a threatening and ominous effect. Any perspective seems to be taken away – either forward into a future or back into a past. Oppression and threat are omnipresent.

The inscription at the lower left edge of the picture from the hand of Jan Stuten indicates the interlude character of the transformation: The veiling already conceals the new motif of the white spiral of the following picture phase:

"Black	blowing
veils	back and forth."
the background	
behind white	At the right corner of the picture
spiral	edge there is another note:

"Dancing

cipher"<sup>35</sup>

In Jan Stuten's poem, "Fear", it is stated with abundant relationships to this motif:

"Slowly you enshroud me

In your black, swaying cloaks,

Fluttering, circling, clawing fear.

– Ever firmer enwrapping and suffocating,

I feel myself slowly deranged."<sup>36</sup>

## FIFTH PLATE

Here again we find, the introductory motif of the bare trunks, but now opening up a semicircular space. A weathered dirty green has settled on their dark gray outer skin. With their spires, the stakes rise menacingly like a forest of rockets, into a winter-gray horizon, above which a white spiral revolves around an icy sphere in the center. As a kind of protective wall of cold terror, they surround an open place, in the center of which, around a negotiating table covered with a gray-green cloth, a quartet of mostly aged dignitaries are arguing. The

agitation of the conferring group is obvious. An armchair topples over to the right behind the advancing speaker. The resolutely tightened forward posture betrays indignation, protest. This stretched figure with pointed, prominent nose turns purposefully toward the one vis-à-vis at the head of the table. Behind him, a younger, nervous-looking conference participant has also jumped up and remains in a tense posture. Arms bent, he presents a device, perhaps even a revolver, to his neighbor. The somewhat more sedate figure with his back to the viewer, at the front edge of the table, has turned to the left – towards the negotiator, who seems to be silently absorbed in his study of the files. The bald heads, glasses, white collars and cuffs of all the figures flash grotesquely.

In the middle of the table, casually sitting, but directing with sweeping, sovereign gestures and quick, firm employment of the rear protagonist of death – a white-gray skeleton. He dominates the debate, giving the order to the company.

The motif, interpreted both cabaret-style and allegorically, evokes associations with contemporary history after the First World War. It evokes the inconclusive debates of the League of Nations, interpreting them, like Kurt Jooss in his world-famous ballet "Der grüne Tisch" ("The Green Table") (1932), as the prelude to the dance of death of this century.

An inscription and drawing is located on the upper left edge, it points both to the musical-pictorial form of the intended scenic representation and to the grotesque moments of this conference round, which seems to be in the process of disintegration, before dissolving into the sub-sensible realm:

"a dry somewhat

fast professor's fugue

then insane society

since come the... " (Drawing of a grotesque elemental being).<sup>37</sup>

## SIXTH PLATE

Now, the viewer's gaze is again narrowed, after the previous panoramic perspective. Massive trunks and stumps obstruct and annihilate the space. Their forceful black-brown coloration, intensified by the energetic charcoal and chalk stroke, only makes them heavier and more forbidding. In between, in multitudinous numbers and over-dimensionally high, pointed, cutting planes and peering bodies push toward each other. They are reminiscent of the forms of the "rocket forest," but now lightened to a grayish-brown. Jagged, blue-violet formations break in at the sides. Each segment points to decay, destruction, annihilation. Threat is present on all sides. Every movement or modification in this chaotic thicket means danger of death.

The dark block in the middle ground forms a center. It draws the eye to itself. A splintered thorn looms darkly in front of it. The two glaring white slits makes it into a demonic lurking being, in front of which the tiny faint shadow of an indefinable figure sinks.

A weathered sky shimmers throughout the background, greenish to ochre, in which appears the remains of the spiral from the previous motif, now tinted in cold blue-white. The blue bow segments look like fish bones.

In this world of reciprocal annihilation, horror is growing. Everything points to a shrill end.

"Suddenly, soaring

decorations

until completely black

with white clefts",

– reads the margin inscription on the upper left in its fragmentary-laconic wording in a broken German. It points to the inescapable situation:

"it is hasty

nearly becomes inescapable."<sup>38</sup>

## SEVENTH PLATE

The previous thicket is broken through. Seen immediately as metallic scissors, or as animal-like grasping arms – jagged, torn forms come up from the sides fractured in cold martial colors from steel blue to grayish violet to rusty red. They strive toward the center, pointing toward a craggy yellow-brown block in the middle ground.

The face of horror has revealed itself, boulder-like chunks tower up to the upper head. Below glitters, in broken cavities, one of which is shaded bluish, three cold and evil sparkling eye-splinters. The middle part of the face is crumpled and torn. Underneath appears the pinched, stubborn mouth, intent on brutality. The heavy-laden mighty chin is still stuck in the abyss below.

Glaring lightning and sulfurous, fiery veins flicker around the block of the shattering face, which wills destruction and comes from the dark depths. With a far-spanning gray-brown cloak of spikes the dragon-like demonic being envelopes the earth. In front of him, lost on a plateau lit up by the sheet lightning, a tiny stick figure has raised its hands – helpless, surrendered or even pleading?

The being that sows fear, spreads fear and horror, wills total destruction – now shows itself in its full form. From the depths of the abyss it has risen aloft, accompanied by tremors and convulsions.

In the poem "Fear" by Jan Stuten it says:

"Your gaze is like a



Rotten lightning,  
Its cracking raw and  
Without force,  
Like rumbling rock  
In a plunge into your  
Throat downwards,  
Into the heart,  
Where dust and ash well up  
And a desert is  
Endless."<sup>39</sup>

## EIGHTH PLATE

Now, – as an effect of the previous experience? – it comes to an implosion. Every coherence disintegrates into its parts. Surfaces tear apart, chaos spreads. Wheel fragments swirl around, with spirals, motor segments, pistons and levers, threads and half-limp, half-metallic remnants of connections and crude knotted things. In between, demonic grotesque beings flash up in acute-angled triangular form and in cold bluish-white.

There is no above and below, inside and outside. Everything seems to be in a raging, tumultuous drive, accelerated by centrifugal, blasting forces and turbulence, protruding as linear traces of energy and swirls in brown and white. From the edges the pressure grows: angled, dynamically containing and compacting forms push in.

In this fragmented, atomized world, a glaring contrast prevails. Black-brown parts bursting forth are shot through by gray-white fields. Red-yellow accents give additional energetic force to the whole.

A small rhythmic motif consisting of a dotted eighth and a sixteenth triplet, notated on the upper right edge of the picture, points to the wild, broken rhythm of this middle motif, which Jan Stuten, according to his own statements, brought to us by Rudolf Kutzli,<sup>40</sup> created from the hectic, driving, staccato drum-motor of jazz.

It is the only signed panel. With it the first motif sequence has been fulfilled. What follows now is the transformation of the theme: the metamorphosis of fear into the new expansion and illumination.

JAN STUTEN

*Tone Construction ("Tonbau")*

Out of the black velvet point

Curves develop;

These, ever further vaulting and curving,

Gleam in golden black,

Then, filling themselves up with green lights,

Wherein, as when crystals shimmer,

The light itself forms –

Until the red flame appears

And radiates mightily.

And strangely everywhere it starts to rain.

But then the lightning strikes,

And now will all the devils awake

And fight back aloft –

And furiously devour

The blackness into themselves –

The darkness sinks onto the ground,

The light streams ever brighter.

The light dissolves the flame,

Until all illuminates in elevated

Lovely living.

And powerfully intoning,

A golden drop

Now lowers itself.

It illuminates like the Sun

And dissolves the mystery.<sup>41</sup>

1917

## NINTH PLATE

The turning point becomes visible, an upheaval looms: contours meaningfully come forth again, the turbulence of chaos-causing forces has given way. The motif is clearly divided into two areas that are in polar tension with each other. The upper space up to the center of the picture is filled with a macabre, equally bizarre scene of horror: a mass downfall of lemur-like figures is taking place. In free fall towards the abyss, whitish-gray skeletons whirl, their limb-masses grotesquely flung about. The bald skulls stand out – strangely speaking – through the point-like accent of the sensory gates of eye, mouth and nose. In general, this downpour of death possesses its own comic force in its rickety liveliness.

On a rocky mound, alone in the center and somewhat tilted, a black, dead tree silhouette protrudes against the rear panorama of the fall of lemurs. The four bare branches are splayed to a wide angle, their soulful gesture expressing a last expectation, perhaps also desperate surrender.

In the depths, however, in front of the shady rocky outcrop, a bright light source bursts forth. Powerfully, it streams an intense golden yellow radially into its surroundings. Two cavities to the right and left are brightened by its luminosity and pulsed through with warmth, as the vermilion hatching seems to indicate.

The upper disintegration is answered from below by a glow of inner awakening. Its force can be recognized in the structure of the rock: it cleaves off angular formations. Light and warmth penetrate the rigid, solidified shape. Transforming forces announce themselves.

## TENTH PLATE

The transformation continues on: compact forms, piled up into colossal almost human-shaped figurations, yield along the side and provide a framing contour with their lush gray-brown hue. Light breaks in from above, funnel-shaped in the concentrated bundle of white-yellow and further streaming radially outward. It is accompanied by a fall of glowing warmth in crimson. The translucent force of the warmth causes a cloud to swell into golden-yellow spherical-oval forms.

On a black boulder in the middle ground a simple light figure has risen. It swings its arms as if liberated in a breathing, sunlike gesture, surrounded by the aureole of the light cloud, towards the rushing flood of warmth, while in the foreground a black cross figure, with distorted, tortured features of the eyes and mouth, collapses and topples to the ground.

Light and warmth penetrate the heaviness, the material rigidity gives way. New horizons and developments open up in the color-sound worlds and give space to that which strives forward and rises.

Jan Stuten spoke to Rudolf Kutzli of "Bruckner's trombones" that he felt during this powerful breakthrough motif – powerful spherical sounds that, bursting in from the heights, penetrate and transform everything material.<sup>42</sup>

## ELEVENTH PLATE

Clear structure now prevails. White and turquoise-blue upright stripes of varying width, some of them lightly hatched, organize the background in rhythmic series. The light-dark contrast gives them contour, and the vertical alignment is stringent.

The pure form dominates. A lawful order rules according to measure and number. Even what powerfully penetrates upwards from a lower region is formed into a crystalline structure of polygonal bodies. With their edged triangular surfaces, worked out in pale cadmium red and gray-green highlights, and with the pointed, protruding corners, they form the only dynamic accent in this overall Apollonian-seeming motif. Piled up in the foreground with a tendency to rise to the right, the bodies unavoidably evoke a flat spatial effect without opening up a stage space.

