

Introduction

The purpose of this little book is to give an overview of art therapy from an anthroposophical point of view and to show how this work has developed. It is written for those who have an interest in this therapeutic form but who find that a full understanding of Rudolf Steiner's questions about art therapy are frequently posed by councils, doctors, therapists and others interested in the area. However, apart from Margarethe Hauschka's book and Rosemarie Putz's, "Art as Therapy", little else has been written on the subject. The object of this booklet will therefore be to answer such questions so that the content will be accessible to everyone.

Just how the particular artistic exercises can favorably support the medical treatment of an illness will be discussed, even though not all the particular ramifications of the art form can be described. The endeavor shall also be made to analyze how different patients undergoing the therapy benefit from the experience. Fundamentally, to understand art therapy, the individual really has to experience it.

Today, the forms of occupational therapy and psychotherapy are widely recognized. It is clear how beneficial it often is for ill persons to externalize their feelings. Even 'healthy' persons, today more so than ever before, are looking for creative and artistic means to express themselves and to live out their struggles. The taxing, often unhealthy work and lifestyle in today's world, the unimaginative surroundings, the noise and bustle, all contribute to a stress level that may lead to illness. Companionship, sport, relaxation and hobbies offer some relief.

When someone is really ill, then they will genuinely need help. At this point, it is necessary to have patience, hence the relevance of the word 'patient'. Balance must be restored and to accomplish this the doctor prescribes the ap-

Therapy	Fonn	Physical Body	Soul	Spirit
Art Form	Threefoldness	Physiology	Quality	Conscious State
Drawing Painting Modeling	Head Chest Abdomen Limbs	Nerve-sense Rhythmical Metabolic-limb	Thinking Feeling Willing	Awake Dreaming Asleep

Each of these realms forms a complete whole; however, when working together, they create a unity.

Therapeutic indications work primarily:

Drawing



On the upper body

Painting

On the middle body

Modeling

On the lower body

Case Studies from Therapy

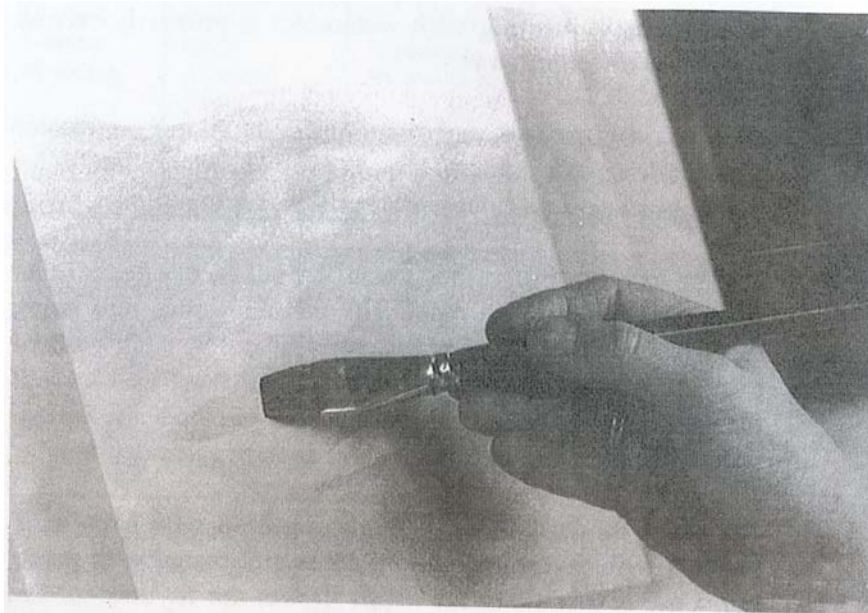
Painting

In art therapy, painting with watercolor is primarily carried out in two different ways:

a.) The wet on wet technique uses damp, porous paper which allows the color to move, ever changing. The color transitions occur without contours, flowing together.

b.) The technique of veiling is carried out on dry paper in an upright position on an easel. The picture comes into being through the painting of many veils of color, each painted over the other and dried between applications. Veil by veil the pale colors gradually strengthen to a glowing intensification of the tone and in this way, the picture gains depth.

As many modern illnesses are connected with breathing, patients with rhythmical disturbances are treated with painting. Care is taken that the brush strokes are rhythmical and flowing, that good contact with the paper is made, and that the patient maintains a relaxed position (See Illustration 1).



III 1: When painting with watercolor the patient rhythmically applies paint with the long brushstroke in a relaxed bodily position.

The tones of the colors and their transitions are not pre-mixed. These emerge in the painting process and allow the breath as well as other rhythmical processes to become free. The therapist particularly wants to strengthen the process of expiration which in many people is cramped and weak. Many people also suffer from the constricting effect of today's pace of life or struggle against it unconsciously. An example is given in the following case study:

A tall, thin patient enters the room. She is overworked and is suffering from insomnia. She appears pale and listless and her body language reveals a lack of confidence. She has a rather high-pitched voice which monotonously drones from a small mouth with thin lips. Although she says that she cannot paint and will never be able to learn, she allows herself to be involved in a conversation about painting. In doing so, she becomes acquainted with the therapist and after a time, is at least willing to try the wet on wet form of painting.

The soft paper is dampened by means of a little sponge. The paper bows a bit and becomes more flexible, also changing color. This preparation is like the ploughing of a field before the planting of the seed. The first step should be simple so that the moment of starting to paint is not a challenge. The patient starts with a brush dipped only in water, painting in all possible directions, the pressure and speed her own. Now the woman relaxes and sighs with relief. The choice is made to commence with a pale ultramarine blue.

The object of the exercise is to paint a light central sphere which gradually gets darker and darker in tone as the sphere enlarges to the periphery of the page. Thus she learns to experience the color blue (without going into form) while concentrating on a smooth transition from light to dark. The

peace, the sense of space created when the light blue moves into the darker, brings awareness of the special color quality.



III. 2: In a study of clouds; the colors appear between the light and the darkness. In wet on wet, we work with the spontaneous movement of the color.

(Illustration 2) The transition from light to darkness also brings order and harmony to her soul mood.

At one point, she makes a blot in the middle of the light blue sphere and becomes very upset. Such moments are important! The blot won't go away, but this simply leads to the next stage of the therapeutic process. Now a form must emerge and the initially upsetting blot becomes the starting point for something new, it transforms into the incentive to go further. The patient enlarges the area into a tree stump, at first isolated in its cool surroundings. She tries to wrap ivy around it, paints grass beside it and a path from the night darkness of the periphery to the light center. Her imagination is stimulated by the challenge the picture has demanded. She is pleased and astonished at how unexpectedly simple it was to bring about. On this night, she is able to sleep without sleeping tablets.

This was the beginning of many peaceful painting experiences filled with enthusiasm. Soon other colors were introduced.

The patient became more open, warm and relaxed. She was able to observe color in nature in all its richness probably for the first time in her life. Her day was enriched with color.

Drawing

Drawing often is not recognized as a form of art like painting or modeling. Nevertheless, as a form in its own right, drawing offers a variety of therapeutic possibilities which should not be underestimated. (Illustration 3)

Distinctive techniques of drawing are as follows:

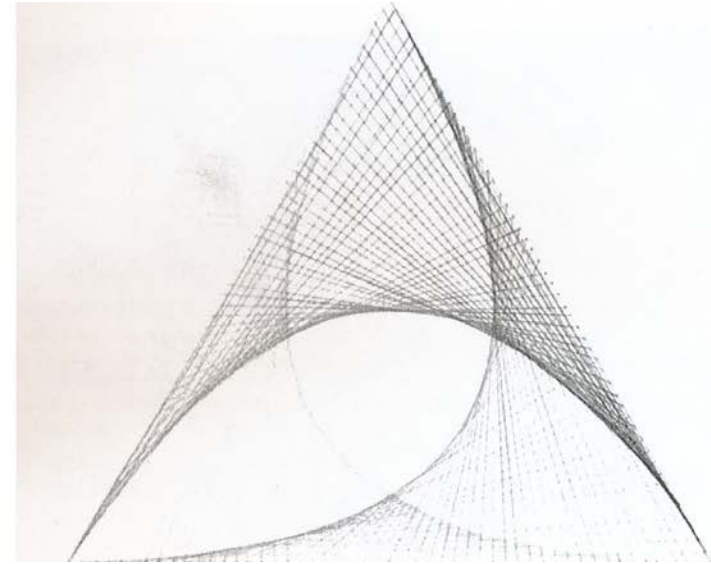
- a.) Precise drawing through observation of an object, or of nature. (Illustration 4)
- b.) Geometric drawing, corresponding to geometric laws, ruler or free hand. (Illustration 5)
- c.) Dynamic drawing demonstrating the movements of the four elements: earth, water, air and fire. (Illustration 6)
- d.) Form drawing using repetition, rhythm and mirror images as found in ornamentation. (Illustration 7)
- e.) Hatching using short diagonal straight lines, by which light and darkness are built in layers producing forms without hard contours. (Illustration 8)
- f.) Charcoal drawing in light-dark-transitions until plastic, dramatic scenes emerges. (Illustration 9)



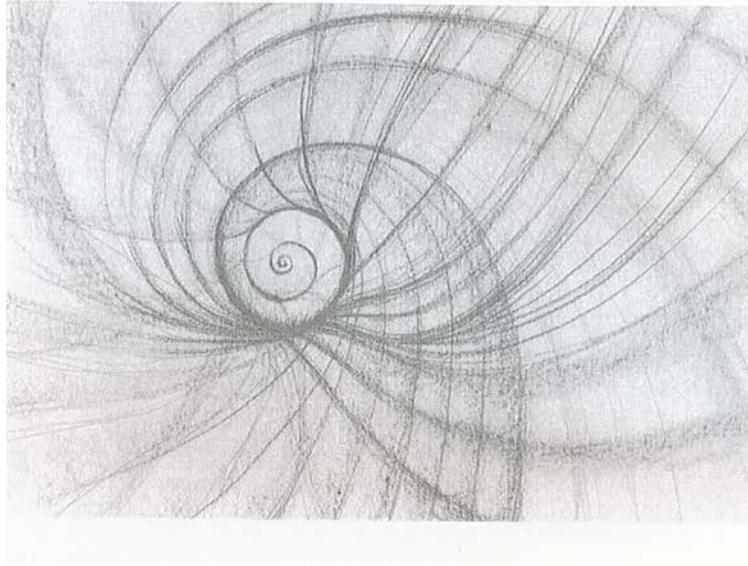
111. 3 : Different drawing techniques can be used in therapy.



