

The background features abstract, layered paper-like shapes. A large, light blue shape is on the left, and a smaller, darker blue shape is on the right. A central, irregularly shaped piece of light green paper is layered over the blue shapes, creating a sense of depth and movement. The overall aesthetic is clean and modern.

Newsletter from the
Section for the Arts of
Eurythmy, Speech
and Music

Easter 1999

EDITORIAL

Dear Readers

The 30th *Newsletter* appears at Easter 1999, for the first world-wide Section Conference for eurythmists, speech artists and musicians. There are many voices who have reacted favourably to the new form of the *Newsletter*, but there are naturally also some voices critical of the new attempt.

The Stage Forum is not quite running as we would wish, with many topical contributions and interviews which promote meetings and exchange. For this it needs the on-the-spot help—do you not wish to conduct an interview with someone responsible for a performance or a project? Some very significant and most varying contributions are included, which face contemporary problems in the different realms of our Section.

The intention to collect several contributions for the 50th anniversary of Marie Steiner's death, appraising the basis and achievements of Marie Steiner for the Section, was not seen as possible. This has been written about in all the journals, in articles in which Marie Steiner's contribution in all realms was honoured. We would have been simply repeating. The book by Wilfred Hammacher, *Marie Steiner—Lebensspuren einer Individualität* ('Marie Steiner—the life-path of an individuality'), presents a comprehensive picture of this remarkable personality who stood at Rudolf Steiner's side.

The Section Conference promises to bring to visibility much that lives unnoticed in the Section. The meeting of the arts, the common tasks and questions, the mutual support, can motivate us. Many reports of research will be presented in parallel. Will it be possible to formulate some of this in writing, to make it available to others through the *Newsletter*?

New ways of working are practised everywhere in working together artistically. Can we discuss this, and exchange our experiences?

Many themes in the study-articles centre on those historical moments which are the source of the coming into being of eurythmy, and on the position of eurythmy today. In music, too, the question about the effects of the media and other things, the enlivening out of the spirit, is central; the phrase 'sun-secret', the meditation for eurythmists and on the destiny of being a eurythmist are themes belonging here.

Living memory-pictures are conjured up for the anniversary of Lea van der Pals, Jenny-Schuster, and Jürgen Schriefer.

Once again, I would like to invite you to exchange views with each other through the *Newsletter*, world-wide, which encourage the individual and help the arts further, with research points and experiences which could be fruitful for others to take up. The variety of contributions can help to make the tasks of the work become ever clearer. Here I would also like to thank everyone who ever and again gets down to write, allowing us to participate in their concerns.

Each writer is responsible for his/ her contribution. Sometimes the articles can only be given in shortened form. We must see whether we are able to retain the size of the *Newsletter*, and hopefully the variety of the contributions, too. Please help with your financial contributions, that a German and an English edition can continue to be published.

*Cordial greetings from the Editor,
Werner Barfod*

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'The further influence of the Mystery of Orpheus: Logical Thinking and Artistic Forces'

*Summary of a lecture held for the
Speech-Artists and Actors by Dr
Virginia Sease on 26.4.98 at the
Goetheanum*

If something really partakes of a Mystery character, then its influence radiates throughout long epochs, whether it be the ancient mysteries, including the Orphic mystery, or the new mysteries, like anthroposophy and the new impulses for art out of anthroposophy. This year 1998 marks for the third time the assault of the apocalyptic Beast out of the abyss. (In the lecture to the Conference of 1997, this theme was dealt with in detail.) But at the end of the year, at the Goetheanum, we remembered the 50th anniversary of Marie Steiner's death, 27th December, through the whole Christmas Conference. The Executive at the Goetheanum and the Executive of the Literary Estate (*Nachlassvereins*) together with other co-workers, carried the responsibility for this Conference. At the Conference for Speech Artists and Actors, 1996, I took up a few things about Marie Steiner's connection to the French poet [and writer] Edouard Schuré (1845-1929), for it was through Schuré that Marie von Sivers was introduced into Rudolf Steiner's circle within the Theosophical Society in Berlin. As an introduction to our theme today, we could briefly look at a few aspects of the spiritual and cultural history of the '80's and '90's of the 19th century.

