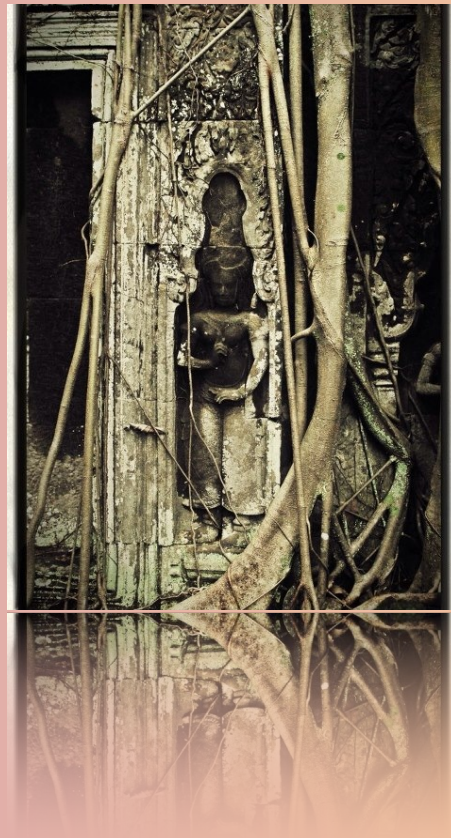


Art History and Changing Human Consciousness



Nina Wallace-Ockenden

TABLE OF CONTENTS

History of Art – Evolution of Consciousness	Page	3
Time Periods of Ancient Art	Page	4
The Progression of the Equinoxes	Page	9
Atlantean Civilisations (Chart)	Page	9
Post-Atlantean Civilisations (Chart)	Page	10
Apollonian and Dionysian	Page	10
Greece and Rome	Page	11
Romanesque	Page	13
Our Present Age	Page	14
Gothic	Page	14
Renaissance	Page	16
Baroque	Page	17
Romanticism	Page	18
Impressionism and Post-Impressionism	Page	20
Expressionism and Modern Art	Page	21
Time Line of Present Period (Chart)	Page	24
Course Expectations	Page	24
Examples of Works of Art from various Time Periods	Page	25
End Notes	Page	29

History of Art – Evolution of Consciousness

It is truly impossible to speak of art history without also observing changes in the consciousness of the human being. The consciousness apparent when looking at the paintings in caves in France, or native American pictographs cannot be likened to the consciousness of the people who created a Stonehenge or a pyramid. Likewise is it hard to imagine that a person of our time could create works of art such as the Sistine Madonna.

Art is an expression of how we observe the world spiritually, philosophically and in a more naturalistic or realistic sense. Art shows what mattered to people of different ages, whether religion, love, poetry, music, or the mundane outer world of the senses is of the greatest importance.

Opening and Closing Exercise:

Take a very good look at the front door and the doorframe of your house. When you have committed every detail to memory go back inside and draw it, without going back outside. When you have finished go back outside and compare the door with your drawing.

- ◆ Where the proportions correct?
- ◆ Did you manage to get every detail?
- ◆ Was everything on the correct side?
- ◆ How does the proportion of the door as you have drawn it compare to the proportions of your own body?

(Please do not redraw it now, but do the exercise once after reading this and doing some copies of the works of art discussed)

Please finish the drawing as it is, without correcting the details or the proportions, simply turn it into a dramatic black and white drawing, taking good care to achieve strong yet smooth contrast. You may use a soft pencil (5B) for this exercise, and soften the dark areas by smudging.

Time Periods of Ancient Art

25,000 BC - 8,000 BC

Palaeolithic

7,999 BC – 5000 BC

Neolithic

4,999 BC – 3,000 BC

Megalithic



Venus of Willendorf, 25,000 BC

The Palaeolithic time period is where Rudolf Steiner places the root race of Atlantis. The great, now sunken continent of which Plato writes, is said to have been almost exactly in the middle of the Atlantic Ocean, between Ireland and the American Continent. There are still legends in Ireland today that suggest the isle to be the only little bit of ground remaining from the once mighty continent of Atlantis. Though we have no way of accessing

Atlantean works of art, we have found a few surviving remnants of art of the same time period. All art,

discovered from this time period,

is ritualistic cave art. A bone flute, tuned to the well-known do-re-mi-fa-so-la-ti-do was found recently. The flute, which appeared to have been made from the femur (thighbone) of a bear, thought to have been made in 8,000 BC, was the first find of its kind.



Bison of La Madeleine, 12,000 BC

was
and

The Neolithic time period begins during the Atlantean cultural epoch called Mongolia.



Buddhist Temple, China

“ ...The Chinese is the most ancient culture we know. Externally its roots can be traced back to the 4th millennium BC, a period of considerable antiquity in itself. But we must realise that its actual roots reach back to a time many thousands of years earlier. In any case, there is much to be said for the idea that we are dealing here with a culture in which remnants of the ancient atlantean consciousness are still at

work, directly and essentially unchanged. This entire culture speaks a language, which is so alien to us. It is in fact so completely and fundamentally the opposite of everything we know that its only point of origin lies on the other side of the great flood, which we must speak of as the primordial boundary of all our modern cultures.

Again and again we find the Chinese house, the temple as well as the private home, built in the same way. All the surfaces of the roof are curved upwards towards the outside, like a vessel held open to receive what comes towards them from the heaven and the spiritual world. Often this effect is emphasised and enhanced by having several such roofs stacked one above the other.

This is the exact opposite of the picture we have before us in the architecture of the renaissance. If we try to sense the form of such an ancient Chinese building with our own body, to take it into ourselves and let it mould us according to its will, we experience something which we moderns could hardly experience in any other way: The central point of this house, the centre of gravity which supports it, is not in its interior at all, but outside it. In fact, there is not just one such central point, but several. This shows quite clearly how the people of that time felt about their world: That its creative centre was to be sought in cosmic spaces outside the earth. This was where the earth had come from I am only, so to speak, 'focused into existence' by what is above and behind me. The 'son of Heaven' comes from outside..."ⁱ

Most of the art falling under the title of cave art also originates from this time period, though not necessarily from the region now known as Mongolia. It would be well worth investigating the Native American pictographs. The beauty and symbolic significance are profound. Also the paintings found in France and on the African continent are moving in their deep respect and oneness with the spiritual aspect of nature.