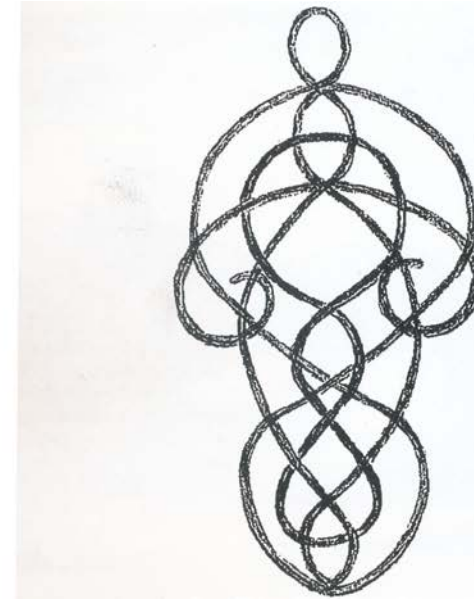
III. 4: Exact drawing of an object. A patient connects with the surroundings and thereby stimulating interest.



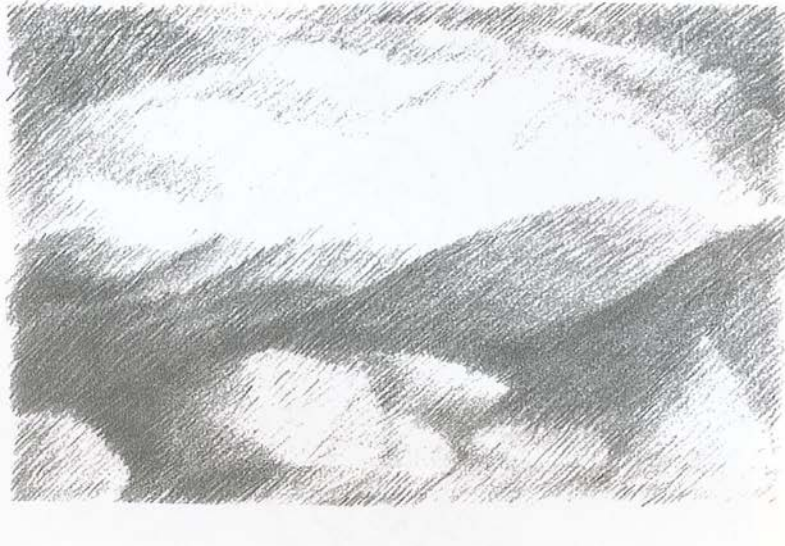
III. 5: Geometric exercises demand precision. These help by bringing form to our thoughts and improvement in concentration.



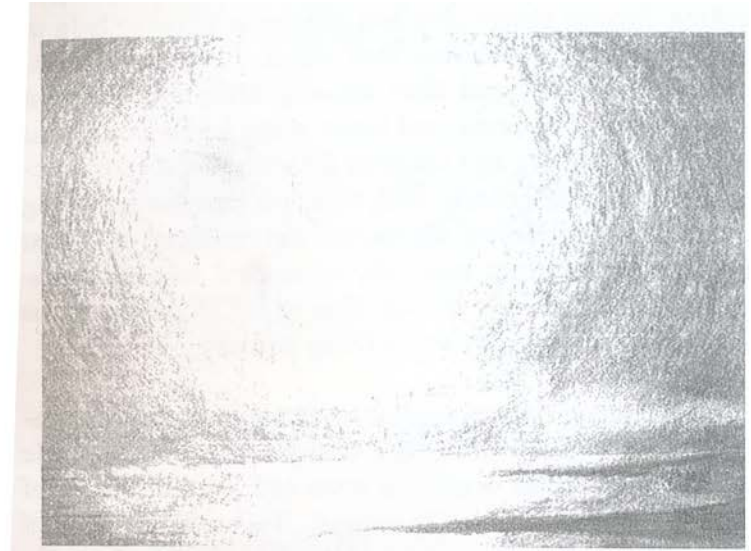
III. 6: Dynamic drawing. The patient learns to observe the laws of movement in nature as depicted here in the shell of a snail.



III. 7: Form drawing, using the mirror image found in ornamentation improves writing and reading.



III. 8. Black and white shading balances the mood.
Wave movements are consolidated into hill formations.



III. 9: Charcoal drawing has a harmonizing effect upon
the feeling life of the patient. Nature mood over water.

Colored pencils, pastels or oil crayons can also be used where appropriate.

Drawing generally is specific and descriptive especially where line is involved. Here the forming quality works upon thinking. Precise observation and geometric drawing help in dreamy conditions and work well where there is poor concentration. Dynamic and form drawing bring improvement in stuttering and dyslexia, and lower stress levels in nervous conditions. Hatching and charcoal drawing assist in balancing the feeling of general well being in patients suffering from lack of confidence, depression and epilepsy. It is best when the patient feels internally connected with the technique and the materials chosen. The mood of the patient is lifted and transformed by the drawing process.

In the following case, a teacher in a boarding school presented with hypertension, acne and profuse sweating. He was constantly upset, could not cope and lived in a state of perpetual conflict with his colleagues. This constant state of anger contributed to the development of a stomach ulcer. He was given free hand drawing exercises dealing with point and periphery, e.g., a circle with a center point, then a point with a surrounding circle. The following exercises, which need no explanation, were repeated on a daily basis with variations (Fig. 2 and 3).

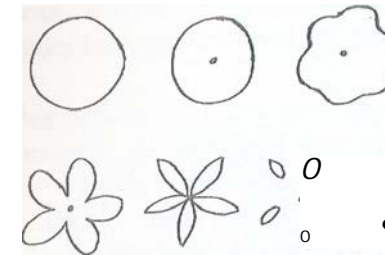


Fig. 2



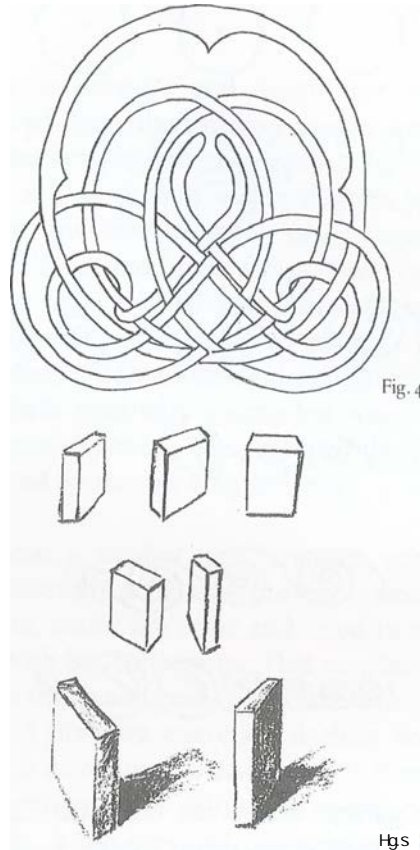
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Fig. 3

Later, the patient was given beautiful Celtic, Langobardic, Polynesian and Greek spiral motifs to copy, until he was able to develop his own shapes from the plant (Fig. 4).

Additionally, he was given the assignment of drawing objects at home, viewed from different angles and illuminated in different ways (Fig. 5). This had the effect of freeing him from his one sided obsessions. The changed angle of the regularly drawn object allowed him to relinquish his fixed opinions so that his thinking became more flexible. It is possible to look at anything from many different points of view!



and. there can be no technical problems. Anyone can do this as long as they have the will and are prepared to practice.

With another patient who had insomnia, who was depressed and self-centered, good results were achieved from hatching. Before therapy, she always drew using thick lines around her objects. Now she felt more comfortable opening the contours to the soft descending diagonal lines which produced surprising results. Because of her egocentricity, it was beneficial that she drew many wide, hilly landscapes copying such masters as Turner, C.D. Friedrich and Rembrandt, first in black and white, then in color. Curative eurhythmy and singing lessons were suggested to support her healing process.

This exercise was specifically designed to bring this patient out of his imaginary world. For example, one might draw a chair.

In their imagination, they turn it clockwise a bit. What does it look like now? Systematically, one draws and rotates this imaginary chair until it is returned to its starting position. All the different drawings reflect different points of view. Imagination and logic blend into each other in this exercise

Modeling

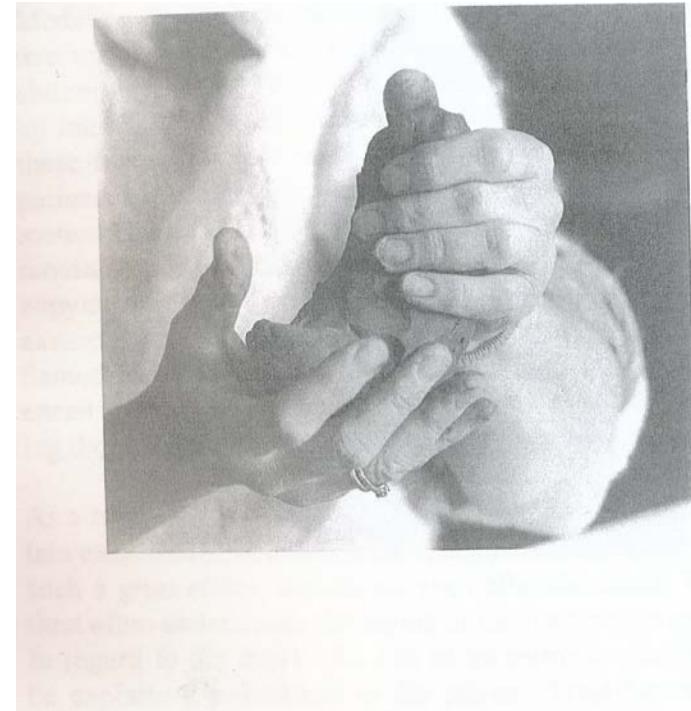
When modeling, soft grey clay is used initially (seldom beeswax); eventually, wood or plaster can be considered. Above all, soft malleable clay is best for therapy. Because the clay is moist, cold and sticky, it lacks the cleanliness of line found in drawing and also lacks the pleasure received in color work. In return, it gives the feeling of strength even during kneading in the preparatory stage. As strength is required, clay modeling is inappropriate for the physically weak individual.

