

## Chapter 4

### Bucharest and Vienna

#### *Commentary*

In this chapter, Renà Marineau considers the locus and status nascendi of psychodrama through his discussion of Moreno's origins in Europe. He points out how Moreno's use of metaphors initially formed a large part of his literal thinking, but later became more differentiated and symbolic. This apparently concrete use of language is perhaps one of the major reasons why Moreno's ideas were subsequently spurned by some of his contemporaries.

Marineau puts this tendency firmly in the context of Moreno's development within his family and culture, which influenced all his youthful fancies. It is in his earliest writings that Marineau sees the development of some of Moreno's key concepts: that life should be based on action, cosmic relationships and the power of surplus reality. These writings also reveal how the duality of revolt and creation in Moreno ran through his life. He was a social revolutionary in action and writing, seeing theatre as devoting itself to getting rid of cultural conserves, and constantly fostering creativity and facilitating encounters in many different spheres. This is why his ideas can still generate new interest and wide appeal: they can reach out to parts of the reader that might otherwise be dormant or disinterested.

#### The cradles of Moreno's contributions *René F. Marineau*

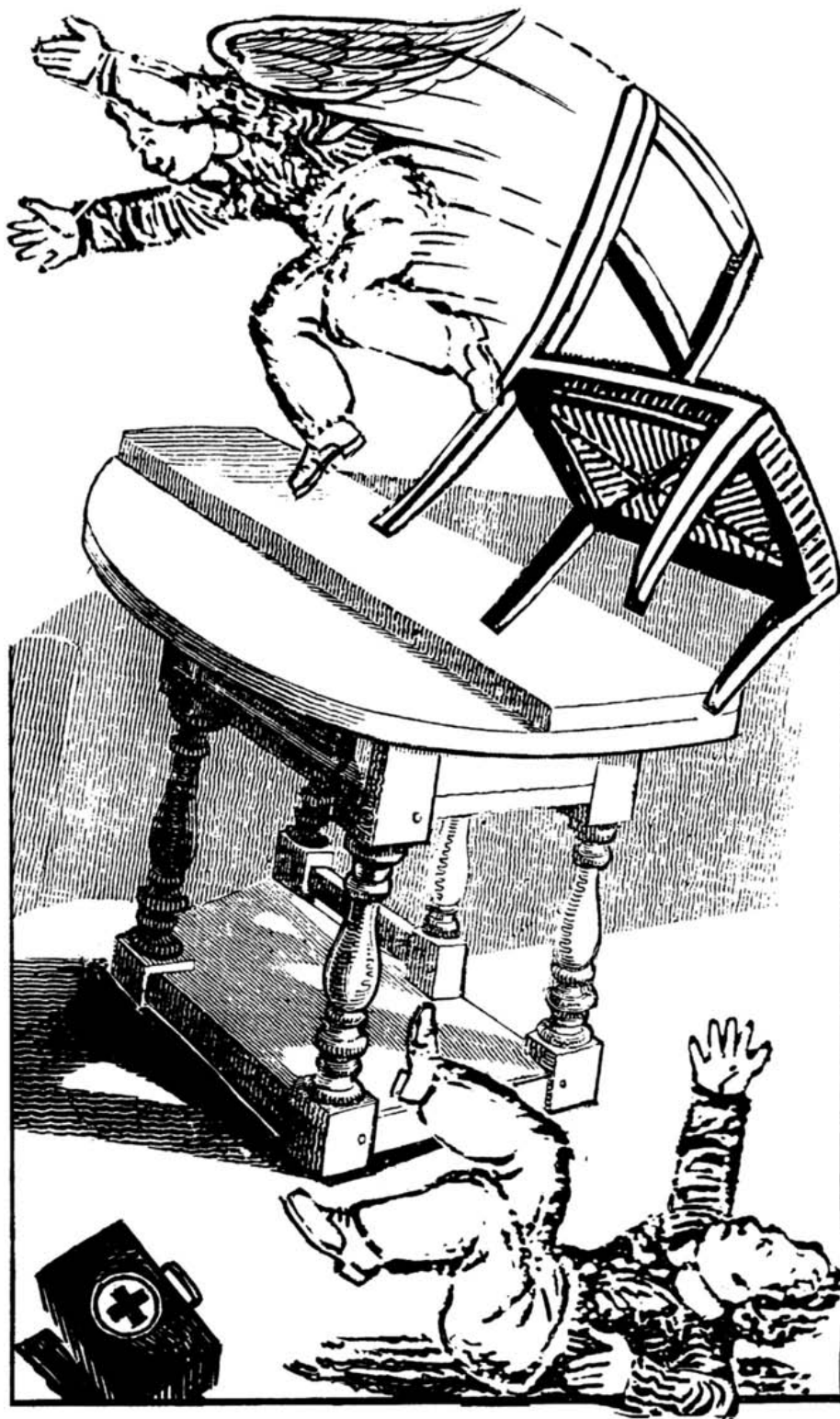
At the beginning was action

At the beginning was the relationship.