In 1889, an epoch-making work on the history of secret religions appeared, *The Great Initiates* by Edouard Schuré (E.T. Steiner Books, Blauvelt 1961). Marie von Sivers got to know this work at the end of the '90's. She describes her impressions:

'Schuré, too, sought in the living spiritual form of language to approach the eternal values of humankind, whose influence was revealed to him in the achievements of culture. He tried to hear the voices of the initiates of all times and races, and was able through the evolving power of his pictorial experience and through intensive penetration into the spiritual background to the events, to let them sound out of the distant realms of time into the present.' [1]

In *The Great Initiates*, the most explicit descriptions of the Orphic mystery are to be found, which are especially important for our theme because Rudolf Steiner, with reference to this book, describes how someone gifted as a medium can supersensibly experience as far as the Moon-sphere. But whether the experiences are truth, or only create illusion through emotions or thoughts carried through the emotions, cannot be determined by the clairvoyant of this grade. Steiner describes this grade as 'reading in the astral light'. The next and decisively higher level signifies access to the world-ether, to the world-memory. Here the clairvoyant can re-experience the great events of civilization. Schuré could spiritually research up to this level, and the content of his work mainly stems from his ability to see into the connections. [2]

Of spiritual-historic significance for us is the fact that the first dramatic beginnings were made through Marie and Rudolf Steiner. Two dramas by E. Schuré were performed, *The Drama of Eleusis* at the Munich Congress, 1907, and *The Children of Lucifer* at the Second Festival Performance in Munich, 1909, with Marie von Sivers as 'Kleonis'. Consequently, we we look with attention to one aspect of Schuré's source of inspiration, which R. Steiner describes as 'a highly interesting fact of modern spiritual life'. [3] It concerns Margherita Albana (1831-1887), 'a personality who has looked much into the secrets of existence'. [4] Schuré himself calls her 'his leader during

her life, and the spirit of his soul after her death'. Steiner could interpret for Schuré the essence of this personality. She especially understood the Greek mysteries, although she

'[was] not initiated into this great spiritual art' which had to be lived through by the one who wanted to cultivate meeting the gods within the Greek mysteries. Such a personality was a natural initiate, just as there are natural poets... [She had] memories of earlier levels of existence... [and] the possibility through transformation of specific lower forces of our existence, to look into the higher world... [because] all higher human means of knowledge are basically transformations of lower forces'. [5]

What was the influence of Margherita Albana on Schuré? Steiner reports on this: 'through Margherita Albana, who died 1887, he was led into the real spiritual world, into spiritual reality. From an inkling, it became reality for him, and through this he could find the key to the essence of the Greek mysteries. Better than anyone else, Schuré was able to light up that which occurred within the sacred mysteries of Greece.' [6] Moreover, this friendship between Schuré and Margherita Albana is significant for the esoteric element of art, because it can clearly be seen that one person can become for the other a recaller of past memories and of impulses for the future. For Schuré, the early Greek world was resurrected through Margherita Albana. Thanks to the Christian [development], he was not only an outer artist, but was able to penetrate with a deep vision into the spiritual development of humanity. He has shown this vision in his book, *The Great Initiates*. [7]

A saying of Margherita Albana can be read as a concise summary of the spiritual-soul mood of the esoterically-striving human being of the theosophical decade immediately before the death of Helen Petrovna-Blavatsky: "Trust God in thy

breast, and then leave everything that is in you to the stream of life.' [8]

So we see that the link to Edouard Schuré and his inspirations can help us today to approach nearer to the Orphic mystery, and through this to its further development in transformed form up to our own time. There lies here some inner stream of speech waiting to be discovered in an artistic as well as a cultic tendency. The following could serve as a very short summary of the Orpheus-story from the Greek tradition, to refresh our memories.

Orpheus, the great singer, had inherited his talent for singing from his mother Calliope, the muse of the poets. Apollo gave him a stringed instrument. When Orpheus sang and played his lyre, all creatures of nature, even the stones, were as if enchanted. When he beheld Eurydice, the most beautiful of the Nereids, he fell in love with her and took her as his wife. His happiness lasted but three days, for when dancing on the meadow with her companions, she is bitten by a poisonous snake and immediately dies. Orpheus, inconsolable, sings and plays in his pain so that nature becomes silent. Then Orpheus, uniquely in human history, makes a resolve. He descends into the Underworld, unhindered by Cerberus, the guardian of the threshold, and steps before the throne where Hades with his wife Persephone rule the realm of the dead. Through his divine singing and playing, which expresses his human love, Hades and Persephone are so moved that they give Eurydice back to him, but with one strict command. He is not allowed to look back until on leaving the Underworld they see daylight, otherwise he will lose Eurydice for ever. On the ascent, Orpheus does not hear her step any longer, and becoming anxious he does look back. At this moment Eurydice disappears once more into the Underworld. Inconsolable, he wanders through the world. He is unmoved by woman's love, which puts the wild Bacchantic women,

made ecstatic through wine, into a rage. When they unexpectedly surprise Orpheus, sadly singing and playing, they throw Thyrsos staves and stones at him. All the creatures of the forest place themselves like a wall around him, but they cannot save him. The whole of nature mourns for him, but his soul is united again with Eurydice in the realm of the shades. [9]