However, in patients with an underactive metabolic system or weak regenerative power of will, modeling is stimulating and the appropriate therapy. The direct connection of both hands with the material is more physical than when drawing or painting with pencil or paintbrush. This provides a three-dimensional experience, quite different than that provided by the flat plane. (Illustration 10)

In modeling, the hands become one with the clay! While forming, the elasticity of the material is experienced as satisfying. One can pull, stroke, press, hollow out and form again without breaking the form. The balance lies between dryness and moistness, between too heavy a constituency and too sloppy. Convex and concave find their transition in the surface. The patient's relationship to the earth and to location are called into question. Clay is heavy, has body, is not transparent; yet, anything can be formed with it. Suitable mineral, animal, human and abstract forms in all variations are possible. Only the plant does not lend itself to modeling (with the exception of fruit); it can be beautifully displayed only in relief.

The following case study exemplifies the usefulness of this art form: A woman in menopause suffered from pelvic cramps, migraines and anxiety. With her, eyes closed, she was asked to form a sphere until it became nice and warm.

Her fingers started to "see" the sphere she was creating; she lived into the surface until she perfected it (Illustration 11).



III. 10: Using both hands, the soft clay can be pulled, stroked, pushed, and formed in all directions bringing harmony to many conditions.



III. 11: The fingers learn to "see" when we form a sphere with our eyes closed. A therapeutic effect brings awareness right down into the physical body.

In the second session, she went a step further by transforming the sphere slowly into a visible cube with six sides and ten edges. All roundness had vanished, only straight planes remained. In following sessions, this shape was remodeled into other geometric forms, the so-called platonic solids. As in the mineral kingdom, form comes into being from the outside.

Modeling the platonic solids is indicated in cases of overactive metabolism. This brings calm and clarity to the lower abdominal region. With migraine, the metabolic forces rise up into the region of the head; through working with clay, these forces are redirected down to where they belong. In patients with digestive problems and chronic constipation, metamorphosis of animal forms and gestures involving moving surfaces can give surprising improvement. The copying of Greek torsos may here also be considered. For example, another patient, while copying the Nike of Samothrace and creating the folds of falling cloth, experienced relief from abdominal cramps which disappeared during the process.

As a rule, patients are not told why they are being given certain exercises. It is actually the doing of the exercise that has such a great effect, sometimes even after the event. The patient often understands the object of the therapeutic exercise. In regard to the result, the aim of an exercise should never be explained beforehand to the patient. Trust between patient and therapist must be so strong that the exercise is carried out without worrying about the end result. Only in this way can the best possibility of healing be guaranteed. Knowledge of the reasoning behind the task only disturbs the patient's ability to experience the powerful effect of the exercise. This can only be reached with complete commitment.

Music Therapy

In addition to the joy of music and music making, its elements can be used therapeutically. Many people never challenge their musical sense and often have little or no knowledge of what they are hearing. As a result of carrying out very simple exercises in listening, every human being can discover, no matter how little musical sense they have, the potential of their ear. Blind people respond very well to music, natural sounds and noises which compensate for their inability to work with the visual arts; modeling, however, can be effective here. Simple singing and playing of an instrument is possible for most people. Some instruments are more difficult to play than others but each one has a different effect. There is a huge difference between blowing, bowing, plucking or beating an instrument.

Patients can prefer one instrument or another or may even be gifted in playing, but in therapy other things are important. The questions are, what technique will be beneficial in a particular patient, and which instrument(s) are therefore best suited to the case? Each technique has a relationship to the human body: You blow with your mouth, a bow moves over the strings at the height of the heart, you pluck the guitar on your lap and you beat the drum at the height of your knees. The human body has a special relationship to each of the instruments. From head to foot humans can express themselves in music.

Music can be divided into melody, harmony and rhythm. The instruments of melody (woodwinds and strings) are connected to the human head. The instruments of harmony (brass and harp) are connected to the middle realm of the human being. The instruments of rhythm (drums) are connected to the lower region of the body. When trying to stimulate different parts of the human body, the corresponding instruments are chosen. Actually the whole human body

is an instrument, a complete orchestra. One can walk or stamp the feet in time to the music. Rhythm can be created by clapping the hands and one can sing or hum harmonies and melodies with the voice.

Here is one example: each morning ten drug addicts started their music therapy session with stamping and walking at different speeds. This was a noisy affair but it woke them up! There are many therapeutic games which incorporate different beats and which require the use of the feet. These require a great deal of concentration, but can also be fun. Later on the hands were involved. The ten young people clapped the rhythms either together or one after the other alternating with the feet or with only the hands.

Question- and answer-games with different rhythms can also be done in a group or with the individual. The game must be clearly explained and carried out quickly so the group pays attention. The singing of scales, the humming of intervals and chords will train their ears and bring awareness into these passive young people, who constantly listen to synthesized music. This too is to some degree a drug. Slowly, the group of ten young people in the example learned festival songs and rounds. They learned the melody with ease but had trouble memorizing the lyrics. More of a challenge of course, was singing a tone or even the melody when everyone else was singing something different.

The experience of singing one against the other develops the sense of self to the point where the patient is not influenced by the tone of the other but yet remains aware of their own voice. Singing in a choir, singing in rounds and general music making, all constitute the best means for social-therapeutic healing once any original anxieties about music are overcome.

The Art Forms

Painting

Painting is carried out with devotion in peace and quiet. Many illnesses today our time are the result of poor breathing habits. Often the processes of inspiration and expiration are as disturbed as one's feelings and thoughts. The human being often loses the rhythmical relationship between the inner and outer worlds. Painting has an exceptionally healing effect on this middle breathing realm when carried out rhythmically and in a manner such that the application of the paint allows the colors to breathe one through the other. Working upon our feeling life, painting quietly harmonizes circulation and respiration.

In watercolor painting in particular, the qualities of the many different tones can be experienced with a surprising amount of pleasure when the shades mixed on the page are made paler or strengthened. The language of color, the color mood—the entire color experience—has a special liberating effect on the breathing process. This breathing out is necessary for many people who suffer from the suffocating influence of modern life or who struggle against it.

Attention needs to be paid to the rhythmical brush stroke and the right use of water as an intermediary between the paint and the paper. Themes can vary using only one color or several, e.g., moods of nature and non-figurative painting or recognizable landscapes and scenes from poems or stories.

In our imagination, inner and outer impressions come together within the painted picture. These impressions have a different effect on the human circulation and respiration. Working on wet paper has a favorable effect on the human expiration processes.

In color work, the therapist mainly works with five different techniques:

1. Painting in watercolor on damp paper (wet on wet)

This is very relaxing, liberating and spontaneous, and brings joy and strength in life.

2. Painting with watercolor on dry paper (veiling)

This brings objectivity to one's emotions, brings consciousness into one's feeling life, and requires a lot of patience because it is a long, slow process.

3. Drawing with colored pencils

This is surface-work without contours, connecting line and planes and colors, harmonizing the feeling life with the imagination.

4. Pastel drawing

This is soft color shading for those people who have difficulty managing a watery medium.

5. Oil-crayon drawing

(or with bee's wax, with blocks or pencils)

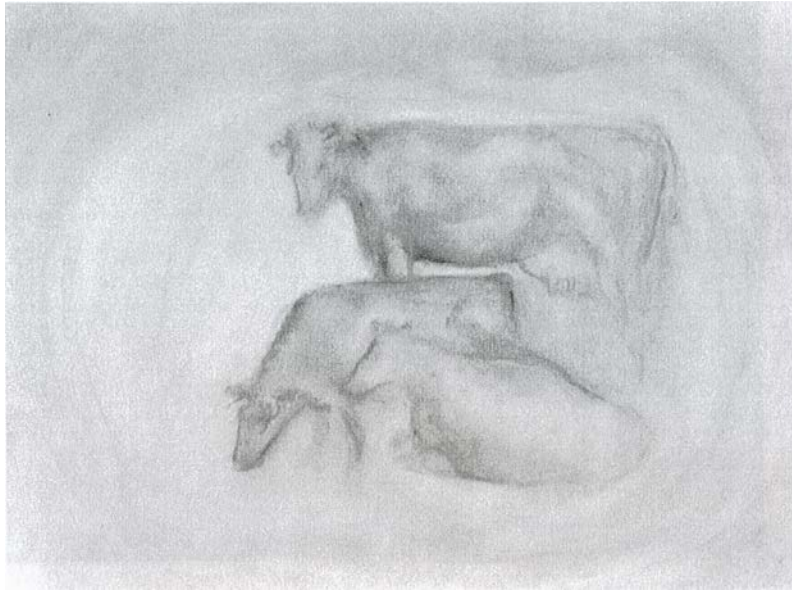
Strength is required to apply the color on the paper. On a larger page, this technique stimulates the will and determination.



III. 12: In veil painting, one paints for a long time with patience and restraint on one picture. This process has a calming effect upon the heart and circulation.



III. 13: The dove arises from its own accord out of the space within the blue color.



III. 14: The cows emerge out of the quiet green creating a tranquil mood.

Some guidelines on the use of the different colors:

Indigo and *violet* deepen the feelings of piety and devotion.

Red and *orange* activate and enliven the digestion.

Yellow brings light and joy.