In this motif, everything appears in the outlined form and strict structure of pure thinking: "In pure thinking you find the Self that can hold itself," is how Jan Stuten named the foundational mood of this motif after a declaration of Rudolf Steiner, as Rudolf Kutzli reports.<sup>43</sup>

## TWELFTH PLATE

What previously appeared in consciously formed, static rigor, and measured relation has now been transformed into a variety of relations. The dynamic movement of forms and colors dominates. Inward bulges and eversions, swirls and curved planes widen and narrow the picture and set the multicolored zones into a streaming and swinging. The principle of metamorphosis, the "formative transformation" ("*gestaltenden Umgestaltung*" – Goethe)<sup>44</sup> in the changing rhythm of inhalation and exhalation, of conglomerating and dispersing, prevails in this motif, which, in contrast to the beginning plates, is designed as flat, no longer opens up any space, and only allows the color perspective to have an effect.

Stimulated by a living-breath of light, which drives in powerfully from above like a roar, warmer and colder color realms are turbulently swirled together. Only the three polygonal bodies projecting up from the ground, already somewhat smoothed down in their crystalline structure, initially form the calm antipode in their weakly tinted ultramarine blue. Soon, however, they can be caught up in the movement of the whole, rotating and weightlessly circling.

Not only the sweeping play of forms contributes to the enlivening, but also the rough structure, repeatedly broken up. And the range of colors has become extremely broad: from cobalt blue (in the upper-left spiral), white, antique pink, bright cadmium red, golden yellow and orange to crimson, bright madder lake and zinnober green. The variety of colors and forms gives the happening a polyperspectival ambiguity: background and foreground seem to be



constantly interchanging. The spatiality of the picture turns into the temporality of the moving form.

The cycle comes to its central theme, it strives towards its finale: Colors becoming sounds, planes becoming space. And space vaults into the dimension of time.

The picture becomes more and more an *exhibition* of its motifs, becomes a color-light event of pure, present composition, in which it is no longer the finished picture, but rather the uncompleted pictorial *process* that can be inwardly experienced.

Relatedly, it says in the poem "Tone Construction":

"The darkness sinks onto the ground,

The light streams ever brighter.

The light dissolves the flame,

Until all illuminates in elevated

Lovely living.

And powerfully intoning,

A golden drop

Now lowers itself.

It illuminates like the Sun

And dissolves the mystery...

Out of the black velvet point

Curves develop;

These, ever further vaulting and curving,

Gleam in golden black,

Then, filling themselves up with green lights,

Wherein, as when crystals shimmer,

The light itself forms –

Until the red flame appears

And radiates mightily.

And strangely everywhere it starts to rain.

But then the lightning strikes,

And now will all the devils awake

And fight back aloft –

And furiously devour

The blackness into themselves – "45

### THIRTEENTH PLATE

Now the viewer is carried off ever more into the movement of flooding colors. The standing-and-action space has leveled out into a moving surface. Warm vermilion and lush golden yellow predominate in the middle zone. In the freely swaying stream of enlivened and moving forces, three winged veil-like beings arise, encompassed by brighter eyes in which they shine out like seraphim and cherubim.

Everything seems to be interwoven and pulsated through by a primordial rhythm. Spherical color-sound worlds seem to here open up to cosmic depths, of which Goethe's Faust, in view of the macrocosmic emblem, speaks:

"How everything weaves itself into the whole,

One, in the other, works and lives!

How heavenly forces rise up and down

And hand each other the golden pails!

With blessing-scented swings penetrating

From Heaven through the Earth,

All harmoniously sounding through the All!" (Verse 447-453)<sup>46</sup>

The fluctuating, symphonic-color events with their weaving, rhythmically swinging etheric forms, which condense into the light and fire beings, surround a swelling cloud at the edge in

cooler, bluish-tinged red tones (lilac to dull-bright madder lake). Its movement runs counter to the inner stream of warmth and its formations, whereby the dynamic is increased still more.

"Interlude": so sounds the notation at the upper-corner of the picture. Thus, this motif points to a divined goal.

#### FOURTEENTH PLATE

The fiery-moving, rhythmic round dance of light and warmth beings in the previous motif has now yielded to the cooler element of the watery. The colors are muted pastel-like and broken – light in the upper part, more solid in the lower.

From the upper yellow-sandy background bluish-white lances of light push in to the right. As a reflex to this, snake-headed forms in bluish tones shoot up in the center, flanked by a violet sail, while in the background to the left a bluish mushroom figure with a pale lilac-tinted head has delicately formed. Behind it – as if breathing – a light-like cloud-veil seems to rise up in white-yellow colorings. At the edges there are only slightly firmer agglomerations in restrained greenish blue. At the dark, lower ground, however, two forms intertwine with each other in energetic wave movement, which in their sharper contouring and through their strong coloration from turquoise-blue to brown-black seem like snake beings of the ocean floor.

Here, too, the viewer is completely included in the creatively shaping forces of the color-form happenings. They become part of the rhythmic play and contemporaneously participate in the metamorphoses.

Again, the notation "Interlude" appears – a transitional motif towards the end of the cycle.

## FIFTEENTH PLATE

The cycle comes to an end in the free rhythmic play of moving forms and colors – a symphonic dance, in which the most disparate color-sounds stream, swing, and swirl. Glittering lances of light, roaring living-breaths of light seem to stimulate the surging events anew. The yellow floods penetrate into the darker field of the powerful blue and green tones, whipping up even the black-brown ground.

Everything intermingles, waves and piles-up into surges and encircles a center that is streamed-through like an inner force and forms a kind of heart-form that surely pulses through all occurrences and is in turn given impulse by it. Perspective inversions are also perceptible again and again in this motif full of dynamic movements. Upper and lower, background and foreground appear in a constant alternation.

Color-sounds, moved by the free play of forces, become rhythmized sound-colors. Everything seems to be a pure expression of inner vibrations. In a mighty harmony, color and form freely unfold and mutually affect each other in dialogue concluding the cycle. Especially

in the closing phase, this harmony would only come to its full effect, if color and form were to dematerialize in a further step and ultimately be made into a diaphanous, living form by a painting, sculpting light.

III SCENIC FORMS  
OF THE NEW LIGHT-PLAY ART

Moving Color Forms and Painting Light

*"To uphold the mobility of the scenic picture,  
which makes up its character,  
the Word-Sound Poet must gain a large part of what  
the painter achieves through color,  
from the lighting.*

The Word-Sound Poet paints his picture with light.  
*The lifeless colors, which had merely presented the light,  
are no longer present,  
but instead the light itself is there,  
real and alive,  
and takes from the color everything*

*that stands in opposition to its mobility.*"<sup>47</sup>

ADOLPHE APPIA 1899



### *Flooding Light-figure*

The realization of the pictorial motifs into a scenic form remained the open question that occupied Jan Stuten for the rest of his life. Word and music were to be transformed into moving pictures and to evoke a process of flooding colors and formations, in which the audible would at the same time visibly gain a living shape – such was the idea and task associated with the new "Light-Play Art". In the movement of time in music, as well as that of the spoken word in recitation and declamation,<sup>48</sup> any spatial fixation and stasis of the picture was to be avoided. Instead, the picture itself in its becoming and unfolding was to move into the center of a creative shaping process that makes the genesis visible in each case and thematizes itself as a representation in space and time.

Technical manipulation and the generation of illusion by artificial media were to be largely avoided. The moving pictures were to be directly accessible and experienceable in their emergence, transformation and decay, as a process of the present moment. *Concrete art* was intended to open up a creative space of experience in which the viewer and listener are activated as empathetic, experiencing and re-cognizing co-creators of imaginative processes.

Puppet and figure theater, for which Jan Stuten had developed a great love as a musician and visual artist, certainly came into consideration initially as a field of experimentation. Among other things, he wrote five characteristic pieces of music for the marionette theater and drafted figures and decorations (see the list of works in the appendix). On a smaller scale, a kind of model for this bold project was to be thought of, on which the necessary studies could

be made. The theme was color spaces in motion and color movements in space: every form as a creative result of a color activity, the color in turn, as a product of light, should be given a transparent, illuminated quality – nothing was to be experimented with and developed except that which stood upon the foundations of Goethe's theory of color.

From the beginning, however, the ultimate goal of the research was likely advised to be the large form of the stage, which intensively involves the audience in the events of developing and transforming sound-picture processes. Here, however, the problems begin. Jan Stuten could not pursue the task assigned to him during the years of the Second World War. His theme – "Metamorphoses of Fear" – had in the meantime become a cruel reality. Horror, violence and fear had actually spread over Europe and the world on an unimaginable scale. Under these circumstances, could the fear motif still be the subject of a new light art to be developed? After the war, however, there was hardly any time left for it.

Someone else, a friend took up the question. He was a physician, painter and natural scientist. Taking up the experiments of E. F. Chladni (1756-1827),<sup>49</sup> he had made forms of vibration and rhythms visible in a two-volume work "Cymatics"<sup>50</sup> – an equally gifted inventor and committed contemporary in questions of aesthetics and art: HANS JENNY (1904-1972) continued the work. In the 1950s, he gave himself up to the theme and made his own proposals for solutions, which he later published in the "Technical Stage Review" ("*Bühnentechnischen Rundschau*").<sup>51</sup>

"Almost fifty years ago Rudolf Steiner gave Jan Stuten the task: to create a motif on a stage entirely in color-form movements; the theme he gave was fear. Without any performer,

the stage space was to be presented with colors flooding from creative light-experience, moving color forms, forming-processes of darkness, dissolving illuminations and the like. Jan Stuten made a series of drafts on this theme as painted pictures. In some of these pictures one can already hear the sounds of Stuten's music. However, the question immediately arises: How can this be brought into motion, into changing forms? Which technical apparatus offers such possibilities? The crux of the matter is that a corresponding technology cannot be found if one does not proceed from the figures of light themselves. We can only step forward into concrete experiments if the stage designer who enters this field of activity can himself live and experience inwardly the breathing of color and light. What help would all technology be if one's soul did not become a place of light creations, if one was not light and darkness, if one did not become light and darkness? "<sup>52</sup>

Initially, Hans Jenny pointed to a revolutionary of the modern stage who had worked in Schaffhausen and just outside the doors of the Goetheanum in Dornach. At the Basel Theater, in the 1924/25 season, he had scenically tested his bold theatrical drafts for a redesign of the stage by means of Wagner's "Rhinogold" and "Valkyrie": ADOLPHE APPIA (1862-1928), the forerunner of the modern stage, who was scorned during his lifetime and only came to worldwide recognition in the early 1950s. His significance for the theme is sketched out here.<sup>53</sup>

*Appia's weaving backdrop of light and Craig's purely stylized stage*

The Swiss stage reformer spent his life engaging with Richard Wagner's work.<sup>54</sup> He was particularly occupied with the stage design: how could the Total-Work-of-Art (*Gesamtkunstwerk*) of the "Word-Tone-Drama" be adequately realized in the scenic space? It was precisely the decoration, as Wagner himself had it made by the Coburg workshop of the BRÜCKNER brothers, that aroused Appia's energetic opposition.<sup>55</sup> In contrast to its opulent décor, its extremely realistic and detailed romantic-atmospheric style, Appia used a stylized stage of rhythmically tiered spaces<sup>56</sup> that set scenic accents solely through the simple architectural framework, the presentational gesture and a colorful, moving lighting design. Appia resolutely decided that Wagner's Word-Tone-Drama could unfold in a scenically valid way only in this elementary light space.