"...More than anything else, art shows the pathway of incarnation which humanity has taken from out of a dream-like dependence upon the guidance of divine forces to an ever greater independence and self-consciousness. Palaeolithic and Neolithic art reflect the transition between the dream-like picture consciousness of the Atlantean age to the gradual awakening in the sense world during the first two Post-Atlantean Epochs. The vibrant animal images painted on the walls and ceilings of the ice age caves mark the awakening human being's objectification of outer sense world impressions..."ⁱⁱ

Ancient India and Persia come into the end of this time period. Though there is much Indian and Persian art dating from about 2000 BC, there is no longer any art remaining from the ancient time periods of India and Persia. The only Persian pieces still left from those times were destroyed during the most recent war in Iraq.

The consciousness of the ancient Indian would not have been so far removed from the Chinese/Mongolian civilisation, people still feeling themselves infinitely at one with cosmic forces and guidance.

The human beings of ancient Persia began to feel the earth as separate from the cosmos. Ahura Mazdao ruler of the cosmos, being at constant war with Ahriman, the lord of the darkness. The people experienced themselves as living in both worlds, and the conflict as raging within them, as well as outside of themselves.

More modern dating techniques claim that Stonehenge and other European Stone monuments, as well as the Egyptian pyramids date from Neolithic times, but we will leave that as a question.

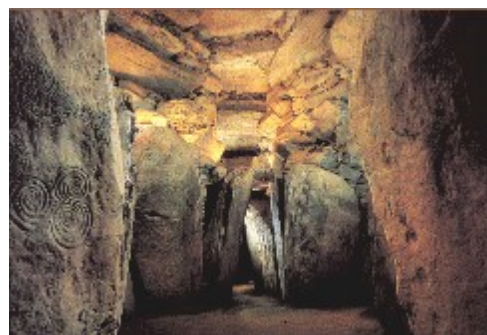
The Megalithic time period is the period, which we traditionally associate with the pyramids as well as Dolmen, Cromlechs and Stone circles of northern Europe.



New Grange entrance, Ireland

Incredible amount of research has been done on how the gigantic rocks of Stonehenge were not only transported from their original quarry some 300 miles away, but also how they were erected by a people without modern tools or technology. A very imaginative theory has been developed by a relatively unknown curator of a Museum in central Africa, who watched local

men move a vast sculpture by clapping, singing, and humming. This phenomena so awed and inspired him that he put forward the idea of sound having been used in the moving of heavy objects by the ancient people. Many scientists and historians have discussed the purpose of ancient stone circles at length. It would seem obvious from the placement of many stone circles and also the great pyramid, that they were in tune with the constellations and the cycles of the sun.



New Grange interior, Ireland

“... The physical nature of the light of the sun was warded off. A dark space was created by means of the stones, which were fitted into the soil



with a roof stone above them and in this dark space it was possible with the power of seeing through the stones to observe the spiritual nature and being of the sun's light.

Thus the druid priest standing before his altar was concerned with the inner qualities of the sun element. He needed the wisdom that then streamed into him; streamed in, however in such a way that the wisdom still had the character of nature force, for the purpose of directing and guiding his people.

But we must always bear in mind that we are speaking here of an epoch when men could not look at the calendar to see when it was the right time to sow, when this or that grain of seed ought to be planted. In those ages people did not look at a book in order to get information about the time of the year. The only book in existence was the cosmos itself. And the letters that formed themselves into words arose from the observation as to how the sun worked on one or other contrivance that had been erected. Today, when you want to know something, you read. The Druid priest looked at the action of the sun in his cromlechs, and there he read the mysteries of the cosmos. He read there when corn, rye and so forth were to be sown..."ⁱⁱⁱ



At approximately the same time in ancient Egypt the experience, though significantly different to outward observation had similar purpose and intent. Also marked is the similarity of gesture in the upright standing Menhir and the Pylon.

Pylon and obelisk, Luxor

"...This whole world of experience can be characterised from another aspect as well; they are experiencing waking up. In his architecture the Egyptian shaped in stone what he experienced when in the morning he would come back from the world of the night into the 'enclosure' of his body. This is where man breaks through the wall; he steps out of the heavenly expanses of the cosmos and crosses the threshold into the narrow disquieting house of his body. Man's experience in ancient Egypt was to wake up to his own earthly body. It would be more exact to say that man was actually just beginning to wake up, for he was still only crossing the threshold to the level of dream. Struggling to wake up, he could not get beyond the border between the two worlds.

Waking up however, means standing up, and whoever stands up, wakes up. The Egyptian has given us an exact picture of this experience, or rather, he has shown us the pathway to the experience itself.

Our picture of the pylon and the way the Egyptian experienced it is not complete, however until we add the fact that there also stood an obelisk. Its form is related both outwardly and inwardly to the form of the pyramid, which had been worked out earlier. In fact, the obelisk even becomes a small pyramid at its upper end. The pyramid 'grows' from above downward. Beginning at its apex, it radiates and widens downward into the spatiality of the earth, out of spacelessness into space. The obelisk on the other hand, 'grows' upward. Slim and steep, stretching towards heaven, it embodies the force of erectness.

Added to this, along both sides of the avenue leading towards the pylon there was a row of crouching sphinx-like animals that seemed to have fallen heavily to their knees. Whoever walked down that avenue as filled with the experience of the horizontal and of the deepest cosmic peace, completely immersed in this heavy crouching. Suddenly out of all this horizontality, the obelisk juts up. We should try to re-experience the almost painful power of this contrast to get some idea of what it all

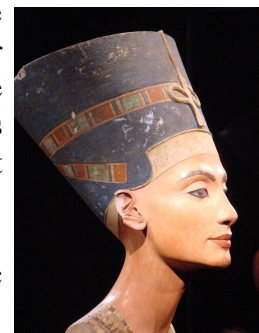


Cromlech, Rigalderie

meant. Man is beginning to stand erect. A power has moved into him, and through it he is beginning to feel his own inner being. As he stands up, he wakes up. This is the deep mysterious, organic connection between the pylon and the obelisk. Standing erect is the same thing as breaking through the wall. The avenue with its sphinxes with its obelisk and the huge wall of the pylon with its narrow, disquieting doorway are simply different aspects of the same experience, 'feel the power of uprightness, the power of your own ego-being, drawing into you... and you will awaken!'^{iv}

It is important to note that though the culture here mentioned represent the apex of their time period, similar processes, art, consciousness shifts appeared all over the world at approximately the same time. Ruins of pyramids have been found in Mexico, Florida, and the East Coast of North America for example.

With this we conclude our journey into the Pre-historic periods. We shall continue by taking a little detour to the progression of the equinoxes.