Green gives balance between darkness and light.

Blue is calming for the nervous system.

Painting with the warm colors of the spectrum (yellow, orange, red) warms the patient suffering from 'cold' illnesses, e.g. rheumatic diseases and cancer. Working with the cooler colors (blue, indigo, green and lilac) has a calming and cooling effect on inflammatory diseases and over-active psychological and physical processes.

Living deeply into the colors, and their different moods brings inner light to the patient. This light is carried deep within the soul and as a result physical processes are favorably integrated. It is common knowledge that the experience of a red room quickens the breath and heart rate, whereas the opposite occurs in a blue room. When we paint, this experience is even stronger because painting is a more conscious process.

Drawing

Line drawing can be seen as the externalization of human thinking. In a drawing, the external world is perceived more clearly because the eye follows the outline and movement of the object reproduced. The play of lines brings order and clarity within the human being. In the therapy, there are six main drawing techniques. Selection of the correct technique depends upon the type of illness being treated:

1. Geometric drawing (free-hand or with ruler)

Promotes overall logical thinking, promotes a feeling for the formation of laws, maximizes concentration and alleviates nervousness and stress. These mathematical forms, consciously drawn with precise movements, assist in the overcoming of inner chaos.

2. Observation drawing (of nature, of an object)

A sense of proportion, of perspective and of form is created. Awareness of the outside world is enhanced, as is love for the environment and appreciation of the beauty of nature. Objects encountered daily become more respected and understood.

3. Form drawing (all forms of ornamentation)

Rhythmical repetitions of movements which mirror and stream one into another, work like music to bring harmony to the patient (Fig 6). Time and space, above and below, left and right, are brought into a flowing relationship. All soul processes are thereby activated and imagination is playfully (but in an orderly fashion) stimulated. These exercises work with expansion and contraction.

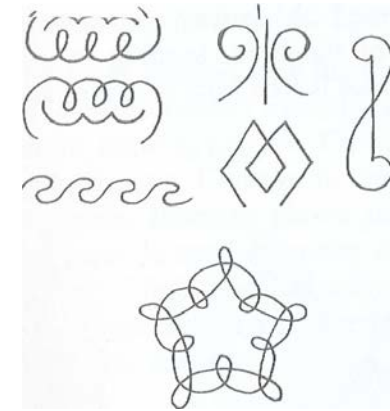


Fig. 6

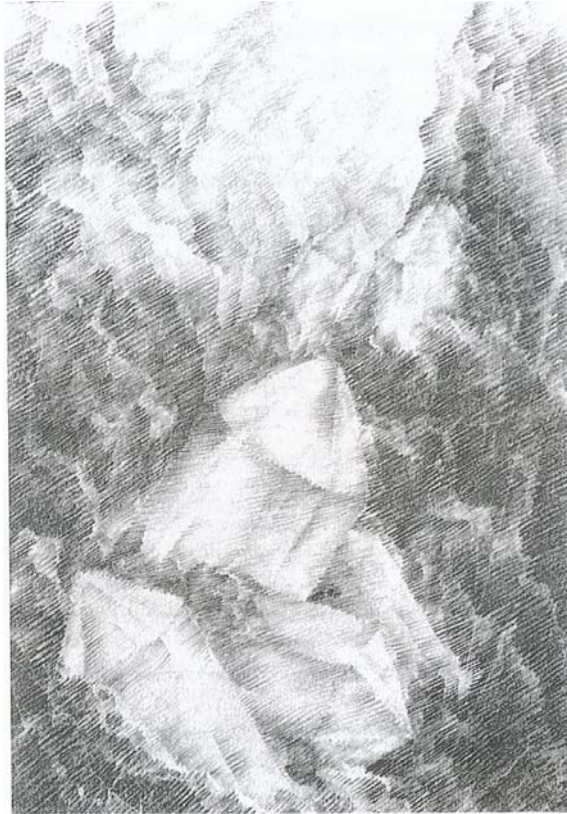
4. Dynamic drawing (with swinging movements originating from the four elements, fire, air, water and earth)

Invisible movements turn into visible ones. A lively experience of emerging and dissolving forms nourishes the playfulness of the patient. Out of the air movements, birds arise and out of the movement of water, swans or fishes can be perceived.

5. Hatching (short diagonal straight lines)

All lines are carefully drawn in the same direction at the same angle from the top of the page to the bottom. They also are built up over one another so that the light becomes dense to the point of darkness. After a time, form-possibilities arise within the space. In the development of forms, the direction of the stroke is never altered. Thereby, a holding back, a disciplined attitude arises within the patient (Illustration 15). To recognize what emerges out of the interplay of light and darkness may require some time. No

shortcuts are allowed; the patient must always follow the form arising out of the light, keeping in mind the light source. This technique is free from emotions and willfulness and teaches objectivity.



III. 15: Hatching, or black and white shading on crystals (the work of a migraine patient).

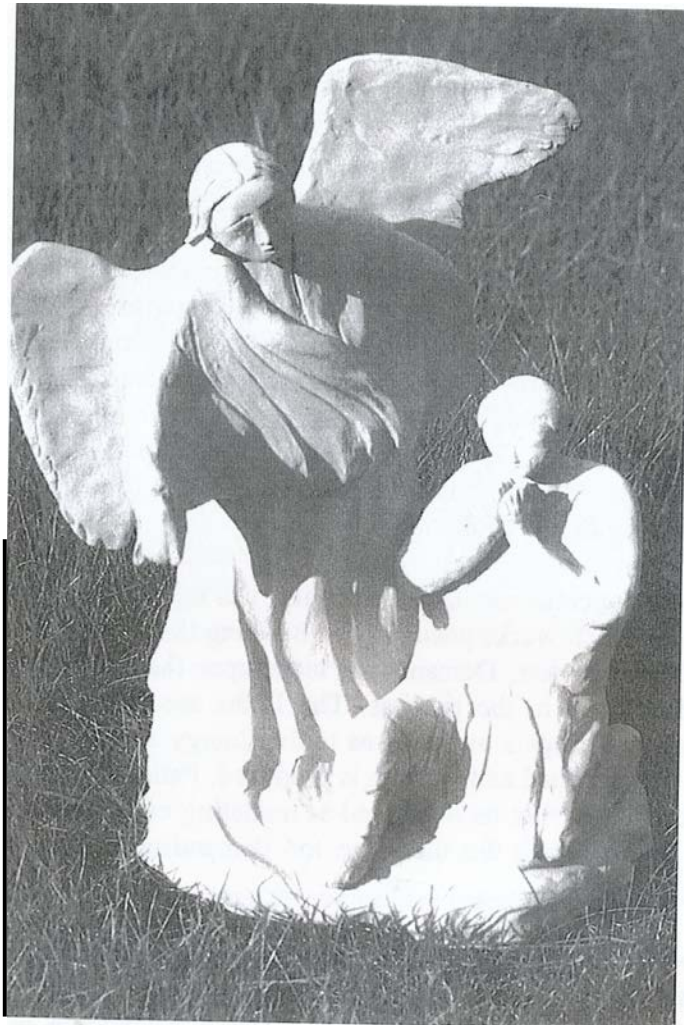
6. Charcoal drawing (*planes, in light and darkness*)

The patient becomes familiar with the dynamic of light and darkness and learns to control transitional stages in the use of his hand in the drawing process. Through the depiction of darkness, light emerges. Courage is required to form and control the darkness. Dramatic plastic shapes or scenes can appear on the page. In such exercises carried out between the two polarities of light and darkness, the moral world of good and evil is experienced and thereby the possibility to solve many problems arises.

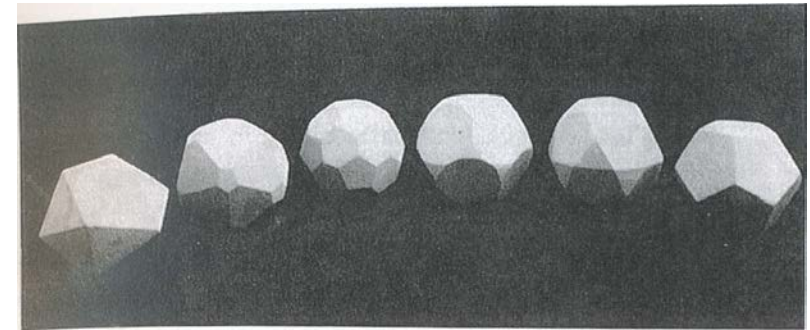
Most people begin drawing with a stroke or an area, a movement which extends to another point or area. It does not matter whether the line is short, long, thick, thin, straight or wavy; the experience of describing, of revealing thoughts without using words is created. When drawing nature, the human being experiences an intimate learning process resembling a conversation. The artist seeks the archetypal thought hidden in creation. The philosopher extracts the archetypal idea in thought and word, whereas the artist extracts and connects with the Being of nature through sight and drawing.

Through exact observation, the patient gains access to a hidden world of ideas which slumber in nature. This manifests itself in the questioning eye, the sensing hand and the loving heart. Depending on the physiological or psychological disturbance, drawing techniques and tasks can be assigned to produce the best curative effect (Illustration 16).





III. 17: Modeling of the human form. The archangel Raphael with Tobias. (The work of a patient.)



III. 18: . Metamorphosis in six stages from an icosahedron to a pentagon dodecahedron are modeled.

When modeling in relief, one works with the surface of clay which is actually a cross between sculpting and drawing. The creation of flowing movements and spirals strengthens the organization of the human being, and thus contributes to maintaining good health. Geometrical-architectural forms strengthen the skeleton and assist in giving structure to the bones. Shell forms concentrating around a center point, bring peace to a chaotic personality. It is relaxing to create a round form with one's hands. Forms with edges and planes wake up the patient, demanding consciousness and an overview.

Usually, modeling is done with normal river-clay. When patients cannot cope with the coldness and dampness of the clay, beeswax may be employed. It must be warmed before use, and only smaller forms can be made.