These two sayings, the first by Moreno (1975:25), the second by Buber (1969:38), are the best illustrations to sum up the origins and meanings of Moreno's heritage. All his life he worked tirelessly to implement a way of life that would enhance creativity through action, and foster encounter through meetings—two realities directly linked to doing and relating. He was a living model of a cosmic person, showing the way by developing methods and techniques that were scientifically sound and helpful to mankind.

The two main thrusts of Moreno's philosophy are the concepts of *creativity* and *encounter*, which are both complementary and intertwined in his behaviour, his writings and in the therapeutic methods he developed. They can be considered as the basis of all his psychological ideas, and the cornerstone of his scientific and professional legacies.

In order to understand both these concepts, and the further development of Moreno himself, a rapid historical overview is needed which we will consider from two perspectives: the first has to do with his early internalised values and attitudes in Bucharest, especially in relation to his parents and his religious mentor, Bejerano; while the second deals with his later personal and professional development in Vienna.



### BUCHAREST AND MORENO: HIS EARLY DEVELOPMENT

Moreno was born in Bucharest in 1889 (Marineau 1989). His parents were both very creative in their own right, action-orientated and intuitive. When one looks at what could be called Moreno's psychological process of internalisation, namely his identification with figures from birth, one has to begin in Bucharest, and assess the influences of his father and mother.

Moreno Nissim Levy, the father, was an intriguing figure: an active citizen, a failed businessman and an absent father figure who was going to be even more idealised by his eldest son because of his distance and remoteness from the family. This Turkish-born man married with little enthusiasm, worked most of the time away from the family home, but retained his authority over the children. A businessman who repeatedly failed in various financial ventures, he remained a citizen involved in the community, travelling the 'world', helping friends and neighbours. Even though he was, by traditional standards, a poor role model as a father and husband, he succeeded in influencing his eldest son in the areas of imagination, self-taught education and the primacy of action. In fact, he became an almost mythical figure for the young Jacob, who later transformed his own name to incorporate his father's surname as his new family name, the former Jacob Levy becoming Jacob Levy Moreno. The ability of this young child to transform a real, but unsatisfying relationship, into a more acceptable imaginary one, was going to remain a trademark of Moreno throughout his entire life. To be creative is to develop the ability to transform historical truth into a more acceptable poetic or psychodramatic one, and to find in daily life, even though boring or difficult, a 'surplus of reality'.

The young Jacob's relationship with his mother Paulina Iancu was equally important to him. This very young mother was a warm and cheerful woman, who was also active in the Sephardic community. She was well educated for her time, multilingual and refined. She was going to be much more at ease, unlike her husband, when the family moved to Vienna. Her eldest son Jacob, or Jacques as she used to call him, was her favourite child becoming her right arm, replacing her missing husband. Her son responded, while a young child, to his new role with spontaneity and dedication: we have numerous anecdotes in which Jacob plays God, or takes the lead in children's games. Even though later on he was going to shy away from the responsibilities of fatherhood at first, in the family, he took his role seriously. Spontaneity and imagination were the roots for his creativity, and responsibilities elevated him to the level of God.

Rearing the family in Bucharest was not easy. The family had to deal with a difficult economic crisis, a situation made even more difficult because of the father's repeated financial failures and absences. Nevertheless, the young Jacob Levy was a happy child. In addition to his parents, he was also influenced by the Rabbi Bejerano, an impressive figure in the Jewish community. This man was the director of the school at that time, and the young Moreno was so impressed by his knowledge of the language of religion that he became a quasi-physical double for his image of God. In the imagination of the young child, two figures dominated his imagination and play: the figure of God, (represented by his own father and the Rabbi Bejerano) and the person of Jesus, introduced to Moreno by his mother from her former education at a Catholic school. At an early age, the young Moreno experienced meaningful encounters with God and Jesus, in reality, in imagination and in play, in what might be called a 'normal megalomania' that persisted throughout his life. In a way, he could genuinely say I—God, or I—Jesus. During his adolescence, he would even profess to being Jesus returning to Earth.