Appia was the first to conceive of a thoroughly abstract stage "cleared of scenery", which finally bid farewell to the naturalistic and illusionistic model of representation. His theater form consisted of basic geometric elements – cubes, stairs, slopes and space dividers. With this elementary blueprint, he drew directly on the space-penetrating principle of the ancient amphitheater – the "Ear of Dionysus," as the architectural gesture was metaphorically named – whose shell-like shape directed the spectator's view toward the center of the orchestra, the choral dance floor, while the performers, gathered in the open orchestra or on the backdropless scene, perceive all the way up the tiers of audience (Cavea) and open themselves completely to the surrounding space. (He who acts inside is at the same time far outside, while the spectators, grouped outside, above and around the scenic action, feel themselves completely inside – a dialogic-dialectic gesture of the ancient Theatron spatial art). Appia's central contribution to the modern stage, however, lies in his handling and design of the stage

lights. He was the first to use the possibilities of the electric lighting introduced in 1882.<sup>57</sup> Again, the ancient theatron with its naturally weaving and changing sunlight in the course of the day was his model and inspiration. Thus, he required for the stage a colorful pictorial and fluctuating, varying lighting element – not for the sake of an illusion of natural reality (of daylight, for example), but conversely, to generate a new, *artistically designed* stage reality of (creative) appearance.

For him, light becomes a *living* and *actively working design element* of the new working demands of stage production (see quote in chapter heading). It is handled like a *score* that sets the stage space into a kind of etheric vibration and rhythmization: "The spotlight is... what the note is in the score."<sup>58</sup> No longer does light appear in a serving function as illumination for the finished painted proscenium and scenery, but rather it itself is a *creatively shaping means of expression* that frees color from its being bound to the object (the scenery and the proscenium) and, in a diaphanous light space of flooding colors, lets it become new and essential: "Painting must therefore renounce the fictive life peculiar to it, must in a certain sense step out of itself, out into the space," Appia wrote in 1899 in his seminal paper "Music and Stage Production."<sup>59</sup>

**PHOTO:** "Die Abendrunde" ("The Evening Round"). *Rhythmical space, 1909. Appia's dream: a theater of cosmic visions. Wieland and Wolfgang Wagner's productions in the so-called New Bayreuth style were inspired by this. Musée d'Art et d'Histoire, Geneva.*

**PHOTO:** "L'Ile des sons" ("The Island of Sounds"), around 1909. Musée d'Art et d'Histoire, Geneva.

Thus, Appia abandons the more or less static principle of conventional decorative lighting. His clear, wide, backdropless spaces are enlivened and formed by colored, moving light. He *paints* and *sculpts* with shaping light-forms. To do this, he uses the new technical possibilities of projection: "The light can be colored by its own nature or by lenses placed against it, or it can project images, namely, images of every degree of intensity: from barely perceptible blurriness of coloration to the clearest appearance. An opaque body placed in front of the light sources can serve to direct the beam to this or that part of the image, so excluding the others, and can produce an infinite variety of effects by simple or partial obstruction, as well as by the compound refraction obtained by the addition of less transparent bodies. The lighting, which is already something moving by the fact that it is drawn into the movements of the performers, actually becomes so when the light source is shifted, or when the projections themselves are in motion in front of a fixed light source, or also when the bodies refracting the beam are moved in some way. By interweaving these combinations of color, form and movement with each other and then with the rest of the picture in constant alternation, they create a truly unlimited number of possibilities. They form the palette of the Word-Tone-Poet."<sup>60</sup>

The light permeates the space with lively color and creates a weaving, moving atmosphere of the most diverse moods. Appia used the apparatuses of HUGO BÄHR (1841-

1929),<sup>61</sup> which he had already developed experimentally in long series of tests for artistic stage design with colored light. Misolette Bablet pointed out the unjustly forgotten artist in her tribute to Appia:<sup>62</sup> "In place of realistic clouds, he applied irregular spots of color with his finger to a glass or mica plate, and depending on the hue, he made rain clouds, steam clouds, or thunderclouds. To depict the sparkling water of the Rhine, he used a device that imitated the sheen of water. He created the semi-darkness of the forest with the help of a decentered disc with irregular holes circling in front of a light source; the catalog calls it the forest-weaving apparatus (*Waldwebenapparat*). Contemporary reports mention yet another apparatus that performed the technical miracle of making the first scene in Rhinegold actually take place at the bottom of the Rhine in greenish twilight, as Wagner had intended. The whole stage, according to Adolphe Julien, was immersed in a blue-green, moving atmosphere, and Alfred Ernst adds: One really believes without effort in the existence of this mysterious world, where the liquid crystal of the water allows for melodious words to drift along and become muffled and thinned into moist, almost incomprehensible cloud formations. The picture, then, was not static, but fluid; not held in the matter of the painted canvases, but made unfixable by the mobility of the spots of light."

With these experiments, the foundations were laid for what later, from 1950, led to the miracle of "New Bayreuth" by Wieland and Wolfgang Wagner. The abstract stage, cleared of backdrops, was scenically accentuated above all by a color shaping light and the archaic gesture of the figures.

Appia's light spaces gained their magic not only from the mobility of light, but also from two further elements: the use of a tiered *backlighting* and the *sfumato* effect of light screens made from gauzes and transparent walls.

Appia's wide expansive stage space with its clear geometric membering opens up towards the background, which lights up by a neutral screen or a cyclorama in desired lighting moods, giving the impression of an infinity, a non-representational spiritual space. The light from the depth of the space and from the back wings has a transforming modeling force: it lifts the scenery out of its sober, everyday representationality, *dematerializes* it through the contre-jour effect (the backlighting), in the interplay of light and shadow and their color nuances. Likewise, in the backlight all the figures appear larger, as if lifted up – an effect that was already used by the ancient amphitheater when, by day, the actors presented their figures scenically in front of the naturally weaving backdrop of light and the incidence of sunlight from behind. The figures appeared like walking shadows and moving sculptures, modeled out of the surrounding light space. And always the lively weaving light space around them could be experienced as the vastness of the infinite, ultimately the dimension of the spiritual, before which all concrete events appeared in individual embodiment. Thus, the culpable entanglements of the individual were always visible and assessable before the illuminated horizon of the whole.

The use of gauzes and light screens, and finally even a transparent portal veil, also helped to create further light gradations, for the *sfumato* effect, the "soft manner", of the lighting design, and always provided the viewer, in addition to his passionate participation in the dramatic course of events, with the *necessary distance* for a possible critical and valuable



insight. For the literal meaning of the Greek "theatron" as a viewing-place points to the fact that a destiny-laden event of existential indebtedness *stands before one's view*, not only externally, through action (Greek drama), but by the audience "experiencing and suffering the horror" (Aristotle) a *penetrative perception* of knowledge awakens, and ultimately the *beholding of essence* (epopteia) becomes possible.

In a similarly radical way to Adolphe Appia, the Englishman EDWARD GORDON CRAIG (1872-1966) reformed the stage.<sup>63</sup> His *abstract, purely stylistic stage* was also a tiered light space that created an artificial, artistically designed counter-reality through the use of screens, parallelepiped rectangles that could be driven out of the wings, rise from the floor, or be lowered from the rigging loft, in which things and figures were questioned for their symbolic expressiveness. For the English actor, stage designer, director, and theater theorist, rhythm, gesture, line, body, color, and light formed the foundational elements of their scenic Total-Work-of-Art (*Gesamtkunstwerk*), in which even the actor and his character should be only part of a moving, synesthetically interacting whole. Through exaggerated, symbolistically heightened stylistic costumes – for example, in "Hamlet" the gold-robed royal couple armored as a "crocodile" – he sought to come closer to his goal of replacing the actor with his tendency to psychologize and naturalistically imitate real reality with a so-called "super-marionette" ("*Übermarionette*"). He envisioned this as the ideal of a totally movable and manipulatable stage figure, which is merely an instrument for the overall artistic will. In his anti-illusionist and radically anti-realist model of theater, Craig sought to achieve the objective of an aesthetically pure expression of symbolic gesture. This ultimately led to a discrepancy. The

stylizing and ritualizing force was contrasted with the mechanization and objectification of processes. The creative principle, for which he had started off, threatened to be lost.

**PHOTO:** Edward Gordon Craig, light play from "Scene", engraving from 1905. Design of the light in the style of Rembrandt.

### *The Colored Light Experiments of Hans Jenny*

The physician, natural scientist and painter Hans Jenny experimented with colored light forms in the early fifties based upon these ideas and experiments of A. Appia and E. G. Craig. Appia's livingly-active light that freed color from the material object and was now available as a painting, sculpting element and means of design for a newly conceived light-play art, was also the foundation for further research for the experimentally-eager and inventive Hans Jenny. He saw his task in working out suitable practical proposals for solutions for the stage and the performing arts as a whole (acting, eurythmy, every kind of movement art, puppetry), for the multitiered levels that exist as a design challenge and necessary staging task in the inner, soul-spiritual spaces of the dramas of Shakespeare, Goethe, Ibsen, Strindberg, but above all in the Mystery dramas of Rudolf Steiner and Albert Steffen.