Form and Color

Form and color fill me with totally different impressions. Such impressions abound and life without form and color is unimaginable. Artistic work with clay and paint is nourishing for the senses and the soul. Forms are concrete and offer the human being certainty. With color, expansion is experienced, a phenomenon which liberates us from the clutches of gravity.

When we think about a form (even a social form), we picture an object in space. Working in the plastic element, modeling with clay, cutting stone or carving wood, we experience the form directly, regardless of whether it is thin or thick, smooth or angular, with or without tension, convex or concave, abstract or concrete. The material makes the thought form visible. The two hands bring to expression the forces of the three dimensions and so transform the material out of gravity. The chaos of the substance is brought into order. The effect of modeling in clay is to cause the patient to become heavier, stronger and more earthly and yet, more awake to bringing into existence the light of the idea and the logical structure of the form.

Painting is different. The color is not heavy; in fact, it is almost insubstantial. The artist thins the color with oil or water to spread it over the area. Watercolors particularly lend themselves to revealing fine nuances of color tones because of the pigments' transparency. Soul moods are thereby revealed. The immaterial nature of the being of color allows the painter to become a little less earthly so that more dreaminess can enter the consciousness. How often we are sensitively stirred or even astonished by the beauty of the morning or evening sky, by the rainbow, by the play of light and darkness witnessed in a landscape or an arrangement of flowers or even an autumn leaf.

Form makes us more aware of the earthly, the physical, whereas color has the opposite effect. Between the two lies the realm of movement. Colors weave and breathe in their movement, meeting one another. Form is dormant, static. However, both form and color require movement to come into full expression.

From a therapeutic point of view, we must always be mindful of how necessary it is to bring form, movement and color into a harmonized balance. One patient needs more movement while another needs more form and yet another, more color work. If one goes too far in one direction or the other, the disturbance in health can be exacerbated. A healthy person can bring form, color and movement more easily into harmony.

Beautiful forms and color in the environment work in a healing manner upon the human being. It can be said that the eye is refreshed from what it sees. In our modern cities, illnesses are not only the result of polluted earth, water and air. What appears before us in loud colors or unimaginative intellectual forms damages not only our physical body, but also our soul. This effect works more deeply upon children, whose bodies are still developing. Children should be encouraged to paint so that they don't experience too early the hardening world of form. In this regard, children need to be led in the artistic activity.

As the doctor supports the patient with advice about a particular diet, so does the art therapist offer advice on form and color, the support required by the soul to influence the physical body. However, to permanently influence physiological processes, art therapy usually needs to be carried out over a long period of time. Nevertheless, it is possible that after a single therapy session, the patient immediately breathes better, is more relaxed, a stronger or slower pulse is experienced, and the headache has disappeared.

In this context the basic therapeutic question always is, should this patient paint or work with clay? The answer will depend on further questions we must ask ourselves. Is the person lacking in form or color within their inner being? Does the person need the earthly speech of clay or the heavenly speech of color? Is this a cold person standing before me, a person who could be warmed by the warm colors? Or, is this a hot person needing cooling and calming with the cool colors? Then there are further significant considerations and choices the therapist must make regarding the size and direction of the paper, the theme, the dramatic element and overall, the technique.

To determine where and how improvement can take place, one has to always take into consideration the condition and personality of the patient. When a true picture can be found and guides the therapist, then the corresponding healing forces in the patient can begin to work. This applies to both form and color work. The forms can be soft or hard, full or hollow, small or large, all used when modeling with clay, all possessing the propensity to continue working on into the inner being of the patient after the artistic experience is discontinued. The therapist must never forget that it is the artistic *process* that is all important, not the art produced. When the therapeutic sessions are over, the patient should have become, not necessarily an artist, but a healthier human being.

The Therapeutic Approach

Interrelations within the Threefold Nature of the Human Being

We can observe the human soul through thinking, feeling and willing, which are the means by which a bridge is constructed between the inner world, (that which we call subjective) and the external world (that which we call objective). By means of thinking, feeling and willing, the human being presents individuality to the world. It is well known that the will is closely connected to the physical body, the feeling life with the soul and the thinking with that which is traditionally called the spirit.

It is difficult to develop a clear picture of these three spheres today since dissection and analysis of human body parts has resulted in losing a picture of the whole. What we call "psychological" is described from so many points of view that confusion arises. The spiritual aspect of the human being is completely overlooked when the logical intellect can find no proof, thereby concealing its very existence. We want to try however, to bring to this distorted picture a more realistic view.

We want to keep in mind that the human being is a spiritual being that manifests through the soul and physical body. This contrasts with the prevalent point of view that the human being is composed of substances which by chance build up the body and call forth psychological and mental reactions. Instead, the spiritual world is to be regarded as the supreme world from which the material world arises. The spiritual world is also the source of all inspiration which results in a lively thinking as well as creativity.

We will now consider the threefold nature of the human being from the social-therapeutic point of view. Just as we need a healthy metabolic system in the physical body, a person also needs a healthy feeling life for the soul and a rich thinking life for the spirit in order to have a healthy life.

Three areas of exchange occur in three different realms and work upon each other simultaneously. The word "exchange" as applied in metabolism and respiration implies an inner and an outer world; the "I" has an inner world of its own while the outer world is a matter of "he, she, it, you..." It is necessary that the giving and taking from these two worlds that we experience as polar opposites, be brought into relationship with each other, to interpenetrate and fructify each other, to enrich and transform.

If the rhythm of this exchange is broken or becomes irregular, violent, sluggish, one-sided, halting or automatic, then it has a detrimental effect on the healthy organization. The inner world of the "I" with which we all identify, is always alone and not part of that foreign outer world. Only the notion "we" embraces both sides and consequently is so essential in healthy social working together. "We" stands in the middle between "me" and "them" as a bridge connecting two banks of the river.

We connect our body in a rhythmical way with the outer world by the meals taken in at regular times. Food is adapted to the human and individual constitution. It must not be too light nor too heavy, too little or too much. But between the time of ingestion and the time of excretion something takes place naturally of which we are not conscious. Between these two poles, our body is constantly in a state of renewal thanks to the rhythmical-intelligent processes taking place.

If we look at the interchange of feelings in a similar way, we see that there is an area that works both in the unconscious and the conscious realms of the human being. Feelings that we have experienced or brought into being are not always processed and digested as happens in the metabolism. We often have to add different feelings to these or transform them consciously in order to "digest" them. Our own insight and our own will power are needed for this, but in the course of time this process begins to occur automatically.

The "nourishment" of the soul (the feeling life) comes in part from outside and in part from inside, although the outer world often brings the impulse to the soul. We can feel suffocated by our feeling life or be indifferent to it.. Both situations obstruct the flow between the inner and outer worlds. Our feelings are kindled by the inner and outer worlds and are expressed in our words and deeds.

The sharing of thoughts through conversation with our fellow human beings is necessary for a dynamic and vivid thought life. To prevent our thinking from becoming too abstract and dry, we constantly (with self control) objectify and renew our thinking with ideas which reflect the thoughts of others.

The preceding can be summarized as follows:

- a) The metabolism at work in the body is an unconscious and continuous process of the organs whereby materials from the outer world are transformed into the physical aspects of the body.
- b) The transformation of the feeling life of the soul is half conscious, rhythmically streaming in and out.
- c) The spiritual process of thinking occurs consciously through the exchange of ideas with others.

Thus, the three forms of nourishment are as follows:

- a) Food for the body — physical metabolism.
- b) Psychological food for our feeling life — the digestion of our emotions.
- c) Spiritual nourishment — for our ability to exchange thoughts.

In each case, the human being perceives, touches, tastes and absorbs. Everything is taken in, understood and processed and then it is digested, integrated and made one's own.

When these processes do not work in harmony, irregularities in function occur:

- a) The reaction of the body to undigested food occurs quickly. The food is immediately rejected.
- b) The soul often takes much longer to react. Undigested feelings can be suppressed and remain pent-up, awaiting the moment to explode or be accepted. We speak here of a soul indisposition, a 'bad' mood.
- c) The reaction of the mind to indigestible food for thought is difficult to detect and can have its effect after many, many years or not in this lifetime. What determines a person's attitude to life affects the course of life and destiny. At issue here is the mental attitude, or attitude to life.

Thus the three realms interacting between the inner and outer world of the human being express their function in three ways that in their turn, give a picture of health or illness. There are also three different rhythms, three kinds of breathing. With close study, we can recognize how disturbances in these three kinds of breathing manifest in patients.

What therapeutic guidelines should be followed to prevent or heal such disturbances?

In general, the therapist is always concerned with these three aspects which together make up the whole. The health of the human being is inherently connected with just how these three realms breathe and how they interrelate. This is why the revision of the practice of medicine as inaugurated by Rudolf Steiner is necessary. The body needs to be treated by means of medicine especially from the mineral and plant kingdoms. When potentized, these medicines call forth in the body healing forces similar to those which created them in the mineral or in the plant.

Our objective concern in working by way of the soul using artistic therapy, is to connect the human being with the creative spiritual forces. This takes place by means of streaming, rhythmical movements as also exemplified in eurythmy and rhythmical massage. In addition, the patient enters upon a path of inner schooling and gains insights into life which strengthens independence and allows for development of the

The threefold therapeutic approach, therefore, consists of medicine for the physical body, artistic therapy for the feeling life, and philosophy and religion or spirituality for the spirit. These disciplines bring refreshing life forces which stream through the whole human being. When warmth or enthusiasm has developed, it unites the scientific, the artistic and the religious or spiritual in life.

It is incorrect to consider the feeling life as the sole cause of an illness even though it may initially appear so. Soul warmth should touch every aspect of our life and should be integrated with an attitude of service. If too much attention is paid to the feeling life, as is often the case in psychotherapy, then this quiet integration is impossible. The feeling

life remains isolated and even threatens to overwhelm the whole. If the problem is thought to be in the physical body alone, again the cause is not recognized. If only the psychological—spiritual life is taken into account, then the danger arises of becoming too abstract about the problem.