In summary, one could say that before leaving Bucharest, the young Moreno had internalised, through his relationship with his father, mother and the Rabbi, most of the creative attitudes and values that were to become so much part of him. The seeds for creativity (which requires imagination, boldness and action) and, in a lesser way, encounter were planted.

Before going any further, a comment is in order. Moreno liked to think and talk in metaphors which were grounded in reality. When he compared himself to God, even called himself a God, one has to remember

that this was for him, at first, very real. It is only later on that he himself was able to consider them as images, and not reality. When he was a child, in the period that he called his normal megalomania, he saw himself as God, Jesus, a prophet. While an adolescent, he was still pondering the real meaning of these images. Later, he learned to see them as a way of talking about himself, even though it is uncertain at times as to the real meaning of the words that he used and the action that he took.

When he came to the United States, he chose to abandon the religious metaphoric vocabulary that helps us to understand his philosophy. He moved into the world of psychiatry and deprived his students of a full understanding of his philosophy. One of my aims here, is to fill the gaps in order to show the unity of his contribution. To do so I will have to restore the words that he used to describe himself; the images of himself as God and as a prophet, both as a creator and co-creator of the universe.

When the Levy family left Bucharest for Vienna in 1895 or 1896, the young Jacob was already playing games in which he took the role of God. He had a very ambivalent relationship with his father and displayed much attachment to his mother. Already one could see the type of religious perspective, in a very broad sense, that he was going to display later in a search for a cosmic person. On the other hand, in his later works, we notice very few other traces of the cultural environment from Romania, besides children's songs and games. Still, it would be dangerous to overlook the tremendous influence that these first few years played in his later development, especially in the areas of philosophy, religion and education, which are at the root of his spontaneity, imagination, creativity, role reversal, doubling and encounter. If we consider this early period in terms of methods and techniques of psychodrama, we can see Moreno's early ability to role-reverse and double (with God).

### VIENNA AND MORENO: THE CREATIVE UNFOLDING

The family moved to Vienna when Jacob Levy Moreno was 6 or 7. The young child rapidly adjusted to his new surroundings. Vienna was a city that he came to enjoy even though, like his father, he always felt like a refugee among long-established Viennese families. In that sense, Moreno was never to become a true Viennese like those described by Hofmannsthal in *Rosenkavalier* who 'talk with ease and grace, artful in role taking and smooth in their gesture and general approach to life'.

Although he was going to display much of these abilities later in life ('the proper manner that makes all the difference between a true Viennese and the others' (Schorske 1985)), he would often display his rougher and more stubborn side in certain circumstances, rather than display those more cultivated origins. However, being open, clever and involved, the young Moreno was to become, on the whole, a well-adapted schoolchild.

It is important, having said that, to acknowledge the influence that Vienna did have on Moreno, and to follow this through his development, as this shows his integration into the environment in which he grew up. As indicated earlier, the two main pillars from which Moreno's legacy can be examined are his concepts of creativity and encounter. If we examine his early writings and activities with and for people, we can find most of his subsequent methods and techniques. With this in mind, let us review the surroundings in which Moreno grew up and some of the anecdotes about his time in Vienna.

Moreno liked to play the role of God, and through identification to be God. We see that in his children's games (when he sat enthroned above his brothers, sisters and friends), and later, when he told stories to young children while climbing up trees. In every situation he occupied the place of honour. Moreno's need to be seen and recognised was going to form part of his ongoing ambivalence about being God among lesser Gods, yet striving to make everyone equal. This was evident in his search for anonymity and constant

striving for fame. It was also going to have an impact, as we shall see, on his way of seeing the psychodramatic stage.

Moreno went to school in the second district of Vienna, a mainly Jewish area. As a young boy, he was exposed to Austrian culture and learned the religious and cultural basis of the Austro-Hungarian heritage. He lived in a city where history was on every corner, and creativity was not only an idea, but a daily reality. People like Mahler, Klimt, Schnitzler, Altenberg and Freud were active in bringing new ideas and developments to the city. Compared to Berlin, Paris or New York, Vienna was a small and provincial metropolis, which nevertheless holds a very special place in the history of the twentieth century and is remembered as being the cradle of many revolutions: political, social, economic, religious, artistic and medical.