Head of Nefertiti,
Berlin Museum

The Progression of the Equinoxes

During the Spring Equinox days and nights are of the same length. The sun is in the sign of Pisces. That has not always been the case. The sun's circle through the zodiac is not fully completed in the course of a single year. It falls short by approximately 0.0138 °, which does not sound like a lot, but adds up to 30 ° in a period of about 2160 years. When the heavens are divided equally into 12 parts, each part is one of the 12 zodiac constellations or zodiac signs and one constellation of the zodiac measures 30 °. In ancient India for example, the sun was in the constellation of Cancer during the Spring equinox, which changes the zodiac signs in relation to the months throughout the rest of the year.

It is interesting to note that this approximately 2160 year cycle also marks definite changes in cultural development, a time of change in sign of the Spring equinox also marks a new cycle in the evolution of consciousness of humanity. Art being one of the many ways in which this changing consciousness manifests itself.

Travelling through the constellations 2160 years for each of the 12 signs, it takes the sun approximately 25,000 years to get to the same zodiacal sign at the spring equinox. This is called a sun year.

Atlantean Civilisations

Palaeolithic 25,000 - 8,000 BC	22347 BC	Rmohals	♒ Aquarius
	20187 BC	Tlavatu	♑ Capricorn
	18027 BC	Toltecs	♐ Sagittarius
	15867 BC	Primal Wranians	♏ Scorpio
Neolithic 8,000 – 3000 BC	13707 BC	Primal Semites	♎ Libra
	11547 BC	Arcadians	♍ Virgo
	9387 BC	Ancient Mongols	♌ Leo

Post-Atlantean Civilisations

Neolithic 8,000 – 3000 BC	7227 BC	Ancient Indian Age	♋ Cancer
Megalithic 3,000 – 800 BC	5067 BC	Ancient Persian Age	♊ Gemini
	2907 BC	Egypto-Chaldean Age	♉ Taurus
	747 BC	Greco-Roman Age	♈ Aries
	1413 AD	Present Age	♓ Pisces
	3573 AD	6 th Post-Atlantean Age	♒ Aquarius
	5733 AD	7 th Post-Atlantean Age	♑ Capricorn

Apollonian and Dionysian

During the Egypto/Chaldean the spirit of human beings was divided into male and female, spirit having contained both elements before that time.^v Since that time woman have had a masculine spirit and men a feminine spirit. The male spirit of the woman was believed to have access to its own inborn divine wisdom and intuition. The female spirit of the man was thought to need to receive its inspiration from sense impressions of the outer world.

By the time we get to ancient Greece the impulse of the two qualities within the life of the spirit of humankind became manifest as two very different streams of artistic expression. The one stream is a visible raying down of all that is cosmic in quality; the other is rising as from out of the earth. The cosmic quality was named after the great God of the sun and of music, Apollo; the other quality takes its name from Dionysos, God Drama, of harvest and all natural processes of growth and decay. Apollo brings to art geometry, heavenly lawfulness, light-forces, and thoughtfulness. Dionysos brings to art depth of human emotion, sounds of nature, strong rhythmical qualities, richness of texture, and warmth. It was the task of Dionysos to cultivate the grape and to teach to humanity the art of wine making to help ground his earthly “I”. Apollo on the other hand is ready to aid humanity transform thinking into wisdom, feeling into temperance, and to dedicate our willing to goodness. These two streams manifest themselves in every art form, in poetry, architecture, painting sculpture, dance, music, and drama. Rudolf Steiner describes his first

Goetheanum as being a Dionysian building (note the rounded, almost plant-like structure) and his second Goetheanum as Apollonian. Ballads and epic poems are of Dionysian quality, more philosophical poetry, lacking in rhythm, and describing thoughts or thought processes would be Apollonian. Music that expresses stronger rhythm than melody (most folk music) would be Dionysian.

It would be an interesting and rewarding task to look at the History of Art from the lens of these two streams.

Greece and Rome

We have now arrived at the time of the ancient Greeks. The Greek Temple illustrates the newly awakened human beings relationship to the Gods. The measure of the proportions is the human being himself. The great columns guarding the centre space like great ribs. The triangular reality of the Egyptians now lifted towards the heavens, allowing for breath and ease. The



Parthenon

sculptures are super human in their harmonious grace, yet there is something relaxed and leisurely in the positioning of the feet, unthinkable in previous art depicting the human body. Also the relationship to the Gods has now undergone extreme change. Gods are portrayed as having passionate relationships, of intermingling with humanity in a very 'human' way, of being fully engaged in life, in contrast to the almost austere Gods of Egypt, ordering life after death.



The Charioteer,
Delphi

"...The Egyptian 'went inside', pulled in by the high, narrow doorway, he would throw himself into another world, so to speak, just to be overcome there by mighty, superhuman experiences. A flood of sensations would overwhelm him, completely at their mercy he would be filled with fear and trembling at his total lack of will and feeling of nothingness in their midst.

This is just what the Greek does not want. He wants to stay 'outside', confronting, free. His relationship to the world is entirely different. This is a giant step for man to take on the way to becoming himself – an infinite gain, but at the same time an infinite loss..."^{vi}

An entirely new art form born in Greece was the art of drama. Great theatres were built where the audience gazed down at a semi-circular stage. The actors were as yet impersonal, depicting great human archetypes rather than human personalities. Masks were worn to further depersonalise the characters, and speeches were spoken in chorus. One could think of the performances as three dimensionally moving pictures, or animated sculptures speaking to the awed audience.



Circus Maximus, Rome

One could say that each cultural epoch developed a new art form. In Greece it was drama in Rome it was the circus, a kind of theatre which deals not with human transformation, but is solely for entertainment, if one can consider watching Christians being devoured by lions entertainment. Then the Romans developed bathhouses. One really need not say any more to typify the essential differences between Greece and Rome.