The successful therapist treats the whole human being. The patient often can feel threatened and become one-sided in his thinking, feeling and willing owing to commonly prescribed treatments that produce insufficient integration or breathing between these three realms.

Art therapy pre-eminently addresses the middle realm, the center where the human being feels most human and where the greatest warmth lies. Art therapy kindles this warmth and brings it into daily life by means of the painting and how the paper, paintbrush and color are handled; how the clay form is handled; or, in music therapy, in listening, singing and in the playing of an instrument.

When embarking upon a therapeutic program, we discover a path of knowledge of the world and ourselves, a path imbued with warmth or even love. It is this primeval warmth from the beginning of all time which is ever and again at our disposal. This can assist in our renewal if we are willing to open ourselves to the experience. It is this heart warmth which builds a bridge between the cosmos and the earth. This threefold harmony allows us to become such a bridge.

The Development of the Senses in Art Therapy

We have our senses to thank for everything we experience from the outer world. How marvelous it is to be mindful of this fact. The baby experiences the learning process unconsciously whereas the adult is more conscious. While the child is closely connected with the environment, the adult is more removed. To become more conscious in life, the maturing human being has to become more and more separate but quite often this process goes too far.

The prevalent analytical-scientific way of thinking rejects anything personal, even feelings. The senses are thought of as mechanical instruments. If a person does not mind becoming distorted in his true being, this is not important. But is it possible that we can save and renew the life of the senses?

Just how our senses have been dulled shall now be described. During vacations or holidays, we seek revitalization in nature. In the car on the highway, we sit erect and cannot move around. We observe very little as we see only a short distance ahead and what passes us. A slight pressure on the accelerator pedal increases the speed considerably. We try to maintain inner balance between the pace of the traffic and overcoming our insecurity. To refresh ourselves, we drink artificially colored and flavored drinks. The harsh tones of the cars and signs flashing by one after the other make brutal impressions on the soul. A similar effect is produced upon the ear drum by the din of traffic and the constant background music in restaurants and shops. When we also take into consideration our idle talk and complaints, we have before us a true picture of the trauma inflicted upon all of our sense organs. This pollution of the senses results in difficulty using them for a sensitive activity.

However, it is possible to care for our senses so that they become the doors of perception. It is the human "I" which perceives and experiences the material world. The ear does not hear, the eye does not see, the finger does not feel. "I" hear, see and feel! With our sense organs, we hear, see and feel the external world inside ourselves. Today it is believed that the "I" is in the head, the world is external and that the senses lie between. Despite this common misperception, it is possible for us to experience the "I" as the spirit working outside the human head.

The body is an instrument of the soul and spirit. Impressions from outside work upon the "I" in our head but they have their superficial limits. On the other hand, the senses give us a more profound view of the surface of things "outside" i.e., of their qualities, their properties, how they work spiritually.

Let us look at the *senses*. First are those that can be labeled as *unconscious*:

The Sense of Touch

The experience of the skin as the boundary of matter.

The Sense of Life

The essential experience of our own human condition to the point of pain.

The Sense of Movement

The experience of how we move through space.

The Sense of Balance

The relationship to our surroundings in three dimensions.

Next are the *five half conscious, dreamy senses of the soul*:

The Sense of Smell

The external beginning point of the breathing process, distinguishing the characteristic of a smell.

The Sense of Taste

The beginning point of digestion revealing what underlies food.

The Sense of Sight

The orientation of something in space and its relationship to color and light in its surroundings.

The Sense of Warmth

The perception of soul warmth in the circulation of the blood.

The Sense of Hearing

The orientation of events in time, one after the other.

Modern science is aware of these nine senses. Animals also have these nine but the human being has *three more conscious senses*:

The Sense of Word

That which gives understanding to the content of speech.

The Sense of Thought

The ability to follow the thought process.

The Sense of the "I" or Ego

The ability to grasp one's sense of self and of the other person.

The twelve senses of the human being always work in connection with one another. This can be seen more clearly when they are grouped together in a circle, one opposite the other. The seven life processes also belong here but to elaborate further, would take us away from our subject.

The question is not only how we can care for and use the senses to learn about the world but also how to learn to love the world. Knowledge of the world is not so important, but experience of the world is important and this is where artistic activity makes a valuable contribution.

When we look carefully at a work of art, we can experience just how our twelve senses work together. The viewer stands before a picture and experiences its overall effect (whether that is comfortable or not): the movement within the lines, its depth, and use of space. The most minute color nuances are experienced whether they appeal or not. The subject is considered in whatever warm or cool colors create the mood. The interpretation of the theme hopefully is understood. The painter is recognized. We have described here twelve means of perception, which do not necessarily occur in this order. We can only characterize how richly the senses work together with such an experience. This interrelationship gives it life. Such an intense sense experience can only result from practical artistic experience.

In the practice of an artistic activity outer impressions meet inner experiences where they are worked upon to create something anew. The soul forms in this way. The synthesis of the spiritual in the world with the soul-spiritual in the human being is in itself a work of art. As 'co-creator,' the essential spirit of the human being can take hold of the building block and give rise to something new. Such a 'foundation stone' is found in color, form, sound, movement, etc. as witnessed in the expression of art in nature.

When we make music, either composed or improvised, we present what we hear in our inner ear. We make the inaudible, audible by means of our educated ear to the point where tones are creatively assembled. To paint, we must first learn how to 'see', to understand the language of color. In modeling, a feeling for the reproduction of natural form is refined in how one uses the concave and convex shapes. The relationship between the content and the surrounding space, the tension in the different surfaces (straight or bowed) must also be learned. Such aspects demand education of the senses which is learned by practice and by having the eye opened. Only then can a work of art be brought into being.

Without the education of the senses, a work of art is not possible or remains unconscious or is left to chance. The technique must first be learned through exercises which train the eye and ear. "Artistic technique" lies a long distance from a conscious, well trained use of the senses.

Also, is it not so that only by means of the creative artistic process, the sense perceptions are awakened from within? We absorb pictures through the senses which are not really yet alive. For this the function of the soul is necessary. The observation of the phenomenon is like breathing in; the recreation is like breathing out. An impression must have an expression. It is the task of the artist to unite the soul and the world.

Today however, the breathing process in the human being is threatened. Many illnesses are the result of over- or under-stimulation of the senses. Too much is expected of the nervous system. Physical hardening of the human body results from the constant loud and fast external stimulation. Consequently, hypersensitivity, sleeping disorders, fear and concentration disturbances are common.

The task of art therapy is to once more bring the human being into balance. Through the actual practice, thinking, feeling and willing are brought into a harmonious whole in the patient. Special therapeutic tasks can be set which call upon particular observations and forms. In this way forces arise which bring about healing.

We have to thank Margarethe Hauschka for building the bridge between medicine and art therapy. Physiological processes can be reflected in certain artistic activities and when these are carried out, they even have their effect there. For the correct exercise to be found, it is necessary for the therapist to understand not only the underlying spiritual foundation of the activity but also the physiological correspondence. This forms the basis of the long and thorough artistic therapy training.

It is a fact that when painting warm or cool colors, this has an effect on the sense of warmth which stimulates the warmth organization in the body. In the practice of dynamic drawing with its particular forms and rhythms, we can see the healing effect upon patients with speech disturbances. In geometric drawing, logical laws of measure have an organizing effect upon thinking. The kneading of the clay brings the patient down to earth by bringing form. Painting with soft watercolor relaxes and works in a healing manner upon breathing.

Everyone is a work of art, exceptional in temperament, in biography, even in illness and how it manifests. Every art form also has its distinctive element. In the case of music, we think of melody, harmony, rhythm and beat, all the differing instruments, the forms of music and the composers. Every aspect has its different effect upon the human organization. The same can be said for each color or color composition, each line or drawing or form arising from the clay. Whether dark or light, centrifugal or centripetal, angular or

smooth, straight or bent, the consequence of the artistic exercise can work to heal or exacerbate the illness. All depends upon the choice made by the therapist.

Together with the doctor, the therapist develops an ability to recognize and feel into the problem presenting itself in the patient and thereby, to decide upon the correct artistic activity needed to bring about the changes necessary for healing. Naturally the therapist can only recognize and understand the patient's problems and needs with refined and developed senses. Then only, will the therapist be able to form a true picture of the patient and prescribe the most effective therapy.

How Can We Develop Our Hearing and Seeing?

Today, we are losing the ability to listen and see as a result of the over-stimulation of the senses. We say to one another "Can't you see?" and "Listen here!" emphasizing something more than simply calling upon the eye or ear. What do we really mean?

Misunderstandings or difficulties which arise between people often are the result of not having heard or understood correctly what was said. We see the situation differently than the other person. In fact, we often do not understand what is going on. It doesn't register what is being said. In the past, life was uncomplicated. The ability to love lay in the distant future. Today, it is as if our intellectual judgment interferes with our ability to love one another.

Hearing has two possibilities, one external and one internal. Our 'soul' ear examines what we hear to intellectually judge it as true or not, or we simply hear what we want to hear. The principle adopted in an interrogation can be cold and hard, judgmental, or even condemnatory. On the other hand, actual hearing is connected with the feeling life, the ability to be open to what is said.

When we see, we experience a similar duality in our perception. We always see from one particular viewpoint. Our intellectual insight can be compared with a spotlight or a flashbulb in a camera, often cold, fixed and cruel. Time today seems to pass like a flash of lightning which locks out what the future is slowly bringing in the form of warmth and light-filled love. Cold, dead judgments or appreciative points of view are the two luminary poles between which our thinking vacillates. Between the cool flash of insight and the glow of our soul, we live with our inner light.

With our whole being we either support or undermine the other person over and above what we see with our eyes or hear with our ears. How then, can we consciously learn to choose appropriately from what our ears and eyes tell us? Only through practice! Only through practice will we develop these new abilities which we will need in the future. No recipe exists that can suddenly enlighten us. Only through constant work on ourselves can we evolve to a point of maturity which can manifest in a socially healing way. Social awareness develops before the ability to speak about such things. Only when we care for our soul life, will our moral life remain pure. Working on ourselves as a learning process is the preliminary stage to recognizing and maintaining our social form of organization.