It was in the midst of this new sociopolitical context that Moreno grew up. He witnessed, for example, the fall of the Austro-Hungarian Empire, the emergence of communism, the surge of Nazism and the development of socialism in Vienna. However, Moreno was never active in politics. His own values were carved and tested in an environment of pluralism, ideological opposites and contradictions. His own political philosophy was to reflect the view of a man that was above political parties and sectarianism. Being God, or a prophet, made him look at politics and religion from a distance. However, he was to be both a champion of individualism, 'We are all Gods' and communism, 'We all need to share our wealth and support encounters'. It is no surprise that he both advocated anonymity and yet fought for personal recognition. When he decided to leave Vienna in 1925, we can therefore understand why he hesitated, even agonised, between Russia and the United States. From a religious and political perspective, he claimed a kind of universal territory for himself. The *locus nascendi* (a basic concept in Moreno's philosophy) of this cosmic person would have to be somewhere on a ship which was either Spanish, Greek, Turkish or Romanian. This claim allowed him later to be able to say that a director of psychodrama or sociodrama is above and beyond the members of a group. Even Moreno's roots in the Jewish community were often minimised, except in time of crisis. However, deep down, one can see his attachment to the members of his community through his writings about his close friend and double, Chaim Kellmer. These facts show us that Moreno was and was not a real Viennese, an active militant Jew or an involved citizen. In his own way, he was passionately a part of the cultural and social tissue of Vienna, while his religious upbringing and values made him sensitive first of all to the suffering of people. As we will see, this was very clear when he stood in front of a statue of Jesus during his adolescence.

The idea of **creativity** is everywhere in Viennese tradition and can be explained in a variety of ways, ranging from the ethnic variety of the Austro-Hungarian Empire, the role of the Jewish community, or the geographic situation of Austria on the Danube, to Vienna's position between Eastern and Western traditions or its educational system. Austria is a land of contradictions and it is hard to put into words the essence of this culture which is part of a world-wide re-evaluation of ideas, and yet is so different from other countries. Perhaps, the best definition comes again from Hofmannsthal when he says that for someone to be a true Viennese they must have the 'manner', a mixture of *savoir-vivre*, politeness, cultural knowledge and time for long discussion (Schorske 1985:8).

Moreno's first experience of education was quite traditional and typically Viennese. However, as an adolescent, he went through a period of revolt and quit school altogether to pursue his own learning in his own way. His adolescence was a time of rebellion that can be interpreted both as a time of confrontation with and distancing from a dysfunctional family (which ended in his parents' separation), and as a re-evaluation of the society in which he lived and which appeared to him as artificial and false.

This period of revolt can be seen in some of Moreno's early writings. It is truly in the stream of Expressionism, a movement that was then developing in Austria and Germany. In one imaginary monologue, Moreno is talking to God:

Why did you create the universe in the first place? You could have saved us all from life....

Why did you not start with me? And why did you finally create me? I don't feel good. I don't like myself. I have to eat. But the best food goes out the rear end. I have to walk, but I may slip and fall. I have to grow old, become sick and die. Why? You must have created me when you were sick and old, when your energy had been spent.

Why did you split me in half? I know that I am an imperfect and unworthy being. When you saw that I was incomplete you tore me to pieces and brought forth another being, a woman. I was inferior enough, but she was still more inferior.

This was the beginning of endless misery and futility, the chain of birth and death....

(Moreno, in Marineau 1989:22)

### THE VISION IN CHEMNITZ

This kind of writing is not unusual for an adolescent. However, it was followed, in the case of Moreno, by a mystic experience that was going to change the course of his life. While in Chemnitz, he had a vision in front of the statue of Jesus:

Standing there in front of the statue, I knew that I had to make a decision, one which would determine the future course of my life. I believe that all men have to make such a decision in their youth. This was the moment of my decision. The question was, how would I choose: was my identity the universe, or was it with the particular family or clan from which I had sprung? I decided for the universe, not because my family was inferior to any other family, but because I wanted to live on behalf of the larger setting to which every member of my family belonged and to which I wanted them to return....