Tiered and interpenetrating light spheres were to scenically realize and emphasize the different levels of meaning. Another essential objective to be fulfilled with the newly developed art of light play was Appia's demand for a moving, actively shaping light that flows

and forms through color. The scenically dematerialized space was to receive its atmospheric quality and dimension solely from the "sufferings and deeds of light" (Goethe), its condensings, turbidities and transformations, its configurations,<sup>64</sup> without major technical manipulation. Light as a *space* and *form-creating being* that flexibly helps to shape the dramatic events – that was Jenny's goal. To this end, he and his collaborators – such as Christiaan Stuten, the son of Jan Stuten, and the actor and director Wilfried Hammacher (see p.74 f.) - carried out elementary experiments, which he then evaluated for the project and presented to the professional world in the "Stagecraft Review" ("Bühnentechnische Rundschau"). Here is his insightful description of the basic experiment that led him to make a momentous discovery:

"The fundamental experiment, from which everything else can be developed, will now be described by means of an example: On a bright, uncolored surface red and blue light is thrown at the same time. If one now covers an arbitrarily chosen form in front of the red lightsource, this form appears blue on the illuminated surface. If we cover the blue lightsource in such a way that this exact same arbitrarily chosen shape is outlined, the blue shape appears outlined in red on the illuminated surface. Let us assume for the sake of simplicity that we cover the left half of the red lightsource (on the left, when looking against the illuminated surface), then the left half appears blue on the illuminated surface. If we cover the right half of the blue lightsource, the right half appears red on the illuminated surface. If one now begins to move the covering forms, it becomes immediately apparent that these movements must be carried out in front of the two lightsources in agreement with each other if red and blue are to play with each other. The course of the movement must therefore be agreed upon by the

persons performing it; a 'program' must be made, as it were, about what one wants to represent, and this program must be practiced. A visual play of extraordinary variability is possible. The red can expand while the blue diminishes accordingly, and vice versa. The forms under which this is to happen are, of course, freely selectable. So, they not only move around on the surface as such, but they are also movable and changeable in themselves.

With this playing, the tendencies of an authentic color-drama are already representable. In a simple way, much can be achieved with the hands alone. The hands with their wonderful omnipotent expression of movement can generate whole scenes with these colored lightsources. Wave-like or flame-like processes, then again rigid structures can be fashioned. For example, a color-drama can be played out when from the upper right 'red flame-powers' rush against 'black-green masses' on the lower left. These can tower and loom, only to sink again in the firestorm. (It is self-understandable that each lightsource can also be controlled in a crescendo/decrescendo to obtain the necessary tuning of colors in each case)."<sup>65</sup>

The possibilities and capabilities of the form-shaping human hand prove to be extraordinarily rich and surprisingly multifaceted as the experiments progress: "The possibilities of expression can really be increased almost infinitely with this process, for example, if the hands are also draped, if they are transformed into structuring elements with cloths, veils, wire scaffolding, and so on. Of course, stencils of any kind can also be used; things that move in themselves, veil formations of all kinds, can appear – depending on the designs of the set designer. Also, for the sharpness of the contours, there is complete variability by changing the distances of the acting system from the lightsource. They can be led into the diffuse, blurred or be thrown back onto the surface with the sharpness of projections.

One can see that these experiments are not a matter of manipulating with fixed colored forms on a colored ground. Rather, the forms are given a life in that they themselves are changeable and can enter into a relationship of action and reaction with the likewise movable, colored surroundings. Thus, emerges streaming, flooding, weaving systems of relationships."<sup>66</sup>

If the experiences made in this foundational experiment were to be further developed for the stage in a practicable way, a team of sensitively working lighting designers would have to be trained, who would be able *homogenously*, in the same shaping rhythm and breath, to manipulate the *lighting score* artistically and creatively, but just as precisely according to a *lighting libretto*. Jenny was also able to achieve this step in the beginning with practiced collaborators: "As simple as the fundamental experiment is, it strictly demands the concordant action of the lighting persons. It must be worked out and practiced according to the pictorial stage blueprints. Each lighting person has his exact role, which he realizes ad hoc in the stage events... The color appearances can be directed in such a way that they breath, as it were, in their permeation. The periphery can become the center, while this penetrates into the periphery. A red circular surface can expand, can become an encompassing ring, while an initially blue envelopment becomes a central blue form. "<sup>67</sup>

With this new *coordinated technique*, the entire stage space could now become livingly shaped by the flooding and shaping colored light on various projection surfaces, gauzes, transparencies, the background horizon and the variably movable "screens" by E. G. Craig, – without any further technical manipulation than the lightsource itself. A weaving color-light-scenery is created, a kind of elementary light-play art: "The way to the further development of the method outlined here is virtually self-evident. First of all, several lightsources can be used.

This multiplies the color event extraordinarily. Above all, however, it is possible to work in several layers by hanging veils of various kinds and dimensions at arbitrary intervals and activating lightsources in the in-between spaces, which play out their colors on the corresponding veils or curtains. While, for example, red and blue structures are generated on the first veil, dark violet and turquoise forms can flow on the second veil; on a third ground, again other color appearances can play, etc., so that, as the colors interpenetrate each other in controllable intensity, an effect is created which must be described as spatial perspective: there are color spaces which are excited; it is a true painting in space. The visual-play of these processes takes on a symphonic character. "68

The test was made in 1964/66 with the productions of SHAKESPEARE'S "Tempest" and ALBERT STEFFEN'S "Manichaeans", both of which WILFRIED HAMMACHER (born 1928) was responsible for. Both performances used Hans Jenny's novel light-score, which attracted a lot of attention in the national press. Foreign audiences flocked to these productions, even Bayreuth and Salzburg showed interest. Here again is the authentic report in the "Stage Review" ("*Bühnenrundschau*"): "In the case of the 'Tempest', elementary sequences were revealed to the imagination. The elements were sketched and put together with the text. A kind of color-structure-score emerged: large and small, calm and excited waves, vortex formations of various kinds, rigid structures, flame-like dynamics, lightning-like configurations, and so on.

All of this was figurally notated uniformly with the text, in some places even including the rhythm. A kind of picture language. The experience is to be expressly communicated that all naturalism disappears with this light design. The whole is freshly created ad hoc by the play

of forms of the hands, unmechanical and concretized in its own novel dimensions. No reminiscences of painted or mechanical practices of water, wind, etc. are reawakened. Fourteen people formed the lighting orchestra, as it were. They played on their lightsources according to the color-libretto. Practice and rehearsal were necessary, as in the case of the orchestra, and since everything was in the initial stage, it was not only a matter of getting it to work together, but also of acquiring manual dexterity as such. Here the hand is a light designer, a space-painter; it must settle into a color gesture and create its own style of movement. The number of players depends on the requirements. Further practices have shown that a minimum of 4 to 6 persons can perform a dramatic sequence.

Even though much of the performance was still makeshift and provisional, it became clear that the scenes in question could only be depicted with this lighting technique. According to the tendency, it is only possible in general to strive for a unity of tone, word, playing and lighting. Thereby, the impression increases to an actual totality."<sup>69</sup>

Unfortunately, these forward-looking attempts by Jenny could not be continued; resistance arose from the ranks of the actors, among others, whose overall gestural expression was more demanding than usual within a weaving scenery of light – Appia and Craig, incidentally, also had to put up with similar refusals.<sup>70</sup>

Thus, unfortunately, no further steps towards the realization of Jan Stuten's "Metamorphoses of Fear" in the form of a new light-play art came about. The elements, however, had become visible, as they could now be boldly designed.

Only recently, in 1992, Wilfried Hammacher successfully took up the light impulse again in his production of Shakespeare's "A Midsummer Night's Dream" on the Goetheanum stage.<sup>71</sup> Already at his Stuttgart "Novalis stage", following A. Appia's "rhythmic membering of space," he had taken up the impulse of a lighting design with flexible color lighting in the possibilities of a smaller stage. The most convincing results were to be seen in his productions of "Faust I and II" and the "Four Mystery Dramas" from Rudolf Steiner.<sup>72</sup> CHRISTIAAN STUTEN (born 1933), the son of Jan Stuten, was himself involved in Hans Jenny's experiments and also decisively involved in Wilfried Hammacher's lighting direction. He has explained his own view of the general significance of this new type of lighting technology and art of lighting in a conversation with the author. The most important points of the exchange of ideas are reproduced here.

**PHOTO:** Goetheanum stage Dornach, design from the light element in: Shakespeare's "The Tempest" 1964/65. The meeting of three worlds: In the background, Prospero and Miranda, on the left, figures from the spirit world, on the right, crew and passengers of the stranded ship. Production Wilfried Hammacher. Lighting design Hans Jenny.

**PHOTO:** Goetheanum stage Dornach: Shakespeare's "A Midsummer Night's Dream" 1992. Production Wilfried Hammacher. Lighting design Thomas Sutter and Christiaan Stuten.



In Christiaan Stuten's opinion, the sketches point in their entire style to a solution for large-scale scenes in a big theater space. Rudolf Steiner himself had indicated that his "Mystery Dramas" and the "Christmas Plays"<sup>73</sup> were to be created from the light element. In this context, Stuten points to Rudolf Steiner's stage directions; for example, in the 6th scene of "The Guardian of the Threshold": "A space not bounded by artificial walls, but enclosed by tree-like, intertwining growths and formations that expand and send runners into the middle of the stage. The whole is moved wildly by natural processes and at times filled with storms. Capesius and Maria are on the scene when the curtain rises. Then come Benedictus, Philia, Astrid, Luna, Lucifer, Ahriman and the dance-like moving beings that represent thoughts."<sup>74</sup>

A stage space, not obstructed by any artificial walls, enlivened and shaped by colored light alone, this possibility is offered by the "Jenny-Technique", if it is developed accordingly and matured. "These possibilities, however, are given by the current state of lighting technology, especially concerning light intensity." Appropriate media such as gauzes, which can themselves be transformed into growing and dwindling shapes, plus rear projections onto film, color modulations onto portal veils and intermediate gauzes – all of this is available today. "Through such plasticizing and painting light, the viewer is elevated to another state of consciousness. He looks through different planes and spheres, he experiences living in the vividly weaving space of light, and experiences within himself the effects of the spiritual realms in a completely new, deepened way." The Goetheanum stage could have offered a real, modern alternative to the Bayreuth "wandering projections" ("*Wanderprojektionen*") and the illusionary projection practices of JOSEF SVOBODA and ANNELIES CORRODI, who achieved

tremendous stage effects with cross-fades of colorfully painted light glasses and video technology.<sup>75</sup>

Rudolf Steiner suggested a counter-project to film, the influence of which he correctly foresaw. The smaller scale of a puppet stage and shadow play could never hold its own as a convincing counterweight to this power. "The great pictorial impression, the tremendous suggestive power of film must be answered. This had likely been Rudolf Steiner's conception, that the new light-play art takes place in a larger framework. Steiner, like Scriabin and Kandinsky, with whom there was direct contact, thought of a *total* pictorial experience out of music and words. A holistic experiential space was to be created, and the viewer was to actively accompany the events."