Even today, we recognize the socializing process only as a disconnected part of life. To socialize properly, the human being must become an artist of life. A short illustration follows:

Please take a pencil and paper, dear reader, and draw the following: A round cup stands in the middle of a four sided table. It has the form of a bowl. On its right side, it has a handle that looks like an ear. From diagonally above on the right hand side, it is illuminated by a light which creates shadow on the left side of the table surface.

Now forget this first description and make a second drawing as follows: A beautiful, delicate, soft white porcelain cup has been set ready for breakfast on a four cornered felt mat. The window is open and the morning sun shines in, sending soft shadows from right to left. The cup begs to be drunk out of!

The person who attempts to draw these two descriptions one after the other, will experience how the picture changes as a result of the contrasting soul moods created. The quality and

style of drawing moves from a cold, material portrayal to one of warmth and sensitivity.

By such means, we can train ourselves to consciously look at something so that other possibilities present themselves. Also when we listen carefully, we can learn more about the sound. Anyone can experience this simple phenomenon. With eyes closed, become aware of all the daily sounds around: cars, planes, street noise, shouting, dogs barking, rain, steps on the stairs, coughing. One sound comes from far away, another from close by, in front or behind, to the right or left, above or below. Loud, soft, harsh, quiet, long, short, sudden, monotonous, mechanical, natural, agreeable, disagreeable, recognizable or unrecognizable, all are qualities of sound. Slowly, the human being learns to distinguish between the qualities of the sounds heard and what has made them.

As we listen intellectually to what other people have to say, we develop a soul organ which tells us more. We strengthen our senses by learning to respond warmly to what we see and hear. In this way, a listening observing and an observing listening can develop so that the human being reaches a new level of social regard for his fellow man.

In the therapy, part of the exercises should include such a practice which brings the patient into a new relationship with daily life. The illness has brought about a disruption. The exercises which develop the world of sense perception, work not only to heal but also to strengthen the patient's ability and trust to return to a normal way of life. Never forget this social and practical aspect of the therapy. Also, the greater positivity the therapist can give the patient, the more profound the healing.

Artistic Activity as a Social-Therapeutic Activity

The Past

How was it to live in past times without radio and television—without newspapers and delivery of the post, without cars, buses, highways, the supermarket and the mass production of articles—a world of a thousand things? To really experience the past is much more difficult than simply using our imagination as to how it was. We picture a world less stressful, quieter and slower, a less polluted world characterized by ease and rest. Too much of everything brings fatigue. Having less, makes life more interesting, having too much, brings boredom. As it is with children who have too many toys, so in our lives are we overcome with boredom when our imagination is not used.

Having too much of everything can be overwhelming while being too precise, puts pressure on the breathing process and paralyzes our ability to act. In the past, the creative impulse manifested in everyone as witnessed in their hand work. What today we call folk art, was normal practice. Each person had more or less their share of work tools, household goods, furniture, clothing, and jewelry, all of which (even sacred objects and garments) were made by hand. With care, love and time, necessary and artistic things were created.

In earlier times, what was painted, built or shaped into sculptures was produced by a number of people, generation after generation and often anonymously. This we can understand because at that time, inspiration came about as the result of communal impulses, not from the individual (apart from commissions, which also saw the furthering of such works of art). These enterprises made by the hands of like minded artists can be compared with a bee hive which is governed by a supersensible wisdom. As nature is fre-

quently referred to as a work of art arising from the hand of the greatest creator of all time, so too were paintings, cathedrals and sculptures the result of a spiritual connection of these folk with similar creative forces. Consequently, sometimes we consider folk art with a certain sadness, a certain nostalgia.

The Present

More and more people are becoming spectators and listeners. Many are aware of the paralyzing effect of the technical world as witnessed in the perfection of color photography. Offers of exquisite reproductions, the multitude of art books, travel holidays in search of art, art films, concerts, exhibitions, courses, etc. are persuasive, but something is missing.

There is an abyss in our lifestyle, a gulf between ever increasing wealth and the poverty of our artistic lives. We have the feeling that art is only an activity carried out in our free time as a diversion, a hobby. Today, art plays no real part in our daily life and this gives the feeling of a certain senselessness.

Essentially learning begins in school but sadly, there the artistic element is mainly overlooked and the intellect is primarily recognized and developed. Students are taught to seek results, recognition of their achievements, and how (as fast as possible) they can further their careers. No mistakes should be made, detours are unnecessary; imagination and inspiration only lead away from the goal. No wonder people today are afraid of failing and prefer not to change their situation. Consequently, they miss out on the joy of the learning process in all its different forms.

In a similar way, people are afraid of experimenting artistically. In the artistic activity, the doer tries to develop a bal-

anced relationship between polarities. Something unsatisfactory and one-sided can result if this is not achieved. Throughout, choices have to be made between the concrete and abstract, small and large, dark and light, hard and soft, fast and slow, movement and rest, pointy and round, cold and warm, high and low, etc.

Are we not talking here also about the development of consciousness in the use of our hands, and about learning how to control extremes which we meet in our daily lives when we have to make choices? Are we not all clumsy in some way in how we act out or build up our life? Perhaps we fail because we don't have sufficient balance in our daily lifestyle and because we don't cultivate the artistic in the essential way the people in earlier times did. Devotion, interest, and intensity are necessary to make something artistic. These are the very virtues which are missing in people today.

The Future

How would modern people respond if they saw that by bringing a regular artistic component into their life they would create a healthier life style, a work of art in itself? Then the possibility would exist of becoming more creative in every moment and in every situation to the point where their entire active life would become an artistic expression.

Let us consider regular daily events, for example, firstly, the main meal. How could we adopt a greater artistic expression in the meal presentation? We could raise our awareness in the use of tone and color in the food, in the quality of taste and aroma, in the actual quality of the ingredients. In the background lies the thoughtfulness which goes into the different courses: Which tastes go better together? In music, tone upon tone builds up intervals, harmony and discord; one color beside another gives life and expression to a paint-

ing and in this way, fine tuning is necessary. The same goes for taste. How are the courses in the menu arranged? This can be compared with the contrasting phrasing in a sonata or symphony!

Consider how the table is set: Is it artistically arranged? Are the plates set in an orderly manner or put down imprecisely? A properly set table gives an entire picture of beauty and even devotion; if this is not present, the effect can work detrimentally. Thus, it can be seen that the repetition and atmosphere created during a meal, play an important part in emphasizing the artistic life.

As the second example, the art of conversation shall be explored. What artistic traits can we find here? We express ourselves through our method of speech, in our tone of voice, in our accent and rhythm. Do we talk quickly and loudly, or softly and slowly? A voice can be full and melodious or flat and monotonous. What lies behind our verbal form of self expression belongs intrinsically to the individual. It's true to say, "the quality of tone makes the music."

Our inner movement is revealed in our tempo of speech, in what we emphasize, in our intonation and where we pause to draw breath. The content of a conversation depends upon the degree to which the speaker and listener are involved. When the listener is not involved, they respond with simple comments, overlook the inner meaning, or comment on another topic which spoils the deliberation process like an instrument sounding out of place in a musical performance. It is important to learn how to listen, to know our right place in life, to learn how to behave and to practice these arts in daily situations. We can learn how to behave in an artistic manner instead of just following blindly along.

Many things in life have certain organic or health giving properties, and have order and balance. We often spoil this

order. The lack of response, or a negative response, during conversation works like a bright red fleck on a soft green background. Preventing thought from being voiced may work like a black hole in the course of a conversation. Because of the strength of our subjective nature, we neglect to objectively take in the whole with our ear or our eye. How different it would be if we could be more objective about our life, to see it artistically in all its detail. This requires introducing more order, rhythm, and harmony as in a piece of music, a painting or sculpture.

Nobody can tell a person what to do or what not to do. This rings true in our ear! We therefore have to train a new inner organ of hearing which gives us the ability to choose the correct action, to know where and why it is appropriate, and the knowledge of how to do it. Inner freedom must not be brought into conflict with our outer life. When we remain true to what is whispered to us in our inner ear, we know then, what is the right thing to do.

Everyone can experience how their daily life again makes sense and becomes more interesting by performing such artistic activities as painting, modeling, eurhythmy, music, etc. The transformation of our life to a more artistic form of expression which brings joy and interest is important for the future. Such transformation works against the spread of illness, whether in hospitals or our homes.

Often we wait for help from someone else to bring a new direction into our lives. People tend to blame the political situation, the economy, the technical world, the whole community for not doing what they think should be done. What good does this do? In fact, we ourselves are in part responsible! How would the world change if every one of us would share a meal, communicate with a neighbor?

Something More About Music

"The loveliest hour of the week! Who on earth would have thought that?" an old lady said to me after our session of music therapy. She loved music but had never had the courage to open her mouth and sing. The piano in her room was never played. Now at 69 years old, she realized that she could easily sing in tune especially with others.

This woman, who had fractured her hip and was beginning to walk again using walker, discovered a new source of joy during her convalescence: music on a very basic level. It began with a group of elderly people in a retirement home. Along with the other therapies (medicines, massage, baths, art therapy and eurythmy), the possibility arose to do something musical, so singing was introduced.

Many were suffering from an inferiority complex with regard to singing. One always had a sore throat, another complained of a croaky voice and another said he couldn't sing in tune. The fact of the matter was however, that they were afraid to hear their own voice and to be heard by others. Singing is so important because the human voice expresses the inner world of the soul. It is the most individual and intimate instrument for expressing ourselves. Singing is even more revealing than speech for in the latter, we can hide behind the intellect. Singing comes straight out of the inner world of the human being, from their innermost core.