From that time on there was a new surplus of meaning in everything I did, and in everything which was done around me. There was an excess of feeling, of joy, of depression, of love or of anger. It was the way lovers feel in their first excitement at finding one another. The sun, the stars, the sky, the trees seemed bigger. Colours seemed brighter. All events seemed more dynamic to me than they seemed to other people. If a child was born, if a man died, if a fire broke out, if a stranger came in the door, it all seemed so deeply significant, bursting with riddles and questions, and a challenge to my most interior sense of values.

(Moreno, in Marineau 1989:23)

Moreno never looked back. He made further choices accordingly, including his choice of valuing his relationship with a greater cosmos more than his being a student, an Austrian or a Jew. He embraced a much larger life based on action which sprang from his religious-philosophical choices. The above description is interesting in many ways. From a psychodramatic standpoint, we could see an early definition of surplus reality, and the future commitment of a director as a universal leader.

### MORENO AND THE EXPRESSIONIST MOVEMENT

In addition, this text, written around 1904–5, shows us a Moreno quite in tune with the period in which he lived in Vienna. His values resemble much that was to be typical of this new philosophical, literary and artistic movement called Expressionism. Looking at Moreno's development, one has to acknowledge that he was part of this movement. Moreno's early writings, including *Invitation to a Meeting* (1914) and *The Words of the Fathers* (1920), as we will see, are very much in line with this philosophy.

Expressionism was not a School: it had no leader or theoretician. Many of its protagonists did not know each other. Expressionism was born before the First World War, but in fact developed during and immediately after that war. It can be defined as a deep call from the soul and the heart. In order to save the world, poets, philosophers and artists called upon the younger generation to get rid of the old-fashioned (to 'kill the fathers'), and to manifest their creative genius, their moral purity in the development of a new world order. In order to shake up and destroy the 'bourgeois' society which was responsible for the failing social and political organisations, youth needed to express violence and despair, and get rid of both the institutions and their protagonists ('the fathers'). It was even necessary to change the means of expression such as language and art. Ultimately, one would find new emotional qualities and expression in daily experiences. 'Let's destroy and rebuild from new perspectives' was one motto of the movement.

Obviously, Moreno's early writings show signs of the dual movement: revolt and mending, his revolt against God being followed by an act of faith in the Creation. By rebelling against the wealth and arrogance of the rich and encountering with the poor, these deprived souls were then elevated to the level of gods.

This duality of revolt-creation was later to find expression in Moreno's life, especially when he wrote *The Words of the Father* (1920). Nowhere is this as obvious as in this book, a religious and philosophical essay which he wrote with his girlfriend Marianne. If one reads it as an expression of Moreno's philosophy, one recognises that a new world order is possible if each individual:

- 1 Restores his primary capacity to create (using his spontaneity and his imaginative potential),
- 2 believes in his own capacity, thus acknowledging his being God,
- 3 takes responsibility for becoming a cosmic co-creator of the universe,
- 4 recognises that everyone is equally God, and
- 5 acknowledges that the future of mankind resides in the meaningful encounter of all Gods.

(Moreno 1920)

Moreno wrote this philosophical-religious essay while he was living quite happily with his muse, Marianne: this good relationship allowed him to be creative. This essay, first published in the journal *Daimon*, shows a Moreno that went full circle: the 'prophet' who used to wear a green mantle while at university speaks creatively because he experiences himself as a complete person (he and his female partner being 'one'). This was not possible when he was alone and unhappy. He showed here that while an adolescent he was 'split in half' and could only revolt, but when he became a 'whole and unified' person (especially through a significant love relationship) he could 'father' the universe. Creativity and encounter were intertwined for Moreno, and very concrete. When later he met his future wife, Zerka, he would again acknowledge that in order to be creative, he needed to encounter this other half that allowed him to breathe, move, talk (Moreno in Marineau 1989:104). The importance of a muse in Moreno's life was to be a persistent factor in the manifestation of his creative genius.

To summarise, let us say that Moreno's self-development made him associate with ideas of the Expressionist movement, and that these ideas found a concrete manifestation in his relationships and writings. In both, Moreno made it explicit that more than the 'end product', it was the process of creation

and the nature of the relationship that counted (Moreno 1985:1). It is interesting to note that among the contributors of the journal, *Daimon*, that Moreno created with a group in 1918, we find many writers and artists directly associated with the Expressionist movement: Franz Werfel, Oskar Kokoschka, Georg Kaiser, Albert Ehrenstein, Heinrich Mann. In fact, the content of this journal was such that it could be considered as a vehicle for the movement. All his life, Moreno would show his dual nature, the revolutionary and the creator, a split shown also by some of his contemporaries and colleagues, such as the Viennese painter Egon Schiele, the playwright August Strindberg and the architect Walter Gropius.