Surprising transformations would be possible with the new lighting technology: the immediate metamorphosis of the "Venus Mountain" into the "green meadow", as demanded by Richard Wagner in "Tannhäuser", for example. A future design of the "Mystery Dramas", of a Mystery stage in general in a modern, contemporary guise had now become a tangible reality. This is the decided opinion of Christiaan Stuten, who makes himself a committed advocate of the ideas of his father and his friend Hans Jenny, above all of Rudolf Steiner's impulse. A scenography of the sequence of pictures and motifs is called for. This would result in a dramaturgy of the individual picture phases – a charming play of staging imagination and fantasy, which, admittedly, we must ourselves still fall short in this place.<sup>76</sup>

Undoubtedly, according to the state of the technology, not all desired forms and motifs can be realized exclusively with Jenny's moving light design. A mixed form of painting and

sculpting light with differently tiered "screens", a transparent film background for indirect colored light forms from the stage background and various types of gauzes would be quite conceivable. Other elements could be added to this light space designed from backlighting, sidelighting and projected color formations: elements of large-scale colored-shadow play and, of course, conventional scenery that would appear as moving surfaces or sculptures in the imaginary space – from the wings, up from the understage, descending from the rigging or as weightless segments that float through the theater space in the horizontal or diagonal by mobile suspensions.

Colorful flooding light forms, mixed with elements of shadow play, which – as the experiments of the Stuttgart "Boelger-Kling Stage" have convincingly shown<sup>77</sup> – can be developed into a new form of colorful shadow play, in contrasting dialogue with moving material forms – all this could become a charming, dynamic stage composition, which united word and music to the harmony of pictures and motifs in the new light-play art.

Two stage artists, both initially graphic artists by origin, representatives of the visual arts, have shown in the course of the last fifteen years what unexpected design possibilities lie in the approaches of A. Appia and E. G. Craig. The works of ACHIM FREYER from Berlin and the American ROBERT WILSON indicate staging paths that can develop a modern light-play art. To conclude, we will discuss their aesthetic theater concept.

**PHOTO:** Stage design and image movements in "Einstein on the Beach." Opera by Philip Glass. Text composition by Achim Freyer and Klaus-Peter Kehr. Production and set design by Achim Freyer. Stuttgart State Opera (*Stuttgarter Staatsoper*) 1989.

*Achim Freyer: Picture-Movements in Imaginative Spaces*

Two examples from the more recent development of the theater of moving images can show ways and possibilities of realizing the art of scenically projected light-play originating from Rudolf Steiner. Achim Freyer (b. 1934), painter, stage designer and director, creates his scenic picture-spaces and spatial-pictures primarily as a visual artist. Choreographed in a way that is as playful as it is formally rigorous, his stage-metamorphoses take place as phantasmagorical sequences of inner pictorial worlds. For Freyer, lines, forms, bodies, colors, gestures, movements, light, words, and tones are all equally important elements and means of design for the composition of a *holistic, comprehensive "theater-picture-speech"*.<sup>78</sup>

Freyer rejects a definite subtext as well as a fixating interpretation of texts or music. Playfully open, he questions things, motifs and objects, waits, listens, drafts, and thus arrives at surprising constellations and scenic picture-compositions that express themselves ambiguously and open up free spaces for the viewer to discover references and symbols, to learn to read contexts metaphorically that can have validity for them. Freyer's theater is not a likeness, "not an illustration, not an illusion, not an imitation of the world," but instead, a concrete stagecraft of open pictorial references to be experienced in the actual present:

"parable, reflection of the world, by-spell (*Bei-Spiel*)\*" (Freyer)<sup>79</sup> – the stage as a place of unexpected revelations through the language of pictures, of picture-gestures and picture-transformations.

Also, in this context are the theatrical designs of the American graphic artist, architect and director Robert Wilson (born 1941), who also mixes elements of speech, tone, gesture and movement, colored light and sculpted segments to wander through imaginary spaces of time.

First, we should point out the principle of metamorphosis in this modern "picture-theater", by means of a concrete example of a Freyer production.<sup>80</sup> It shows the broad spectrum of today's means of presentation, the possibilities of transfigurations on an open stage. In 1989 Achim Freyer created his version of "Einstein on the Beach" for the music of Philip Glass, the American representative of minimalism in music.<sup>81</sup>

A dark portal veil with a green grid initially obscures the view of the stage. When the chorus mutedly begins its chanting count in a subdued polyphony, the gridded surface becomes transparent and opens up to the space. A large white conference easel board becomes visible, projecting diagonally upwards into the space. Imperceptibly, its size and shape change: the rectangle becomes a trapezoid and finally curves into a bowed surface. Grotesquely deformed figures with the strangest names have placed themselves around the table: "Swollen-Head",

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\* Trans. note: "Bei-Spiel": Today, the German word *beispiel* often means "example", as in, "zum beispiel", "for example". Earlier, it more often meant "proverb". Its roots (*bei-* and *spiel*) are cognate with those of the rare English word, *byspell* (*by-* and *spell*), also meaning "example", but also previously "proverb". *Bei-/by-* can mean "by, near, with" and *spiel/spell*, "talk, speech, magic formula".

"Rat-Beard", "Cube-Head", the "Ass-Figure", the conductor with sensors on his bald head, the waiter, the floating metaphysician, the croupier. The red "Lusty Lady" is enthroned on a high seat and becomes grotesque. All these figures are fantastic spawns within a riddling world.

Rituals of well-rehearsed gestures are performed with numbers, letters, figures, laths, balls and cards. A red tongue extends and licks noisily. A glass is tipped and empties its contents over the white surface. The red trail remains.

In between, the ticking of the clock and the stereotypical chanting of the counting choir can be heard again and again. Texts slip in – displaced, shredded quotations of modernism, whispered over the microphone: the talk is of decay and ending, of cadavers, of transmutations, also of the cold rush of pictures and of the varieties of desire. The text segments stem from Salvador Dali, Chlebnikov, Max Ernst, Pacabia, Ludwig Wittgenstein, Antonin Artaud and the Dada movement. The formulas and functional curves of our measured, calculated world appear as projections upon the portal veil.

White luminous dots emerge from behind the coordinate network in the black empty space and begin a weightless dance to the driving sequences of Philip Glass' minimalistic music. They form figures and patterns that soon seem like star-constellations. Then the dots repel, flee, fall and dive away. From above, an ellipsoidal curved rope descends. It glows white and mysteriously transforms its shape: an invagination becomes an evagination. Something of the metamorphic-character of world-processes is hinted at in a primordial way. A large shiny metal cube moves in slow, uniform rotation across the central horizontal from right to left; it seems to want to turn all events around.

Magic of the black theater: particles, fields, surfaces, bodies, moved by invisible movers, interpenetrate, detach from each other, form ever new surprising formations, disintegrate, extinguish. From the initial black and white, the play of colors breaks out more and more.

Enter the clowns: A long-legged man on stilts stalks with infinite effort through the back of the stage. More agile and laid-back, on the other hand, appears the thick-bodied spherical figure with the thin, long neck. An exotic, fairy-tale, beaked creature pushes its overlong nose-mouth in front of it on a mobile support. Above it, weightlessly, the white lady with belly turns in a magic circle, and the "dumbbell man" slides his colossal weights unawares. A cabinet of curiosities of the eccentric and one-sided specialists passes here full of comic relief. Then the mood capsizes. White-bandaged figures, moving plaster sculptures monomaniacally perform their acrobatic play. Their gestures and movements are celebrated in slow motion. Taught ropes, forming an irregular diagram of contrasting lines, rearrange the individual sequences until finally the motions standardize into uniformly angled hook shapes and settle into a mechanically staccato rhythm. A ghostly seeming image of fanatical exercise builds up power.

What follows appears as an answer: in a "Danse Macabre", splintered limbs, isolated arms, legs, torn body-segments glide by. More and more radically, the process of disintegration and division takes place. The human being disappears. Phosphorescent rods and surfaces in ever new, fascinating combinations and openings of perspective signal the incomprehensibility of our experience and knowledge of the world, the relativity of all appearances.

At last, only splintered pieces remain left from this abrasive play of colors and forms. In a colorful rain they fall through the space and make a luminous trail on the floor... Again appears, in a void of time the conference easel board. Lifelessly, the company of grotesque figures stares before it.

Freyer tells the story of a world that is no longer rationally comprehensible with the means of art, theater, and play. Contemporary history is reflected in the events of the art of this century [20<sup>th</sup>] – a process as fascinating as it is oppressive, as beautiful as it is frightening. Freyer tells the story of this century primarily with the elements of character and picture theater. He ultimately thematizes it as a totally theatrical process that gives the observer space for their reflections, associations, and imaginings.

"The pioneers of the arts, science and philosophy of the twenties and the consequences up to today are the subject of the presentation. The theater itself becomes the subject of its decomposition into language elements, noise, sound, color, point, line, plane, figure, space, movement, time, the discovery of the particular representational cosmos of each element in its further decomposition. It therefore goes along with a social development of isolation, loneliness and singularization of the human being. Just as new fascinating spaces are opened by the penetration into minimal micro-worlds, the disassembled human being, specialized into individual members of his body, disappears more and more in the course of the process upon the stage; all for the benefit of the parts, which, anyway, the human being and the theater are made into their representatives, their mirror and advocate." (A. Freyer)<sup>82</sup>



*Robert Wilson. Signatures of Space and Illuminated Rituals of Movement*

Robert Wilson's theater is as resolutely anti-realistic and anti-psychological as are Freyer's moving pictorial landscapes. It consciously renounces imitation and seeks to avoid making any illusions of external processes. It builds its own play-stage-world out of pictures, gestures and movements. The scenic language of expression is, in conscious recourse to A. Appia and E. G. Craig the *exaggerated, pure-style form*. Wilson finds an initial framework for this in the significant spatial gesture of the stage architecture as well as in the characteristic scenery of house, mountain, animal, abstract-geometric bodies, surfaces, and lines.<sup>83</sup>

The space is designed in its openness and expansiveness. Its signature is a withdrawal. It disguises nothing, obstructs nothing. The omitted space emerges all the more emphatically as something lying in-between, as the shape of the negative space. Thus, the scenic moment can unfold all the more sculpturally. The individual, supported by a contouring, sculptural modeling light design, stands out in a profiled way and gains scenic magic.