When we sing, we can feel like a child. How good it is to open our lungs on the stream of the breath, to overcome fear of our 'naked' voice. Moreover, we bring life forces into our respiratory process and we connect ourselves with the outer world in a healing, rhythmic way. A poem by Goethe mentions this as well:

*Im Atemholen sind zweierlei Gnaden
Die Luft einziehen, sich ihrer entladen.
Jenes bedrängt, dieses erfrischt,
So wundervoll ist das Leben gemischt.
So danke Gott, wenn er dich presst,
Und danke Ihm, wenn er dich wieder entlasst.*

In breathing, grace may twofold be.
We breathe air in and let it free.
The in-breath binds, the out unwinds,
And thus with marvels life entwines.
So thanks be to God, when He gives us breath,
And thanks be to Him, when He gives us rest.

In preparation for singing, the ability to listen has to be learned. We sit in a half circle, relaxed and with our eyes closed. What do we hear? Inside, we hear other people; outside, we hear traffic, the birds, the wind. Where are the noises coming from? Outside? When did they begin? Can we hear any different rhythms? Which ones? Also cars, the train. What can we learn from the tones, the qualities, the colors of the sounds? Which sounds higher, which lower?

After many sessions, we begin to differentiate between high and low, fast and slow, hard and soft, harsh and mellow sounds. We try to imitate them, to draw or paint them, to describe them. As a result, we suddenly begin to perceive more, to take a greater interest in what we hear, to hear more and better! This even applies to those who are hard of hearing.

Then we turn our listening inward and allow a tone or an entire melody to sound within us. We can remember a nursery rhyme or even a scale ascending and descending over and over again. In this way, we can experience the vertical state of the back bone, vertebra by vertebra and through doing so, strengthen this upright quality generally.

We connect what we hear outside with our inner ear. When one chooses a tone and hums it, there is a mediation between the two worlds. In a group when we all choose different tones and gently hum together, how strange it sounds and yet harmonious. One can also come to the same tone singing softly or loudly, on one vowel or another. In so doing, one forgets: anxieties, "croakiness" and illnesses. Slowly the process evolves from listening within to humming, from humming to singing tones, from tones to words. Rhythms are introduced in folk songs, rounds and carols. Patients learn to listen to each other, to hear the beauty of sound and incorporate the order found in music. This is especially beneficial for the elderly who tend to be physically isolated and 'psychologically deaf'.

Melody, harmony, rhythm and beat are not always healing for everyone. The elderly do not need much beat and rhythm which work upon the limb system. Singing melodies in harmony enhances spiritual wakefulness and soul warmth and appeals to the upper body.

It is different for young people today who desire to experience the extremes in an arrhythmical lifestyle, in fantasy and the world of drugs. Daily rhythm and beat exercises can mollify such detrimental effects. In the treatment of drug addicts, it is stabilizing and strengthening to stamp the feet, to walk, to run, to clap or beat in differing tempos with differing accents, fast or slow using the arms and legs. This awakens the person to the laws in time and place. The presence of mind to control the limbs when playing percussion instruments results in raising the consciousness and produces a healthier bodily awareness. These exercises can be carried out either with one individual or in a group, which has the advantage of mutual support and fun. This playful element involving the imagination is important, as are variations in the exercises.

Singing in a choir develops form and social awareness in the individual. The sense of 'I' is developed as is also the case when playing a wind or string instrument. Every illness has a corresponding healing instrument which provides healing tones, intervals, and rhythms just as medical remedies offer relief of particular symptoms.

The older patient suffering from the hardening aspect of an illness receives solace when listening to a melody, when singing, or when playing an instrument. On the other hand, the younger, less incarnated individual needs to stand with both feet on the ground and punctually arrive to forcefully get into the process of music making.

In the future we can expect a substantial increase in the study of music therapy and all its variations. In this technical world of ear deafening noise, of television, radio, headsets and microphones, it is essential for the human being to elicit music from an inner realm of calm. Fear of silence must be overcome. One day the magic of music will be fully recognized as a creator of joy and health.

The Healing Forces in the Plastic Arts

Something festive emanates from art which lifts us out of our everyday routine. Art fulfills an inner longing for beauty, truth and goodness and makes us feel happy. Unconsciously, we experience this healing, exhilarating freeing up of the breath. We must recognize, too, that not all art is healing. There is art which expresses something of value for the whole of mankind, and there is art for the individual treatment of an ill person.

In recent times, a longing for artistic expression has arisen that can be explained as a rejection of life which has become too materialistic and which is too passive due to the emphasis on technology. We seek to creatively express ourselves in our careers. Not only do people go to museums and exhibitions more frequently, but they also engage more in creative arts and crafts. Objects made by hand from natural materials are popular as are spinning, weaving, dyeing, and ceramics.

This development is beneficial in that it raises the consciousness and educates people about the quality of art. However, not all art is healing. The essential mission of art is to seek the good, true and beautiful in the face of the not so beautiful. Art is not only the work of great artists; if they want to remain healthy, ordinary people need to incorporate art into their lives. This is an indispensable cultural fact. Creativity is actually present in the nature of every human being and is essential to well being. To stimulate the expression of this creativity is certainly right and beneficial. Nonetheless, the difficult questions are what, when, and how? What to make and when to start and how to do it?

If these questions were easily answered there would be no problem. People have all kinds of artistic hobbies. They enjoy being occupied; they relax and come to various conclu-

sions about things; they cheer up. Some find the right artistic activity which brings joy and satisfaction. Others look for answers in art galleries, in the study of art history or in particular art collections. Some people look for a deeper and more thorough schooling in a certain art direction or method. For others, the artistic exercises and experience become part of their inner development and so they explore more deeply the philosophical or religious backgrounds connected with them. This usually happens under the guidance of an experienced artist who gives courses or private lessons.

All children are artistic but not all school systems develop this aspect in their students. There is another group of people who will benefit from art but for whom the statement that 'art is always healing' is certainly not valid. This group consists of really ill human beings. For the very ill person who goes to see a doctor and asks for help, for the ill person who can no longer continue alone — for this person, the what, the when and the how of their artistic expression is of the utmost importance .

Here one is not concerned with artistic hobbies, education or training but with a situation where the artistic becomes medicine. For this reason, the therapist needs to know what to offer the patient and when and how to bring the artistic offering. Sometimes the simplest building elements can have a profound effect on body and soul processes. The therapist needs to understand the working of the different colors, how certain forms affect the body and how the ill person can be helped to develop a relationship to color and form. This determines whether the patient can free herself of the disease. Art for the patient is a transformational physiological-psychological event.

There will always be those who doubt whether art can play a healing role and those who say 'if it does not do any good,

at least it does no harm'. This is not entirely true for as already described, not all art is healing and can even have a detrimental effect in certain conditions. Each remedy in the doctor's dispensary is not suitable in every case and the dietician does not give the entire range of food to the patient. Similarly, we cannot say that all art is healing for every patient. Depending on the patient's situation and diagnosis, a given artistic process can either be healing or can make the problem worse.

Rudolf Steiner created a new art of movement, eurythmy, which everyone can do. It is part of the Waldorf school curriculum which focuses upon the healthy development of the child. Steiner also gave indications for 'therapeutic eurythmy'; as with artistic therapy, this movement therapy can work positively or detrimentally depending upon the patient and the problems. The same is true of all art therapies. The patient is vulnerable and open to the play of forces in the artistic fields. For this reason the qualified doctor and art therapist need to work together.

In the many different choices of activity offered the patient, artistic impulses are called forth. The what, the when and the how are of much greater importance, however, than the artistic outcome. The therapist uses what expresses itself in color and form to reach an understanding of what is going on inside the person. This is of paramount importance in guiding and supporting the patient. The task is partly cultural-social, partly educational, and partly of a philosophical-scientific nature. The primary objective is always the healthy development of the human being.

Conclusion

An attempt has been made to give an overall picture of the content, method, and task of art therapy. It is hoped that as a result, more doctors, teachers and therapists will become enthusiastic about the application. Integration may well bring improvement in human relationships and healing to many 'diseased' areas in our social, economic and political life. Didactic forms and methods are necessary to bring the artistic into all areas of work. The time is right, the insight and method is clear; now let us apply them.

Art, religion and science have diverged from each other in the course of time; they need to reunite to bring healing to mankind. This happened as a matter of course in former cultural epochs. Today, it must be brought about as a conscious decision. Artistic therapy offers the way.

In these reflections, we have tried to balance descriptions of the visible and the invisible, the systematic and that which can never be fixed in a system. Something of both the doctor's scientific insight and the artist's intuitive feeling needs to be present in the art therapist.

It may not be generally recognized that for years, excellent work in such fields has been carried out in patients with emotional and physical illnesses, with the elderly, with maladjusted children, with those convalescing and with the handicapped. This has occurred in private clinics and practices, in doctors' practices and in large hospitals. Everywhere the interest in artistic therapy is on the increase. We can be grateful for this and also for the fact that many in the medical community have a high regard for this still young paramedical profession.

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Verse for Art Therapists

Artistic forces stream into the human being
And an instrument is created
Through which the Spirit can sound.
A personality is manifest
Which connects with the Earth
In the right way.

Artistic forces heal the human being
Tuning the strings
For the Spirit to stream through
Our form to renew, our body to illumine
To lead us into life
In the right way.

Artistic forces create in the human being
The bridge from without to within, within to without
So that during life on Earth
The strength to make the right decision
To find again the source of all
In the right way.

L.F.C. Mees (translated from the Dutch)

About the Author

Eva Christeller, born in Berlin, 1925, was married to the well known Dutch medical practitioner L.F.C. Mees (1902-1990), writer of many books on anthroposophical subjects. Together with him, Eva founded the school for art therapy "De Wervel" (1968-2008) in Driebergen-Zeist in Holland. She taught there for 40 years. Before that she lived in Germany, Switzerland, Italy, France, England and New Zealand, active as a professional violinist, therapist and painter. Her work was inspired by Dr. Margarethe Hauschka who trained her in 1960. Ever since, she has given workshops and lectures on art therapy in many countries and has written several books on the subject. Her students are working all over the world. She is now retired at 83 years of age, but the work is being carried on by hundreds of trained therapists. The present book has been published in six other languages.