### FROM PHILOSOPHY TO ACTION

Moreno, the adolescent who ran nude in the streets of Vienna, also chose to dedicate his life to his fellow citizens, and in the first instance to the children of Vienna. The story is well known.

As a young man, he liked to go to the park, to gather children around him, to tell stories and play games. What was obvious, was his attempt to restore creativity in the children by suggesting games that prompted spontaneity, and re-evaluation of traditional educational values. He brought revolution to the Gardens of Vienna by fostering creativity and encounters with and among children. As in other areas of his life, Moreno played multiple roles with children. He re-enacted his pleasure in being a child and a godlike child by climbing to the top of trees; he relished the special place that children gave him in reality and dreams; he acted as a guide in the children's challenge of the roles of authority.

All these roles were to be part of Moreno the psychodramatist. Later, he enjoyed directing the protagonist, identifying with them, role-reversing, mirroring and doubling for them, in order to challenge their cultural and personal conserves, yet remaining the one vehicle for their journey.

In an experience that was the forerunner of group therapy, he also worked with prostitutes and assisted them in finding their own way, being helpful to one another. This became a kind of self-help group, which was made possible by the homogeneity of the participants. This experience can be seen as a forerunner of a well-functioning organisation based on sociometric choice and true encounters. However, we have to remember that at the same time Alfred Adler was active in developing career choices for adolescents and Wilhelm Reich was focusing on the use of body work in psychotherapy. Moreno was part of a larger environment where experimentation was very popular.

With some friends, including Andreas Petö, Moreno also founded a house for refugees. Here again, he showed his concern for his fellows (he, too, was once a refugee), but now in a context where this house was more than a roof over the heads of needy people. He did it with fellow students, in an atmosphere of dedication and joy, community spirit and creativity; in short, a kind of Beacon before its time. This house was a place, but it also reflected a philosophy: the religion of encounter.

The young Moreno also liked to re-enact courtroom trials in which he took many roles, including that of the judge, and in which he was able to predict the verdict. Moreno, who brought the concept of role to psychiatry, followed here his original path of action by experimenting through role reversal, doubling, soliloquy, mirroring and using dramatic representation of the essence of the conflict as a diagnostic and predictive tool. He was to do the same later while training his students, and even while being an expert journalist forecasting the winner of boxing matches in America. He enjoyed great success. Here, we see for Moreno the importance of action that was to become fundamental to psychodrama (Marineau 1989: 116–18, 130–6).



### AXIODRAMA, SOCIODRAMA AND PSYCHODRAMA

Moreno was also very involved with revolutionising society. He came to believe that this would best be done through theatre. In order to achieve fundamental changes, theatre had to devote itself to doing away with cultural conserves, which were seen as the finished product of a creative effort, like a play, a book or a symphony. He used two ways—action and writing—and he hoped that through spontaneous theatre this barrier to creativity would be lifted. So Moreno experimented successively with methods which would become known as axiodrama, sociodrama and psychodrama.

Axiodrama is drama based on the exploration of social ethical values. The best-known example took place around 1911. In this a spectator in a theatre confronted an actor playing the role of Zarathustra by going onto the stage and forcing the actor to talk about himself rather than a role written by someone else. The ultimate aim of this axiodrama, whose protocol was later published in the *Daimon* (Marineau 1989:45–6), was to force everyone—the actor, the director, the writer and even the spectator—to let out their true ‘self’, rather than to hide behind a mask or a role. Axiodrama was an exorcism for social coerciveness and a plea for a real meeting of people without their masks.

This is what the young Moreno meant by doing away with cultural conserves. Alone or with his friends, he undertook quite a few of these bold confrontations, hoping to create enough of a stir to shake the establishment in the theatre, the school or the church. While Moreno understood the impact of confrontation, he had not yet mastered the importance and subtlety of the process of the warm-up, which would become the strength of his psychodramatic techniques. He would discover only gradually and through repeated failures the necessity to prepare the audiences, the groups and the protagonists for changes and to be aware of the need for proper timing (Marineau 1989:45).