All picture sequences are performed according to a strict, formal ritual. They are rehearsed according to a methodology based on the exercises of kinesiotherapy and the movement language of Japanese theater. Gestures, movements, reduced to a minimum, condense through slowing down (slow motion), repetition, acceleration (time lapse) or freezing into an almost suggestive moment of expression. Movement unfolds from rest – at times the gestures glide, smoothly flowing, then again, they are spontaneously and pointedly accentuated – and returns to rest, sinking almost meditatively into the stillness of duration, of lingering.

The rest of the stopped movement, however, appears as if breathed through, pulsed through by an infinite, hardly visible movement. A kind of suspended state arises from moving rest and resting movement. It is repeatedly flashed through by surprising gesture combinations: Whirls, turns or reflexively pointing accents. The polar principle of time lapse and slow motion, however, brings the time phenomenon itself into consciousness and makes time as a process, the time experience, the moment of presentation.

By way of the extremely precise, concentrated events that have been presented, the viewer is transported into another dimension, into the border area of the conscious and subconscious. All happenings and all things appear at the same time remote *and* omnipresent. A paradoxical process of reversal takes place: Time becomes space and space becomes time. One merges into the other: Space becomes external time and time becomes internal space (Novalis).<sup>84</sup>

The actors move like puppets according to the principle of Craig's "super-marionette" ("*Übermarionette*"): ritualistic, stereotypical and supra-personal. Individual emotional expression or even a psychological penetration of figure and situation are deliberately eliminated. In this magically moving picture-cosmos, the human being appears as a thing among things, a being next to beings.

The Wilson stage is based on two central design elements. On the one hand, the *light direction* is a prominent occurrence. The scene is intensively shaped by colored moving light. Subtly painted light on the background foil and on differently hung gauzes creates flooded atmospheric landscapes and diaphanous light spaces. In them the figures and objects appear

like imaginations. Illuminated by the side and back light, they seemingly glide weightlessly in a temporal continuum, moving on the border of light and shadow. "Light is the element," says Robert Wilson, "that makes hearing and seeing possible. Light is as important as music and the artist. Light is an actor. It can hear and see, obstruct and confuse. Changes in light – warm or cold light – can be as emotional as music."<sup>85</sup> Wilson not only *paints* with finely color-tuned light tones, but more he *sculpts* his scenic spaces directly out of the lighting element: individual figures, things, processes appear as if peeled off by light and modeled out of the surrounding atmospheric space – "phenomena" in the original conception, things, which *appear* like archetypes. Even the gestures and movements of the performers should, in Wilson's view, be felt as if "shone through by the light".

Robert Wilson's Elemental-Theater builds upon a second supporting expressive element: the stylized form of a *gestural movement vocabulary*. All scenic events are measured and rhythmized with the utmost precision. A theater of clarity and transparency, of simplicity and purity is striven for. The utmost concentration on the inner perception of the presentational processes is demanded. Therefore, Wilson slows down his scenic sequences again and again, lets them pause, die away, linger, only in the next moment, to revive and accelerate them again, completely unexpectedly. In Wilson's work, gesture acquires a transforming force that *changes* the space and the structure objectively underlying it. The representational gesture is meant to overcome the physically bounded space: "The line in space can be projected inwardly through the space – through walls, across boundaries."<sup>86</sup>

Wilson thinks his approach to consciousness through to the end: Movement, song, speech are at hand in the world, they are always there in nature, in the cosmos. They never

cease and are to be perceived internally. "Occasionally they are also at hand externally." Artistic creation reaches into and draws from that which is invisible and inaudible, but which is always spiritually present and soulfully perceptible, of movement, speech and song. It realizes only an excerpt at a time and condenses it into expression. *Every visible nuance of movement is part of an encompassing infinite movement* of a spatial-temporal continuum.<sup>87</sup> In each tone, in each harmony, the spherical universe of tones resonates inaudibly. In every act of speech manifests, materialized in the form of word, sentence, verse, what is already there as a comprehensive speech-being of the world and, perceived inwardly, can then also be expressed outwardly.

*To make conscious* this excerpt from the surrounding, but not visible, not audible environment, is for Wilson the goal, the *event* of every presentation and design. In it, that which manifests as an infinite process before the perceiving consciousness gathers in concentrated, finitely delineated form. Theater is, according to its original sense of the word (Gr. theatron), the place of viewing and reflection of this process of mediation. The spectator of this theater is not overloaded with contents, stories, statements, but rather paths and excerpts are made visible and experienceable. The simplest, elementary pictorial movements take place and call the spectator to move himself, to "compose", in short to participate in the artistic process of creation. For one is addressed in their immanent ability: in one's fantasy, in one's power of mental picturing and conceiving, in one's ability to imagine. Images and statements *of something* would only cover over the individual's own creative capacity. No stage designer and no actor may take from the spectator that which they carry within themselves as their own artistic ability. Therein lies the humanity of this stage aesthetic.

For Robert Wilson, presentation means: through gestures, movements, and picture-sequences, to create an inner openness of the scene which the spectator can step into – with their creatively-shaping experience, their empathetic consciousness of form, with their imaginative capacity. This theater thus counts on the responsible, creative spectator. It intends inner communication with them. The scenic space of play on the stage and the inner space of perception in the spectator have to interpenetrate each other, they relate to each other like mutual reflections.

Wilson's theater proves itself to be a scenically open form in which *inter-world relationships* occur and are revealed *in the transitional*.<sup>88</sup>

*Notes*

1. On the subject of cinematography, see Sergei M. Eizenstein, *Schriften 3*, ed. by Hans-Joachim Schlegel, Munich 1975; and Andrei Tarkovsky, *Die versiegelte Zeit, Gedanken zur Kunst, zur Ästhetik und Poetik des Films*, Berlin 1986.
2. Franz Marc, quoted from Walter Hess, *Dokumente zum Verständnis der modernen Malerei*, Hamburg, 1956, p. 80.
3. According to the recently discovered notebooks, Jan Stuten's first meeting with Rudolf Steiner probably took place in Hanover at the end of December 1911. There Rudolf Steiner gave lectures from December 27, 1911 to January 1, 1912 under the title "Die Welt der Sinne und die Welt des Geistes" (GA 134, Dornach 1990). The Cologne lectures from May 6 to 8 under the title "Über den Zeitenlauf und den neuen Kalender" (GA 134, Dornach 1983) were also attended by Andrei Bely, the Russian symbolist (i. a. "Petersburg" and "Die weiße Taube"), and his wife Assya Turgeniev, the painter and later eurythmist. See also Andrei Bely, *Erinnerungen*, Dornach 1992, p 15, and Assya Turgeniev, *Erinnerungen an Rudolf Steiner und die Arbeit am Ersten Goetheanum*, Stuttgart 1972, p 15 ff.
4. Rudolf Steiner described the construction of the first Goetheanum as the "House of the Word," both in artistic design and spiritual meaning – a building committed to the Johannine Logos-Thinking. See also Rudolf Steiner, *Wege zu einem neuen Baustil*, GA 286, Dornach 1982; *Der Baugedanke des Goetheanum*, GA 289/90, Dornach 1932.

5. The author owes all this information and thoughts to the thorough research of the Swiss art historian and pedagogue Rudolf Kutzli, who talked with Jan Stuten in 1947 following a lecture on the new medium of film at the Goetheanum (Dornach) and carefully recorded these conversations. He has reported the results of his research at that time in two publications: *Farbige Schattenspiele, ein Impuls Rudolf Steiners*, in: *Die Menschenschrift, Monatsschrift für Erziehungskunst im Sinne Rudolf Steiners*, 42. Jg., Heft 11, Basel 1968, pp.309-316, and: *Farbiges Schattenspiel, ein Impuls Rudolf Steiners*, in: *Märchen – Puppenspiele – Farbige Schatten*, Studienheft 8 der Internationalen Vereinigung der Waldorfkinderergärten, ed. H.v. Kügelgen, Stuttgart 1975, pp.62-73.
6. There are probably sketches for an opera in an unpublished notebook by Jan Stuten.
7. The experiments have been communicated to us by H. O. Proskauer in his contribution: *Ein neuer Marionetten-Impuls*, in: *In Memoriam Jan Stuten*, Dornach 1949, pp. 28-73. On the experiments with colored shadow play, see Lotte Boelger-Kling, *Die kultischen und künstlerischen Licht Schattenspiele und das heutige Kino*, in: *Märchen – Puppenspiele – Farbige Schatten*, op.cit., pp. 56-61. See also: Inge Thöns, *Glas Licht Bilder. Farbraum in Bewegung. Zu Arbeiten von Lotte Boelger-Kling*, in: *Die Drei, Zeitschrift für Wissenschaft, Kunst und Soziales Leben*, Heft 7/8, Stuttgart 1976.
8. For literature on eurythmy, "visible speech" and "visible singing", see the bibliography under Rudolf Steiner, Eva Froböse, Wolfgang Veit.
9. See the remarks of Elena Zuccoli: *Aus der Toneurythmie-Arbeit an der ersten Eurvthmie-Schule in Stuttgart 1922-24*, Dornach 1980, p.33 ff., especially p. 36 ff.

10. See: Rudolf Steiner, *Die gesunde Entwicklung des Leiblich-Physischen als Grundlage der freien Entfaltung des Seelisch-Geistigen*, GA 303, Dornach 1969, p. 357.
11. Cf: Rudolf Steiner, *Bausteine zu einer Erkenntnis des Mysteriums von Golgatha. Kosmische und menschliche Metamorphose (Building Stones for a Knowledge of the Mystery of Golgotha. Cosmic and Human Metamorphosis)*, GA 175 (4th lecture), Dornach 1961, p. 91 f.: "A particularly excellent means of driving the human being into materialism is that which is hardly noticed from this point of view: the cinematograph. There is no better means of education for materialism than the cinematograph. For what one sees in the cinematograph is not reality as a human being sees it. Only an age that has such a small concept of reality as the one that worships reality as an idol in a materialistic sense can believe that the cinematograph offers a reality. Another age would think about whether the human being walks on the street like in the cinematograph; and then, when they ask themselves: What have you seen? whether they really had that in the picture as the cinematograph presents it to them. Ask yourself honestly, but deeply honestly: Is what you have seen on the street closer to the picture that does not move, which a painter makes for you, or to the horrible sparkling picture of the cinematograph? If you ask yourself honestly, you will say to yourself: That which the painter gives at rest is much more like what you yourself see on the street. Therefore, while the person sits in front of the cinematograph, what the cinematograph offers him does not nestle in the ordinary perceptive faculty, but in a deeper material layer than we usually have in perceiving. The human being becomes etherically goggle-eyed. He gets eyes like a seal, only much bigger, when he devotes himself to the cinematograph. I



mean that etherically. There one does not only affect that which the human being has in his consciousness, but rather one affects his deepest subconscious in a materializing way. Do not take this as an incendiary speech against the cinematograph. It should be expressly said once again: It is quite natural that there are cinematographers; the art of cinematography will still be cultivated more and more. This will be the path to materialism. A counterbalance must be created. This can only consist in the fact that the human being connects something with the craving for reality, which is developed in the cinematograph. As one descends below the sensory perception with this craving, so must one develop an ascent above the sensory perception, that is, into the spiritual reality. Then, the cinematograph will do no harm; one may look at the cinematographic pictures as one likes. But, it is precisely through such things that man is led – when no counterbalance is being created – not to become, as is necessary, earth-related, but rather to become always an earth-relative, to become an earth-relative, and finally to become completely cut off from the spiritual world."

