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the purely physical aspects of objects with increasing acuity. This one-sided concentration partook of the illusion which artists conjured out of pigments, colors and shadows in a simulated, increasingly more realistic light. At first both scientists and artists remained aware of a divine framework within which these endeavors took place, but this factor gradually became elusive in the course of the 18th and early 19th centuries in Europe. It is of great interest that artists in the United States retained an awareness, which they applied to their work, of the divine ground of existence right through to the 1870's — and, indeed, to a high degree.

From the standpoint of Anthroposophy, it seems appropriate to point to the temporal juxtaposition of the Luminist Movement (dated roughly 1850-1875 in this exhibition) to the succession to regency of the Archangel Michael in 1879. Doubtless, the America of the third quarter of the 19th century, tortured as it was by the moral agony of the Civil War, was the only place in the civilized world where light could still have been distilled "as a concretion of divine essence" by a group of major artists. This looks like the last triumph of what I should like to call traditional spirituality. The coming of Michael signified the call to create a new morality out of the situation growing from the irresistible momentum of a triumphant materialistic science and technology in the Western world.

AZURES — *Tanka* — Andrei Belyi

They are bottomless, and black . . .
These azures bright and slight;
There — are thunderstorms gone slack.
Thus life's own silent plight:
A silence black as night.

June, 1916
Dornach

Translated by
Thomas R. Beyer, Jr.