“...The nature of the new human experience that characterises a particular culture shows up not only in its artistic style, but also in what kind of objects it chooses to depict. Egypt chose only graves and temples. Greece included something new: the theatre. The theatre stood originally on some sacred spot set aside for the Gods, where it could deal with man and his destiny, his guilt and his atonement. Man was the centre of attention. What does Rome add to this? First of the circus, is a metamorphosed theatre. Then come the great buildings known as the Thermae, or public baths. Finally there is the forum, which is something like a new ‘sacred’ area. All these things are expressions of the great new step man is taking on the path away from the gods and towards himself and the earth.. The power he subjects himself to at the Forum and for which the Forum is built is the state. Before it man counts as nothing as far as his eternal being is concerned; he is important only as a citizen, or ‘civis’ The public baths are buildings dedicated to the comfort of the ‘civis’. The huge circuses however are monuments to all the dark forces in the abysses of the human soul, which were nurtured there. In Greece all artistic creation had but one basic purpose: the praising of the Gods, now it serves only earthly human beings. Art becomes decoration, in every respect...”^{vii}



Mosaic, Ravenna

Following the Roman Age, the early Christians carried the impulse for the next epoch. From its humble and almost austere beginnings in the catacombs of Rome, the Christian impulse soon quickened Art. Manu, teacher and founder of Manichean Christianity, (later known as Gnosticism) first brought the Arts into the church, by introducing singing and dancing



Arian Baptistery,
Ravenna

into the services, and paintings and murals into the buildings. Manu was Teacher and Mentor to St. Augustine, who later joined the Roman Catholic Church and brought some of Manu's artistic impulses into the services of the Roman church. Early Christian architecture created octagonal, round or rectangular constructions for the house of their God. Floors and walls would be covered in Mosaics of deep and rich colours, depicting scenes from the life of Christ. Unlike temples of earlier times, a space was now created that was almost anti-space. One entered a physical space that transcended anything that could be found on the earth alone, as though a piece of the heavens was planted there.

Romanesque



... Church, England

Romanesque or Norman architecture (both names are in use, and correct) brought a beautiful harmony of form, rounded arches, columns, and sculptures adorned the outside as well as the inside of the cathedrals and churches.



Durham Cathedral, England

"...Everywhere figures and forms emerge from the walls. At first they are only flowing lines, intertwining ribbons,

*a n d
l a t e r
f o r m s ,

g r o w
h u m a n
t h e s e*



spirals, indentations interlaced fillets; on fantastic plant animal heads and animal members out of them. Finally forms emerge from strange woven

patterns.

It is correct, of phenomena back to the Celtic world of forms, and of the great migrations of observation is only a quite superficial, for the question arises once again

as to the reality and the nature of the experience behind this world of forms. This reality is the experience of the elemental world. This lively weaving and working and intertwining, this pressing forward and fleeing away again, this mysterious interwovenness is all a revelation of all the medieval alchemist experienced in his laboratory. Elemental beings suddenly show their faces and disappear again in a world filled with tremendous, creative dynamism..."^{viii}

course, to trace these ancient Nordic and especially to the time peoples. But the preliminary one, and

Kilpeck Church, England

Though the majority of normal cathedrals are built with a rectangular floor plan, towards the end of this period the floor plan of the church began to be laid out in the shape of the cross, a tradition that was developed and perfected during the Gothic period.

Our Present Age

Gothic

Our Present time period begins in 1413 AD. Architecture of the Gothic time has lost its natural connection to heaven on earth and is striving with its construction to reach the heavens by force of height. Everything in the Gothic cathedral is striving upward. Arches have become pointed at the top, windows are tall and narrow, and pillars seem to go on forever. Space is still un-earthly and holy, as in earlier Christian churches.



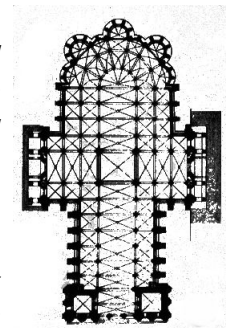
Chartres Cathedral, France

Tall and narrow sculptures adorn arches on the outsides as well as the interior of the church. Figures are demure, serious, and humble looking. Glass windows shine in exquisite beauty, colours used in the glass can to this day not be reproduced by modern techniques, consisting of ground precious stones and undergoing subtle transformations in heating processes lost to modern artists. Labyrinths appear for the first time since Greek times, now dedicated to a centring into sacred space.

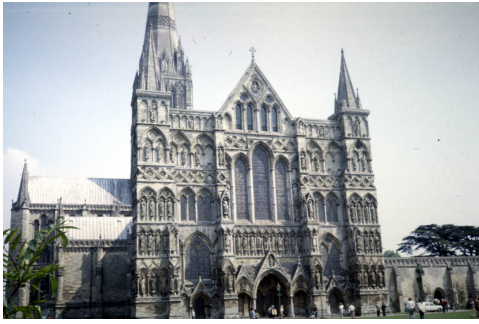
“...The upward-striving force in its columns grows and grows until it eats its way into the heavy beams, shatters their horizontality and turns them upright to form pointed arches.

‘Overcoming’ is the word that best characterises the Gothic. The fervour that struggles in the columns to overcome weight is the same as the one in the walls that wants to overcome matter - the body in which man is imprisoned - and to loosen and to break up everything that has become dense and dark. It is this boundless longing for the light that leaves nothing of the doors and windows. Windows to where? What stood in these windows in glowing colours were the saints. They were windows into the beyond...

...And yet these spaces must have opened up somewhere in man himself. How else would he be able to represent them or settle into them and feel at home there? They have been taken hold of, after all, and



Chartres Cathedral, France



Salisbury Cathedral, England

something human must therefore contain them. Where do we look to find the larger wholeness that includes them within itself? This question is the same as the question of how self-aware both architecture and men are at this time. It answers itself, if we substitute for the word 'additive' the word 'collective', for we see then that man is building himself in the medieval cathedrals as well.

For this is the age in which self-consciousness is collective, an individualisation principle produces many variations of this self-awareness..."^{ix}

The same 'spacelessness' already found in the churches could be used to describe medieval paintings as well. There is no perspective, the tool whereby earthly space is created, or at least the appearance of it.

"...Medieval painting had been an art form concerned solely with the two dimension of the planar surface. Nowadays we have so little feeling for what this means that we even lack the appropriate concepts to describe it. We speak, for example, of the 'gold background' behind its figures. But this is already not quite correct, for background is a concept derived from



Chartres cathedral, France



an aspect of spatiality which these pictures completely lack. In fact there is no space in them at all. All the figures in them stand in spacelessness..."^x

Renaissance

During the renaissance period we have to differentiate between two definite streams with somewhat differing tasks and characteristics. One is developed in the Mediterranean, and the other in northern Europe, especially Holland and Germany. The Italian renaissance represents the stream of Dionysian art, whereas the northern artists are much more sombre and carry the Apollonian impulse more strongly.



Venetian Lady,
Durer



Hands of an Apostle,
Durer

It is interesting to note that until now names of artists were hardly ever mentioned. The architect of a temple being of far less importance, than the God it was dedicated to, or the even the King, Emperor, or Pharaoh who had commissioned it. During the renaissance however the artist becomes a person whose character we may perceive in his works of art, though greatness in every age goes beyond the personal and reaches the divine. The same could be said of the subjects to be painted.