12. Cf. the references in note 5.
13. Only in one, but essential point do the author's explanations differ from Rudolf Kutzli's view: The author considers the one-sided interpretation of Rudolf Steiner's new *Light-Play Art as Colored-Shadow Play* too narrow. Rudolf Steiner thought of a modern design of the intended Mystery stage. For this he needed completely new means of presentation, a new lighting technology and light design for the large stage as it exists today. Cf. the elaboration by Hans Jenny on p. 70 ff. and the publication by Max Keller, *Bühnenbeleuchtung (Theorie, Praxis, Lichtgestaltung. Lichtdramaturgie. Malen mit*

Licht. Projektion. Technik. Trickeffekte. Lampenlexikon), Cologne 1985 a fundamental book about the technology and art of lighting design according to the current state of the art.

14. Rudolf Kutzli, *Farbige Schattenspiele*, op.cit., p. 312 f. According to the state of the knowledge at the time, R. Kutzli erroneously sets the dating to fall 1919 instead of 1918.
15. *Ahriman*: Spiritual being, in the Persian religion of Zarathustra the power of darkness, which opposes the power of light, the Sun God Ahura Mazdao (Great Wisdom). In general, an entity that strongly cultivates the intellectual side of the reasoning faculty and, in the nature-human context, represents the hardening principle that also leads to the materialization and mechanization of life processes. The polar counterforce forms the principle of the fantastic illusion and seductive temptation *Lucifer*, the light bearer.
16. Kutzli, op. cit., p. 313 f.
17. op. cit., p. 310.
18. op. cit., p. 311.
19. op. cit., p. 316.
20. Cf. also Jan Stuten's remarkable note from Rudolf Steiner's rehearsal work at the First Goetheanum in 1918. It documents the envisaged tendency towards the theme of art and technology – on a modern Mystery stage. We reproduce the wording in the nowadays common Duden orthography.

In a hitherto unpublished letter of January 10, 1918, Jan Stuten writes to his puppeteer friend Gerda Langen: "This winter we again did various scenes from Faust, and not the

easiest ones: the Evocation of Spirits at the Court, The Dark Gallery (Act I); then, the first scene of the Classic Walpurgis Night (Act I): Faust at the Peneios with the Nymphs and Chiron and At the Temple of Manto. I did Faust again and had to conduct all kinds of innovations – such as coming out of the air and riding a horse. Specifically, a large white horse had been made, in which Mr. Abels was packed as the eurythmizing Chiron, and Faust then sat on this apparatus and talked with this mysterious being and let himself be carried in amazement through the moonlit night to Manto.

Nothing was overlooked in the first scene (Act II) either: when Faust and Mephistopheles sailed upon the air at some 'risk to their lives', they stood in a strange world with sphinxes, gryphons, giant ants, sirens, etc.

Very beautiful scenes they are, they very strongly put you into another world."  
(Explanations by the author).

21. Rudolf Steiner, *Bausteine zu einer Erkenntnis* (Lecture of February 27, 1917), op. cit., p. 91 f.
22. Cf. the quote on [p. 29](#), which is Jan Stuten's own description of the task as he had written it down on a packing paper envelope.
23. The dimensions can be given only with approximate accuracy, because the line of the border varies in width.
24. Rudolf Kutzli speaks of it, op. cit. In the recently discovered notebooks of Jan Stuten some grotesque sketches were found (see [p. 132](#)), which seem like preliminary studies for the cycle! The notebook dates from the year 1913/14.

25. See the "Poetics" of Aristotle. The terms *Jammer* [Translated here as "*misery*"] and *Schrecken* [Translated here as "*horror*"] for the Gk. *eleos* and *phobos* come from Wolfgang Schadewaldt. This translation is used, discussed and interpreted by Manfred Krüger in his fundamental work: *Wandlungen des Tragischen. Initiation und Drama*, Stuttgart 1973, p.37ff.
26. Manfred Krüger, op. cit., draws attention to the connection between initiation and drama. See also Friedrich Hiebel, *Das Drama des Dramas, Blicke auf den Bewußtseinswandel des Theaters*, Dornach 1984; and Wolfgang Greiner, *Eleusis. Göttermythos und Einweihungsweg*, Dornach 1982. Id., *Bühnenkunst am Goetheanum*, Dornach 1988.
27. Cf. on the aesthetics of processual reception of pictures: Michael Bockemühl, *Die Wirklichkeit des Bildes. Bildrezeption als Bildproduktion. Rothko, Newman, Rembrandt, Raphael*, Stuttgart 1985.
28. The poem "Fear" ("Furcht") from 1917 by Jan Stuten was previously unpublished.
29. The poem "Tone Construction" ("Tonbau") from 1917 first appeared in: *In Memoriam Jan Stuten*, op. cit. p. 34.
30. Cf. the *existential* (Heidegger) determination in: Martin Heidegger, *Sein und Zeit*, Tübingen 1957, ch. V, § 30, p. 140 ff., and ch. VI, § 40, p. 184 ff. See also: Sören Kierkegaard, *Der Begriff der Angst*, Reinbek 1960; Michaela Glöckler, *Vom Umgang mit der Angst. Eine biographisch menschenkundliche Studie*, Stuttgart 1990, p. 13 f.:  
"We see: The question of fear and its overcoming has become a general question today. We live in the century of fear – one could also call it, namely, fear of the unknown, of

destruction, of the annihilation of living spaces, of existence, of the future. The fear that physical existence is endangered by radioactivity, poisons in the environment, in the food, in the air – everywhere. By drugs, highly effective medicines with side effects, manipulability of genes – alarming, frightening news comes into the house day after day, and then one even hears rumors that, for example, the recent catastrophe in China was brought about by the fact that the soldiers were supposed to have been under the influence of drugs. How can people protect themselves from all these machinations and events? This has become a question of existence."

Friedrich Benesch writes about the problem of the fear-and-suffering experience of the human being in the face of the horrors of the world: "What is actually going on in the beings that suffer? – and *all* beings suffer in some way, not only we humans. One sees in the simplest worm, which one steps on, how it bends and contracts. One sees all at once that in this world, in this substantiality of suffering, which pervades the universe, an immeasurable force of contraction, of concentration is hidden. And if one looks at the suffering of the soul, one recognizes that in it not only this contraction-force wafts, but also that there is nothing else which deepens the soul like suffering. When the being contracts in suffering, it must deepen, internalize. This finally leads to a kind of fruit that comes out of this compaction, this deepening. This fruit consists in the fact that all outer and inner experiences, which are permeated by suffering, have a peculiar *duration*. As the contraction takes place, as the deepening of the experience occurs through it, something is fructified that remains, and not only as a mood, as an experiential mood, but also as consciousness. It remains as the guarantee of a highest,

durationally assessed consciousness, which has been called *wisdom* since time immemorial. For only the experiences, which do not expand the experiencing being, draw it out of itself, but rather condense, contract, deepen it, have become the very own property of this being. Thus, we have before us the experiential side of suffering and pain: contraction – deepening – internalization – individualized experience – wisdom."

Friedrich Benesch, *Die Passion Jesu Christi*, in: Ostern, Stuttgart 1978, p. 11.

31. Rudolf Steiner, *Esoterische Stunden*, previously unpublished postscript, published for the first time with the consent of the Rudolf Steiner Nachlaßverwaltung, Dornach (Switzerland). A publication of the complete texts of the *Esoterische Stunden* is in preparation.
32. "Fear" ("Furcht"), a multi-part poem by Jan Stuten from 1917, previously unpublished. The typewritten version from Jan Stuten's estate was the basis for this first printing (see note 28).
33. Heidi Stuten, the wife of Jan Stuten, left this transcript on a packing paper envelope to her son Christiaan Stuten. The author has adapted the partly unusual orthography to today's Duden orthography.
34. The inscriptions, some of which were scribbled in pencil in extremely idiosyncratic to original orthography, could not always be deciphered flawlessly. In this case, a last line of words remained illegible.
35. Again, we follow the original alignment and orthography of Jan Stuten's inscription of the image border.
36. Excerpt from Jan Stuten's "Fear," see [p. 26](#).

37. Marginal inscription in the original alignment and in Jan Stuten's orthography. The grotesque creature has great similarity with the drawings from the mentioned notebook from 1913/14 (p. 132) and the veil creatures of the Second Plate, p. 36.
38. Marginal lettering in the original alignment and in Jan Stuten's orthography.
39. Quote from Jan Stuten's "Fear," see p. 27
40. See Rudolf Kutzli, *Farbiges Schattenspiel...*, in: *Märchen Puppenspiele Farbige Schatten*, op. cit. p. 69.
41. The poem "Tone Construction" ("Tonbau") from: *In Memoriam Jan Stuten*, op. cit. p. 34.
42. Rudolf Kutzli, op. cit., p. 69.
43. op. cit., p. 70.
44. "Forming, transforming / From the eternal meaning, eternal amusement," these oft-quoted words from Goethe's *Faust*, Second Part, Act I (verse 6287/88), as the principle of metamorphosis, ironically defines Mephistopheles.
45. Quote from Jan Stuten's "Tone Construction" ("*Tonbau*"), see p.54.
46. Johann Wolfgang Goethe, *Faust. Eine Tragödie*, Hamburger Ausgabe Bd. 3, Munich "1981, p.22.
47. Adolphe Appia, *Die Musik und ihre Inszenierung*, in: *Adolphe Appia, (Œuvres Complètes, Vol. II, 1983, pp. 43 ff. First publication: Munich 1899.*
48. Rudolf Steiner distinguished the pictorial, rhythmically carried Recitation from the dynamically evocative Declamation. See, i.a., in: *Sprachgestaltung und Dramatische Kunst*, GA 282, Dornach 1969, p.65 ff.