Sociodrama, a psychodramatic treatment of social problems, was soon to follow. During his medical studies, Moreno mediated between professors and students. While working in a children’s clinic during the war, he helped groups of refugees in Mitterndorf to cope with problems that resulted from differences in religion and social origins. In 1921, on All Fools’ Day, Moreno made an attempt to address the rebuilding of, in the immediate post-war period, the social tissue of Vienna. Taking the role of the King’s jester, Moreno invited everyone, from diplomats and politicians to ordinary citizens to come up on stage and make suggestions for the future of society. The play flopped because of the failure to warm up the audience. But the idea was planted.

In these various experiences, one can see the emergence of sociodrama based on sociometric observations and the use of techniques such as role reversal. Sociodrama would re-emerge later on when he had Germans and Jews, Blacks and Whites explore ways to resolve their problems and tensions.

Then came the Stegreiftheater, which was the forerunner of the theatre of psychodrama. By 1922 Moreno learned, through repeated failures, that it was better to start in a small way with a group of individuals rather than with a bigger crowd. He knew much more about the importance of the warm-up. So he rented a space, and with a group of actors started performances based on improvisation.

The rest is well known. An actress Anna Hollering, known as Barbara, found solutions to her problems by acting them out on the stage. Many links can be made between the production of the impromptu theatre and psychodrama: the use of a stage, the role of catharsis in exploring a problem, (real or imaginary) on a safe therapeutic stage, the presence of ego-auxiliaries, the importance of spontaneity in representing an issue through diverse techniques like the ‘living newspaper’, and work with couples as protagonists. Impromptu theatre had led to the birth of therapeutic theatre. All of this was going to find its way into a small book that pointed to the future of psychodrama, namely *The Theatre of Spontaneity* (Moreno 1924).

When, around 1909, Moreno entered the medical school of the university of Vienna, it was only to fulfil his need to become a doctor so that he could establish himself as professionally competent. At the same

time, he pursued a parallel 'university' of learning; as a storyteller in the Viennese Gardens, as a co-therapist with prostitutes in the city under-world, as a social worker with fellow friends in a house for refugees and as a director of a new kind of theatre. Moreno's tools for learning were never conventional or institutional. He used his creative intelligence to gather information and to profit from experience.

When Moreno was hired as a medical doctor (before his graduation because of the tremendous need for doctors during the war), he discovered and applied sociometry with refugees from the Tyrol. Here, too, his genius was at work: he found solutions through action. Later as a qualified medical doctor in Bad Voslau, he experimented with what today is called individual psychodrama: a depressed German count experienced acting-in of his depression and suicidal fantasies and made a good recovery. The young doctor, Moreno, played the role of the director. He used his nurse assistant as an auxiliary, the patient as the protagonist and experimented with various psychodramatic techniques (Marineau 1989:68).

### THE PSYCHODRAMATIC STAGE

The psychodramatic stage was a very important issue for Moreno's future development and during his life he experimented with two types. The *Viennese stage* was developed around 1924 and presented that year at the International Conference for New Theatre Techniques in Vienna. This stage was circular, multilevel and had no balcony and was situated in a building reminiscent of a church or synagogue. People were seated in the building in a way that made it possible for them to move up and down on the stage, which occupied the totality of the surface under the roof. The rationale to this design meant that everyone could occupy centre stage at a certain time (meaning they were then the protagonist), or the lower level at other times, which meant being more on the sideline, either as audience or auxiliary egos. This stage reflected a philosophy in which everyone was equal and a participant. There was no audience and no role was assigned before entering the theatre. In this model, Moreno acknowledged that we are all gods deserving, in turn, the leading role before leaving it to someone else. What takes place inside the theatre implies warm-up, action and sharing for everyone. This form of the stage is truly democratic.

The second type of stage, known as the *Beacon stage*, is situated in front of the audience. It has three levels plus a balcony. This model brings us back to the time of the young Moreno in his house in Bucharest or Vienna, who was not only playing God, but also being God when he broke his right arm falling from the top of chairs piled on a table. This model also reminds us of Moreno telling stories to the children in the Garden of Vienna, seeing himself at the top of the tree with the children scattered below. Moreno's first real life theatre in his childhood was a representation of a universe with a god (an authority) above. He was to reproduce this theatre in Beacon, using the balcony to play roles associated with authority, defiance, control, etc. This second model has the advantage of facilitating the confrontation with fearful, domineering or paternalistic figures from above (real or internalised) which prevent the protagonist from taking a meaningful, equal and significant place in his or her environment.