“...The classical ideal was seen in looseness, relaxation, the free play of the limbs in accordance with their own inherent laws, moderation and freedom: the human body as a pure work of art, totally non-individual. Now however, the stirring and inner tension of the individual are the very essence of the experience, along with the expression of the individual soul, the personal will, and the particular destiny which each body constitutes for its bearer; not, in other words, the almost un-self-conscious play of the body alone, but self-conscious human being as he lives and moves within his body...”

That was the deed and the nature of the Italian renaissance. In Germany things were quite different at first...We notice in the exuberant growth of the garments that sets in now; the folds swell and grow into regular mountains of folds, becoming so full and densely packed, that the figure itself is completely lost in them. Only the head, and the hands, and at most the feet can still be seen. But the body has completely disappeared in those masses of folds.

The experience of the uncovered body and of its structure, which was so significant in the Italian renaissance, is simply not there; its very existence is denied outright.”^{xi}

In the north artists explored philosophical questions such as ‘what is beauty?’ in a much more modest and demure way. Durer spent much time looking for the most perfect mouth, the most perfect nose, eyes, brow, ears, and put them all



Michelangelo,
David

together in a drawing of a female face. He found when he had completed his drawing that true beauty was not, after all contained in 'perfect ingredients' but in the subtle imperfections and the asymmetry found in human features.

An element that has come strongly into paintings of the northern and the Italian renaissance is the use of perspective. Backgrounds to portraits may be great expansive landscapes with perhaps a meandering river in the distance. The 'middle ground' is hardly present. We have the infinite detail of the scene or the portrait in the foreground, and a background that is away in far distances. Some painters in Holland created what would be called 'Wander pictures', paintings that almost lure the viewer into them on winding roads. And that is perhaps another new element of the time of the renaissance: walking, exploring, and discovery! Heavens and earth are explored, laws of the natural world are explored, and the first 'inventions' appear.

Baroque

Everywhere now the coyness and modesty of the northern renaissance is broken up. Everything grows voluptuous, opulent, and curvaceous. The divide between the inner and the outer grows weaker to the point of being erased. Even walls of buildings have an equal amount of curves going in as they have going out. The S-line occurs in every architectural motif.



"...It undergoes a thousand transformations, through curves into angles and points, but always its form remains, difficult to grasp in mathematical terms and leading into the realm of irrational. It is none other than the lemniscate, that archetypal figure described by Goethe in his poem "Epirrhema":

*'Nothing's inside, nothing's outside.
For what's inside's also outside.
So do grasp without delay
Holy open mystery.'*

If we have experienced Baroque architecture inwardly, we understand its innermost secrets, and as we stand facing it we will probably even feel like proclaiming this "Holy open mystery!" aloud. For this is the very goal of this movement, its swelling out and being sucked back in, and its yearning to go out beyond itself on the strength of its increasing self-containedness. This space yearns to reach out into the outer world, as space and as interior space. It wants to draw the world into its own inner space and somehow extract inwardness from it. The heaven that this architecture wants to open up is not in some far off beyond; it



Cupid and
Psyche

is heaven that lies open all around us, the one we live in the very midst without our knowledge. It is the inner space of the earth, and even though it is hidden in every flower, every stone and every leaf, in the depths of our being we sense it standing open, waiting.”^{xii}

The art of painting now also undergoes a huge shift. Angels are young and rotund with rosy cheeks, bare bottomed, playing a shining golden trumpet and perhaps looking longingly at a bowl of realistically glossy and inviting apples. Women have little dimples in their round cheeks, chewing on a blade of grass, engaged in very earthly activities, not sitting in silent prayer any longer. The golden backgrounds of the gothic paintings are now glowing from within the pictures themselves, filling the earthly with a glorious light. In a more devout way this is visible in the art of Rembrandt.

...”Nowhere do we see this appearing as clearly as in the paintings of Rembrandt. As faces, gestures and objects come to birth there and fade and fade away again, we feel how all his pictures are really visions of his inner nature, glowing in a mysterious light whose source remains unseen because it lies within his own inner self. Rembrandt’s whole passionate participation in the birth if this inner light has passed over into the light of his paintings and has become nothing but light, creative, regenerative light, wresting form from darkness.”^{xiii}



Rembrandt was a noble representative of his time, though the general populace would seem to have been a little more superficial. Enjoyment and entertainment were the first priority of those who could afford it. Great balls were attended, with hugely voluptuous draperies on ladies as well as on windows, and in every corner stood some immensely witty person. Yet it would seem that this new pleasure in all things worldly, would also bring about a dread of death and decay, a fear that found its prophetic fulfilment in the French revolution, which really brought an end to the overindulgence of the Baroque and Rococo period.