49. The *Chladni Figures*, lines and planes, are created by the excitation of standing waves in elastically vibrating, two- and three-dimensional media. *Ernst Florens Friedrich Chladni* (1756-1827) made them visible in 1802 by sprinkling metal plates with fine powder and causing them to vibrate by stroking them with a violin bow. This produces typical patterns that are named after their discoverer.
50. Hans Jenny, *Kymatik / Cymatics, Wellen und Schwingungen mit ihrer Struktur und Dynamik* (The structure and dynamics of waves and vibrations), Basel 1967 and 1974. Id., *Kymatik, Wellen und Schwingungen in ihrer Struktur und Dynamik*, vol. 2, Basel 1972.
51. Hans Jenny, Eine Methode, bewegliche Farbformen im Bühnenraum zu erzeugen, in: *Bühnentechnische Rundschau. Zeitschrift für Theaterkritik, Bühnenbau und Bühnengestaltung*, 62. Jg., Heft 6, Berlin 1968.
52. Hans Jenny, op. cit., p. 15.
53. On Adolphe Appia see Misolett (Marie Louise) Bablet: Adolphe Appia Erfinder des modernen Theaters oder raumschöpfendes Licht, in: *Daidalos* (Berlin Architectural Journal), Heft 14, Berlin 1984, pp. 46-65.  
Id., Adolphe Appia, Der Architekt des Sensiblen, in: *Bühnenkunst, Sprache – Musik – Bewegung*, Kulturelle Vierteljahresschrift, Heft 2, Stuttgart 1989, pp. 53-58.  
Id., Adolphe Appia und Jaques-Dalcroze in Hellerau, in: *Bühnenkunst*, op.cit., Heft 3, Stuttgart 1989, pp-37-41.  
Adolphe Appia, (*Œuvres Complètes*, 3. vols., Lausanne 1983 ff. See also: Adolphe



- Appia 1962-1928. Performer – Space – Light. An exhibition of the Swiss cultural foundation Pro Helvetia, Zurich 1982.
54. See: Adolphe Appia, *Œuvres Complètes*, op. cit.
  55. The Coburg workshop of the Bruckner brothers produced the romantic to realistic stage sets for Richard Wagner's Bayreuth premiere productions. Adolphe Appia resolutely opposed this overloaded style of decoration. See also: Oswald Georg Bauer, Richard Wagner. *Die Bühnenwerke von der Uraufführung bis heute*, Frankfurt a. M., Berlin-Wien 1982.
  56. Adolphe Appia rightly called his fully sculptural stage architectures "rhythmic spaces". He realized them primarily together with Jaques-Dalcroze in Dresden-Hellerau. See Misolette Bablet, *Adolphe Appia und Jaques-Dalcroze in Hellerau*, op. cit.
  57. Electric stage lighting only became possible with the development of the electric light bulb by Thomas E. Edison (1847-1931) in 1879. Before that, mirrored candlelight and gaslight were used for extremely atmospheric lighting. It was not until this century [20<sup>th</sup>] that electric stage lighting was able to mature. See Max Keller, op. cit.
  58. Adolphe Appia, *Die Musik und ihre Inszenierung*, op.cit., p. 93.
  59. The work is difficult to access in German today. The last edition dates from 1899. For the original in French, see: Adolphe Appia, *Œuvres Complètes*, Bd. II, op. cit.
  60. Adolphe Appia, op. cit.
  61. Hugo Bähr was referred to by Misolette (Marie-Louise) Bablet in her publications, see note 53. See also the information in the *Deutsche Bühnenjahrbuch* 1930, p.8.
  62. op. cit. See note 53.

63. Peter Krumme pointed out the importance of E. G. Craig for modern stage design: Illusion und Architektur / Illusion and Architecture, in: Daidalos. Berlin Architectural Journal, op. cit., pp. 89-94. Cf. also Misolette Bablet pays tribute to Craig's achievement in: Bühnenkunst 2/90, op. cit.
64. The terms from Goethe's *Theory of Colors* are very appropriate for these experiments. See Hamburger Ausgabe, Bde.13 and 14, op. cit.
65. Hans Jenny, op. cit., p. 14.
66. op. cit., p. 15.
67. op. cit., p. 16.
68. op. cit., p. 16.
69. op. cit., p. 17.
70. A. Appia's scenic attempts in 1920 in Milan and 1924/25 in Basel with Wagner's "Tristan und Isolde," "Rheingold," and "Walküre" cannot be called successful because of the technical inadequacies and the incomprehension probably also of the stage management. In Bayreuth, his attempts were rejected. E. G. Craig suffered a similar fate. Even his bold scenic design for Shakespeare's "Hamlet" at Stanislavski's Moscow Art Theater in 1909/11 ultimately failed due to the inability of the actors to implement his bold directorial ideas. Cf: Dieter Hoffmeier, Stanislavsky, Auf der Suche nach dem Kreativen im Schauspieler. Edition Bühnenkunst 4, Stuttgart 1993, p. 67 ff.
71. Wilfried Hammacher, long-time director of the Novalis Stage in Stuttgart, previously active as an actor and director at the Goetheanum Stage (as he has been again since 1992), followed the ideas of Appia, Craig and Jenny for a new stage design from the

- element of colorful flooding light with continuous interest and achieved, even with the modest technical means of a private stage, some remarkable staging results.
72. Wilfried Hammacher's productions of Goethe's "Faust" in both parts and Rudolf Steiner's "Four Mystery Dramas" date from 1982 and 1983.
  73. The Christmas plays are the "Oberufer Christmas Plays" ("Oberuferer Weihnachtsspiele") found and edited by Karl Julius Schröer, the Viennese Germanist, now newly edited in their original state by Helmut Sembdner: *Die Oberferer Weihnachtsspiele im Urtext*. Based on Karl J. Schröers edition of 1858 and the anonymous first printing of 1693, edited by Helmut Sembdner, Stuttgart 1977. The "Four Mystery Dramas" by Rudolf Steiner were written in the years 1910-1913 and premiered in Munich, GA 14, Dornach 1962.
  74. *op. cit.* p. 335.
  75. *Josef Svoboda* (b. 1920), Czech stage designer, inventor of the polyvision and diapolyecran system with which he created the *Laterna Magica*, and *Annelies Corrodi* (b. 1939) with her movable projection techniques are considered the leading "light designers" of the modern stage.
  76. An exact chronology of the scenic image sequences with the corresponding light effects of a "plastic-painting" projection technique would have to be determined – a dramaturgical work of art to the corresponding music and poetry, complicated only by the choice of the sequence of the unique design segments and elements. Together with Christiaan Stuten, the author intends to make such a scenographic attempt on the basis of Jan Stuten's motifs in the near future.

77. The Stuttgart *Boelger-Kling stage* developed a remarkable skill in the 60s and 70s within the framework of the colored shadow play, moving Light-Glass pictures and the theme "color-space in movement". See: Inge Thöns, Glas-Licht-Bilder, in: Die Drei, op. cit., pp. 5-12.
78. *Theater-Picture-Speech (Theater-Bild-Sprache)*, A term of Achim Freyer. See: Bühnenkunst, Sprache - Musik - Bewegung, Kulturelle Vierteljahresschrift 3/88, p. 8.
79. op. cit.
80. Peter Simhandl, professor at the HdK Berlin, coined the term modern *Picture-theater (Bildertheater)*. See Bühnenkunst, op. cit., 3/89, pp. 59-63.
81. The stylistic concept of *minimalist music* originated in the USA, the main representative is Philip Glass: a clearly structured music reduced to the simplest sound figures and modulations. See the report by Dieter Kölmel: Beispielhafte Pflege der Moderne, in: Bühnenkunst, op.cit., 3/88, pp. 11-25.
82. Achim Freyer in the program booklet of the Stuttgart Staatstheater to "Einstein on the Beach," 1989, also quoted in: Bühnenkunst, op. cit. 1/89, p. 52. Also in it, the interview with Achim Freyer: Wiederholung von Wirklichkeit kann nicht das Thema des Theaters sein, op. cit, p. 53-57.
83. In describing the stylistic forms of Robert Wilson's stage, the author refers to the Stuttgart performance of Chr. W. Gluck's "Alceste" in the fall of 1987. See: Bühnenkunst, op. cit., 1/87. Therein, an overall report on Robert Wilson's stage aesthetics.

84. The quote from the aphorism collection “Pollen” (*“Blütenstaub”*) by Novalis reads in its original wording: "Time is inner Space. Space is outer Time. (Synthesis of the same). And: Space passes over into Time, like the body into the soul." (*“Zeit ist innerer Raum. Raum ist äußere Zeit. (Synthesis derselben). Und: Der Raum geht in die Zeit, wie der Körper in die Seele über.”*) (Novalis Werke, ed. by Ewald Wasmuth, Heidelberg 1953, vol. 1, p. 129).
85. This quote by Robert Wilson comes from a workshop protocol for the "Alceste" project at the Stuttgart State Opera (*Stuttgarter Staatsoper*).
86. Op. cit.
87. Op. cit.
88. Rudolf Steiner used the concept of the *transitional*, especially in his executions of eurythmy, whenever a spiritual-supersensory presentation, the *inaudible* and *invisible*, is to be brought into a sensory presentation.

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*Notes for the Plates*

Plate I: Original 62 x 81 cm

Plate II: Original 65 x 87 cm

Plate III: Original 58 x 80/81 cm

- Plate IV: Original 50.5 x 80 cm
- Plate V: Original 78/80 x 59.5 cm. Strong black frame
- Plate VI: Original 57.5 x 81 cm
- Plate VII: Original 58.5 x 81 cm. Delicate border with ruler
- Plate VIII: Original 58 x 81.5 cm. Fine, partially broken contour line of framing
- Plate IX: Original 58.5 x 19.5 cm. Right upper margin of the sheet, slightly sketched and corrected, fine contour framing line
- Plate X: Original 62 X 84 cm. Wide, fading framing of the picture
- Plate XI: Original 56,5X80,5 cm. Delicate, loose line of framing
- Plate XII: Original 58.5 x 19.5 cm. Right upper margin of the sheet slightly sketched and corrected, fine stroke of the border
- Plate XIII: Original 61.5 x 82.5 cm. Different strong framing in black with upper yellow end. Lower end is penetrated by the red color effect
- Plate XIV. Original 61.5 x 83.5 cm. Strong black framing, augmented and mixed with white-gray at the bottom. The sides are also covered with a white tone. The upper edge of the picture forms a delicate porous yellow stripe. The tendency of the frame to dissolve is unmistakable
- Plate XV: Original 59 x 81 cm. Strong black framing