These two stages are radically different, even though they have many similarities. It seems to me that the Beacon model is more traditional and reflects a philosophy less egalitarian than the Viennese model. The more mature theatre of Moreno, which he exhibited in Vienna in 1924 was truly democratic and anonymous: everyone found a place inside, people rotating from one level to another, hence implying that we are all gods, no-one being higher than anyone else. This model never really materialised for Moreno, a fact that suggests interesting questions about his deep commitment to equal status among people and/or his perception of the therapeutic process (Marineau 1989:82-4).

The two therapeutic stages have their own validity, but also reflect Moreno's early contradictions. Are we all gods and equal (the I-thou position), or are there gods that are above other gods? It is ironic that the real

circular stage (the Viennese model) is now widely used in psychoanalytic psychodrama, while the more traditional one (the Beacon model) is associated with classical Morenian psychodramatists.

I could continue to describe Moreno's interests while he lived in Austria, but his life was so rich with experimentation and creation that one would have to follow him through his entire journey. Therefore, I shall discuss only two further points to show how this man of action was constantly open to new ideas and realities, and that he sometimes forgot the danger of not completely mastering the tools he used.

### A CONSTANT QUEST FOR INNOVATION

While working as a family doctor in Bad Voslau, Moreno was one of the first professionals to petition for the inclusion of an X-ray machine in his office. One has to remember that Röntgen only discovered X-rays in 1895, and that the practical applications of his discovery only became possible in the early 1920s (with the problems of radiation not being overcome until a considerable time after that). Moreno, in spite of his lack of training, bought an X-ray machine and used it in his office, thus bringing innovation to the small town of Bad Voslau. He got into trouble with the Austrian Health Commission who questioned his competence to use such a dangerous machine, but he went ahead, and invested time and money because he believed that a doctor should be in the vanguard of science. This dangerous, but innovative device is a metaphor of his therapeutic work with people. Moreno was always ahead of his time and was not always attentive to the danger of innovations. Here, he is in good company with his fellow Viennese colleagues, Freud and Reich.

Moreno also worked around 1923 on a device for recording and reproducing sound. It is not clear the exact role that he played in 'inventing' this sound-recording machine but we do know that it caused controversy with the brother of his girlfriend. It was this device that brought fame to him in America, and was the cause of his immigration to the United States. That he played a minor or major role in developing a sound-recording machine is not the issue here, even though it becomes an important ethical issue in Moreno's paternity syndrome. I wish mainly to acknowledge the fact that once again he was interested and involved in developing a new tool for communication: this in itself exemplified his constant interest and quest for creating new methods and techniques in the arena of mankind (Marineau 1989:95).

### CONCLUSIONS

When we look at Moreno's involvement in the medical arena, the theatre and literary scene, we are struck by his constant need to foster creativity and to facilitate encounters. We also become aware of his own contradictions that made him hesitate and sometimes change his way of acting with and for people. However, it seems to me that throughout, two prevailing concepts emerge: creativity and encounter.

Even though he may not always have been a good protagonist of his own philosophy, Moreno's legacy resides in the presence and interaction between these two concepts that were reality for him. We need to be creative at all times. We need to restore in ourselves, through spontaneity and use of imagination, our creative capacity to reflect our inner genius, and to adapt with maturity to any given situation. We then become Creator. If we all do this the cosmos is then filled with creators which makes humanity much better, as long as we are equally attentive to one another's view. Everyone then feels co-responsible for the existence of the cosmos.

The ideas, 'We are all co-responsible Gods' and 'We all need to meet in meaningful ways' are pervasive throughout Moreno's actions and words spoken in Bucharest and Vienna. And so were most of his methods and techniques that he was later to refine. If Moreno was and still remains such an impressive figure, it was

then, and still is, because of his unique ability to conserve his spontaneity, probably the most important ingredient for real creativity and encounter among people.

When Moreno finally left Vienna, it was by no means because the city was not a land of creativity, but because he found himself in difficulties, in his personal life and in his professional pursuits. In addition, Vienna was a land of much experimentation, a land of so many gods, that it was difficult for Moreno to create his own place. He decided to go elsewhere. He brought with him his discoveries, the tools that still make Moreno a genius today, a creator and a guide for so many therapists and patients alike.

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