Romanticism

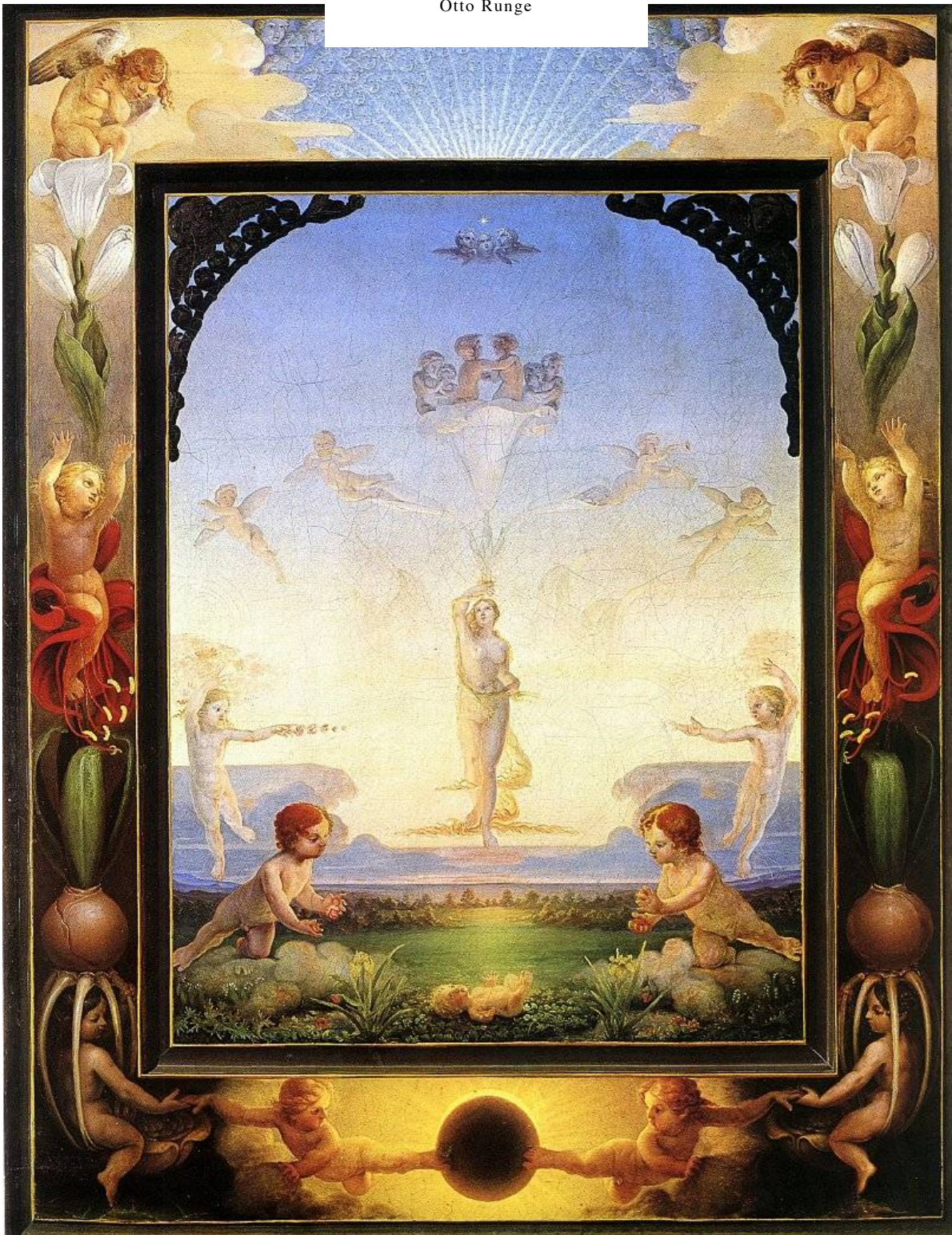


Caspar D. Friedrich

Out of this climate of a rising up again towards the spirit, and an even further descent into sub-earthly depths, Romanticism is born. The Romantic artists show the longing of humanity, after having grown independent of the world of the Gods, to return once more to the light of the spirit. Paintings become almost watery. Scenes are dissolving, the horizon explodes with light. William Turner, the British landscape artist is a wonderful example, as is Kasper David Friedrich, or Otto Runge. Artists, painters, sculptors, poets,

and composers alike, all search in old myths and legends for a new spiritual content. Nymphs and nature spirits become subjects once again, though this time expressed as longing for connectedness to the cosmos and to nature that humanity no longer feels. Art dreams of coming home once more, home to its spiritual roots, though the transformation into which we find ourselves fallen, the transformation of earth's substance is still on the far horizon.

Otto Runge



Impressionism and Post-Impressionism

The dissolving of the material world continues. Landscapes are created with small dots of colour, flickering, glimmering, and going towards pure colour and light. The landscape is represented from the perspective of the painter, how he feels about it in his subjectivity as an individual. Spirit is not sought for outside, but in the centre of the human being itself.



Gauguin

That human centred spirit is attempting to give back to nature the beauty she so generously lavishes on us. The impressions I receive from nature and the life around me are given back, having passed through the human being. St. Augustine expressed the viewpoint of a human being from the 5th century AD very beautifully, at a stage of development when people were still arriving in the world of nature, and gazing at her in wonder and awe:



Chagall, Loneliness

“I asked the winds that blow, I asked the heavens, the sun, the moon, the stars, and to all things that stand at the door of my flesh...My question was the gaze I turned to them. Their answer was their beauty.”

But now it is time for the human being to answer nature, to give back to nature and to the created world we live in. Vincent Van Gogh felt driven to give back to nature her beauty in his own art. Everywhere he saw spirit breaking through the natural world around him, though he struggled with financial hardship, and often was on the edge of the abyss of insanity. Out of the pain and struggle of the present moment, always on the verge of a spiritual reality a new kind of beauty is born, from deep within the soul of the artist.



Vincent van Gogh, Willow Trees

“The Miracle that now occurs is that out of the very darkness and poverty van Gogh felt moved to acknowledge so deeply, there dawns this infinitely radiant light. Van Gogh once wrote to his brother, ‘...I should like to paint

men and women with this eternality whose sign used to be the halo and which we now seek in the radiance and glow of our colours.’ And this is how he painted them...”^{xiv}

Of course not all of the Impressionist painters experienced the world with the intensity of Vincent van Gogh, nor were all of them living in financial hardship. But all strove to dissolve the forms and convention of former times, and imbued their paintings with the impression that life made on their soul in rich interplay of light and colour.

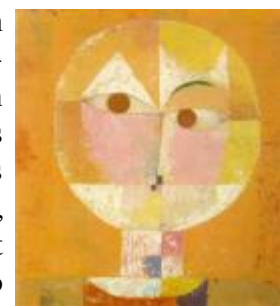
Expressionism and Modern Art



Franz Marc, the Pigs

At the turn of the century a new philosophy arises in France. Jacques Derrida founds a philosophy called Deconstructionism, believing that everything we ever thought we knew had to be de-constructed, taken apart, so that we could be open to things the way they really are, not just how we perceive them. All opinions, judgement based on pre-conceived ideas are wiped away. We are no longer doing or thinking things because our forefathers did

or thought them, everything has to be fresh and new. In order to achieve this freshness we need to unlearn, to de-construct. We stand alone and naked, without convention or force of habit to protect us. The same mood sweeps through the world of art. Forms are shattered, faces become distorted and broken up into planes and angles, perspective as we thought we knew it disappears. Yet something new shines through the ruins, or allows us to look through into a new kind of space. What are we looking at?



Paul Klee, Senecio

People had until this point always believed they should paint things the way they look, or at least the way they thought they looked, but now the question arises that perhaps by painting or sculpting we could learn from them, or even become them.



Chagall, I and the Village

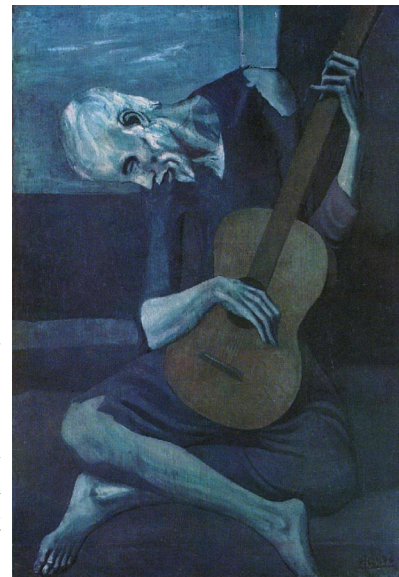
Franz Marc wrote to his wife, “*I never, for instance, have the urge to paint animals the way I see them, but rather the way they are. The way they themselves look at the world and feel their being.*”

Colour also is no longer used to express a realistic image, but rather as a means of soul expression. A sad person may be blue, a seductress red, or a desolate scene grey and black. Images are of a nature of a dream, or at times a nightmare. There is no more anchoring in reality. A table may be at such an obscure angle that it would be impossible to use it as a table. Is it still a

table? Or has it become something else? Bodies are floating in the trees. What world are we entering? How do we know how things really are? How do we know how they truly feel? What did Franz Marc paint when he painted the animals ‘the way they really are’?

Is there a way we can make our life a work of art? Let everything speak to us and through us the way ‘they really are’? Sing a song the way a song really is? See other human beings the way they really are? Can I become the other? Is that almost like being a creator of worlds every day anew?

Art in every realm is still de-constructing itself in some areas, and is on the way to a newly found spiritual awakening in other areas. But what relationship does how we ‘view’ art have to how we ‘experience’ beauty? What is beauty? Is there such a thing as beauty that is universal? A beauty



Picasso, Blue Guitarist

that all agree on?

*“In Greek the word ‘the beautiful’ is to **kalon**. It is related to the word **kalein** which includes the notion of ‘call’. When we experience beauty we feel called. The beautiful stirs a passion and urgency in us and calls us forth from aloneness into the warmth and wonder of an eternal embrace. It unites us again with the neglected and forgotten grandeur of life. The call of beauty is not a cold call into the dark or the unknown; in some instinctive way we know that beauty is no stranger. We respond with joy to the call of beauty because in an instant it can awaken under the layers of the heart a forgotten brightness.”*

Or as G.W.G. Hegel puts it, *“The beauty of art is beauty born of the spirit and born again.”*



Gustav Klimt, Il Baccio

Time Line of our Present Period

Romanesque	1000 - 1100
Gothic	1100 - 1300
Renaissance	1300 - 1500
Baroque	1500 - 1700
Romanticism	1700 - 1800
Impressionism and Post-Impressionism	1800 - 1900
Expressionism and Modern Art	1900 -

Course Expectations

This is only a very general outline of Art History with an emphasis on the evolving consciousness of humanity as made visible by art. There are of course many cultures from antiquity and into the modern age that are also part of the evolution of human consciousness, but have not been mentioned, such as Hebrew Art, Chinese and Japanese Art, Russian Art, North American Art to mention only a few. The subject is truly too vast to do it justice in the size and format here attempted.

There are several different ways in letting work arise out of this.

- a) Find paintings, which illustrate the evolution of consciousness as laid out in this paper. Chose one painting to roughly correspond to each time period, and make copies in various media, i.e. chalk pastel, wax crayon, wax and turpentine, watercolour, black and white (pencil), black and white (charcoal). Write a short note for each painting to explain your reason for choosing it. The journey of becoming ever more emancipated from the Gods and/or the religion of the age, and ever more comfortable with earthly reality, as well as the later development of breaking apart the form and tradition, should be well documented.
- b) Write an essay to explain your own thoughts arising out of your study of this booklet and illustrate with examples of art work from the Atlantean Civilisation, Post atlantean Civilisation, Egypt, Greece, Rome, Middle Ages, Renaissance, Impressionism, Expressionism.

- c) Chose one time period, which has special appeal to you, and write an essay with detailed research on art of that period, greatly elaborating on the detail given in this booklet, and well illustrated with drawings and paintings.
- d) One could chose to keep drawings and essay writing to an absolute minimum and do a large practical project instead. This could be the building of a Labyrinth, a stained glass window, a large oil painting or even a renaissance style mural, though the course instructor would need to see and approve plans ahead of time. Presenting a slide show of one of the time periods accompanied by a short explanation and commentary on the pieces would be another possibility of a practical project. All practical projects would need to be carried out under supervision of a mentor of a school approved mentor.

There may be other ways of presenting the material. What is really of essence is that the student can show through his/her work, that the material has not only been grasped, but that the student has had some original ideas him/herself that would add to the understanding of the subject for fellow students and the Teacher. A willingness to try his/her hand at practical expression of this artistic evolutionary journey is also of importance.

Comments and grades will be in relation to what the individual student is capable of. Exceeding the expectations of the course outline in quality or originality of thought would be assessed differently to work containing only a small amount of effort and fulfilling the bare minimum. It is fairly obvious to observation how much time has been put into a drawing, sketch or painting. A talented artist would therefore be expected to put in as much time as someone who has little or no experience in artistic expression did. The assumption is that learning is growth, and development, regardless of ones particular starting place, talents or previous experiences.

Examples of Works of Art from various time periods

- Palaeolithic Art
- Venus of Willendorf, Vienna
- Altamira, Spain
- Lascaux, France
- Bison, Franca
-
- Neolithic Art
- Figures from Addaura, Sicily

- Hunters from Valtorta Gorge, Spain City of Jericho, Israel
- Ceramic Vessels from Sialk, Iran
-
- Megalithic Art
- Tumulus of new Grange, Ireland
- Cromlech of Avebury, England
- Cromlech of Stonehenge, England
- Le Grand Menhir, France
-
- Assyrian Art
- Statue of Ashumaspil, Kahlû
- Black Obelisk, Kahlû
- Palace reliefs of Ashurbanipal, Nineveh
-
- Persian Art
- Palace reliefs of Darius I, Susa
- Lion attacking Bull, relief from Persepolis
-
- Egyptian Art
- Funerary Complex and Step-Pyramid of Zoser, Saqqara
- Pyramids of Giza
- Mastaba of Ti, Saqqara
- Temple of Amon-Khonsu, Luxor
- Bust of Nefertiti, Amarna
- Tomb of Tutankhamen, Valley of the Kings
- Book of the Dead, painted papyrus
- Statue of Ramses II
-
- Aegean and Greek Art
- Snake Goddess, Crete
- Bull Dance Fresco, Knossos
- Calf-Bearer
- Charioteer of Delphi
- Parthenon, by Iktinos and Phidias, Athens
- Hermes with Dionysos by Praxiteles
- Tholos Temple of Athena, Delphi
- Aphrodite of Melos
-
- Etruscan, Roman and early Christian Art
- Apollo from the Veii
- Capitoline She-Wolf, Rome
- Tomb of the Augures, Tarquinia
- Circus Maximus, Rome
- Appian Way Road, Rome-Naples
- Wall paintings, Villa of the Mysteries, Pompeii
- Ara Pacis Altar

- Arch of Titus, Rome
- Column of Trajan, Rome
- Equestrian Statue of Marcus Aurelius
- Porta Nigra, Trier, Germany
- Fresco from Catacomb of Pietro e Marcellino
- Basilica of Maxentius and Constantine
- Basilica of old St. Peters
- Church of Santa Constanza, Rome
- Mausoleum of Galla Placida, Ravenna
-
- Early Medieval Art
- Arian Baptistery, Ravenna
- Tomb of Theodoric, Ravenna
- Book of Kells, Dublin
- Coronation Gospels
- Gokstad Viking ship
- Stave church of Borgund, Gotland
-
- Romanesque Art
- Pisa cathedral, Italy
- Toulouse cathedral, France
- Durham cathedral, England
- Silos cathedral, Spain
- Maria Laach cathedral, Germany
-
- Gothic Art
- Laon cathedral, France
- Notre Dame, France
- Chartres cathedral, France
- Salisbury cathedral, England
- Gloucester cathedral, England
- Strasbourg cathedral, Germany
- Cologne cathedral, Germany
- Gerona cathedral, Spain
- Florence Duomo, Italy
-
- Italian Renaissance Art
- Cimabue, Madonna enthroned, Florence
- Simone Martini, Annunciation, Florence
- Donatello, David, Florence
- Masaccio, Tribute Money, Florence
- Fra Fillippo Lippi, Madonna and child, Florence
- Botticelli, Birth of Venus, Florence
- Leonardo da Vinci, Last supper, Milan
- Michelangelo Buonorotti, Sistine ceiling, Rome
- Raphael Sanzio, Sistine Madonna, Dresden

- Titian, Assumption of the Virgin, Venice
-
- Northern Renaissance Art
- Meister Bertram, St. Peter Altarpiece
- Konrad Witz, Miraculous Draft of Fishes
- Stefan Lochner, Madonna in the rose Garden
- Pieter Bruegel the Elder, Landscape with the fall of Icarus
- Matthias Grunewald, Isenheimer Altarpiece
- Albrecht Durer, Self-Portrait
-
- Baroque Art
- Correggio, Holy Night
- Parmigianino, Madonna with the long Neck
- Tintoretto, Crucifixion
- El Greco, Christ driving the Traders from the Temple
- Diego Velasquez, Las Meninas
- Nicholas Poussin, Inspiration of the Poet
- Jean Baptiste Chardin, The Brioche
- Peter Paul Rubens, Fall of the Damned
- Anthony van Dyke, Portrait of Charles 1 in Hunting Dress
- Rembrandt van Rijn, The Night Watch
- Dominikus Zimmermann, Wieskirche, Germany
- Christopher Wren, St. Paul's Cathedral, England
-
- Romantic Art (NeoClassicism, Realism)
- Antonio Canova, Cupid and Psyche
- Francisco Goya, The third of May
- Eugene Delacroix, Bark of Dante
- Theodore Rousseau, The Forest in Winter at Sunset
- Jean-Francois Millet, The Gleaners
- Gustave Moreau, The Apparition
- Caspar David Friedrich, Moonrise over the sea
- Phillip Otto Runge, St. Peter Walking on Water
- William Blake, The Book Of Job (Illustrations)
- Joseph Mallard Turner, Ulysses Deriding Polyphemus
- Edward Burne-Jones, King Cophetua and the Beggar Maid
- William Morris, The Kelmscott Chaucer
- Dante
- Gabriel Rossetti, Ecce Ancilla Domini
-
- Impressionism and Post-Impressionism
- Antonio Gaudi, Church of the Sagrada Family
- Camille Pissarro, Red Roofs: Village Corner
- Edouard Manet, Luncheon on the grass
- Edgar Degas, The Rehearsal on the Stage
- Paul Cezanne, Mt. Sainte-Victoire
- Auguste Rodin, The Gates of Hell
- Odilon Redon, Orpheus

- Claude Monet, Impression-Sunrise
- Pierre Auguste Renour, Le Moulin de la Galette
- Paul Gauguin, Where do we come from?
- Toulouse Lautrec, At the Moulin Rouge
- Vincent van Gogh, Starry Night
- Gustave Klimt, Death and Life
- Edvard Munch, Evening on the Main Street of Oslo
-
- Expressionism and Modern Art
- Umberto Boccioni Dynamism of a Human Body
- Amedeo Modigliano, Reclining nude
- Pablo Picasso, Guernica
- Salvador Dali, The Persistence of Memory
- Henri Matisse, Open Window
- Piet Mondrian, Open Window
- Kathe Kollwitz, Outbreak
- Ernst Barlach, Russian Beggar
- Franz Marc, The Blue Horses
- August Macke, Promenade
- Paul Klee, Ad Parnassum
- Oskar Kokoschka, Bride of the Wind
- Henry Moore, Lincoln Center Reclining Figure
- Wassily Kandinsky, Church in Myrnanau
- Marc Chagall, Jacob Wrestling with the Angel^{xv}

End Notes:

ⁱ Art and Human Consciousness (page 4), Gottfried Richter

ⁱⁱ Art History Outline (page I), Theodore Mahle

ⁱⁱⁱ The Sun Initiation of the Druid Priest and his Moon Science(page 68,69), Rudolf Steiner

^{iv} Art and Human Consciousness (page 17,18), Gottfried Richter

^v Temple Legends (page 233 of the German edition), Rudolf Steiner

^{vi} Art and Human Consciousness (page 76), Gottfried Richter

^{vii} Art and Human Consciousness (page 111), Gottfried Richter

^{viii} Art and Human Consciousness (page 139), Gottfried Richter

^{ix} Art and Human Consciousness (page 149 and 130), Gottfried Richter

^x Art and Human Consciousness (page 179), Gottfried Richter

^{xi} Art and Human Consciousness (page 176), Gottfried Richter

xii Art and Human Consciousness (page 213), Gottfried Richter

xiii Art and Human Consciousness (page 214,215), Gottfried Richter

xiv Art and Human Consciousness (page 230), Gottfried Richter

xv “Examples of Works of Art from various time periods” are excerpts from a list compiled by Theodore Mahle in his “Art History Outline”