Through Schuré, the Orpheus-story receives a important amplification and deepening, through which we are able to approach the 'imperishable traces of everything spiritual', that is, to the akasha itself, as Steiner describes the akasha-chronicle, which is indispensable in order to divine the further influence of this Mystery today. Schuré presents a tremendous uncovering of evil forces as well as a link to the mystery-story. Steiner mentions in a lecture relevant to our theme, that the Greek mysteries go back to Orpheus: 'I mention him [Orpheus] because in a certain way he belongs to the time which immediately preceded the Christian age. Orpheus was the one who set up the Greek mysteries... so that what was given later through the Christ-event was prepared through the culture of Orpheus. For Greece, Orpheus is this great preparer.' [10]

As the centre of the story of Orpheus, which through Schuré's insights becomes available in the world-ether, there stands the difficult struggle between the solar and the lunar cults in Thrace at that time. In great detail, Schuré describes how these two cults represent two totally-opposed world-conceptions and ways of life. The solar cults were strictly led by male priests. Their cultural places in temple-form are to be found on the tops of mountains, whereas down in the forests and valleys, the lunar cults are led by lower magical, occult arts by selected, passionate priestesses. They continued the Bacchus cults in a decadent form:

'The Thracians, the lunar priestesses, or the threefold Hecate, had snatched the power for themselves by taking the

ancient Bacchus cult and giving it a bloody and terrible character. As a sign of their victory, they took on the name 'Bacchantes' as if to show their dominating power, the ruling of nature, their power over the male. Magicians, temptresses, or bloody executors of human sacrifice... obscene dances in the depths of a forest... Woe to the priest of Jupiter or Apollo who dared to get near them. He got torn to pieces.' [11]

Orpheus in particular, whose name means 'the one who heals through the light' [11a] and who stands for the son of Apollo, is most deeply hated by Bacchantes and their male Thracian followers. Despite Eurydice's second disappearance into the Underworld, Orpheus tries to lead the evil forces to the light, and to redeem the Thracians. *It would have been a redemption through the power of the human voice.* The attempted redemption by Orpheus, as well as his search for Eurydice which leads him into the Underworld, the world of shadows which awaits release, is a tremendous picture of initiation. It signifies the only pre-Christian descent into the Underworld, into the realm of the dead, which then points to the event of Holy Saturday, of Christ's descent into Hell. Through this he receives the strength to place himself against the Thracians, filled with hate.

'The gods of the heights speak to you through my mouth...', thus spoke the upright Orpheus under a great elm-tree. He spoke of the blessings of the gods, of the enchanting heavenly light, of that pure life which he led with his initiated brothers, and which he wanted to share with everyone... and while he spoke, his serious and soft voice vibrated like the strings of a lyre and penetrated ever deeper into the hearts of the shaken Thracians... and the moved Thracians murmured amongst themselves: 'A god speaks to us, Apollo himself enchants the Bacchantes!' [12]

Despite all this, Orpheus is murdered by the main leader of the Bacchantes.

In the esoteric tradition, Orpheus is called the son of Apollo. Only with Rudolf Steiner do we begin to understand how the Orpheus-mystery is deeply connected with the Christ-mystery and with human development. At this point a short comment has to be made, in which Steiner's spiritual research on three sacrificial deeds of Christ before the Mystery of Golgotha has to be taken to help us. When the moon was still part of the earth, human souls had to seek refuge on other planets in order to avoid a total hardening of their members. In Lemurian times, sense-perception would either have brought forth overpowering pleasure or tremendous pain. Against this attack of Lucifer on the developing physical body, Christ out of compassion ensouled Adam as [His] sister-soul in the spiritual world in order to save the sense-organs. This soul lives later in the Nathan-Jesus. In Atlantean times, Ahrimanic and Lucifer powers worked together in order to bring chaos to the seven life-organs, and through that the formation of the ether-body. The life-organs would have been denigrated to become tools of disgust and greed, unless Christ, for the second time, would penetrated the future Nathan-Jesus in order to save the life-organs. The ether-body would never have been able to free itself. Certain artistic developments would never have been possible, as Steiner describes, for example, singing. The participation of the ether-body when singing is '... the continuous giving-over of the notes to the ether-body' (lecture 9.1.15, GA161, E.T. R. Steiner Library, London, Z.69). Towards the end of the Atlantean age, a third chaos threatens to do violence to the human being, this time in the soul-life, in thinking, feeling and will. A third 'Christening' becomes image in Greek mythology, in the battle of Apollo with Python, the dragon. Later on, Orpheus, a son of Apollo, brings thinking, feeling and

will into order through his art, because his singing and playing rise up into the thinking, and down into the will. [13]

Link to the observations in the conference of 1997, we take up an underlying lawfulness for all points of view of the fifth post-Atlantean epoch. That which is developed in the fifth, had to be prepared in the third post-Atlantean epoch. This is why, for example, the images from the Egyptian temple in *The Soul's Awakening* are so important. If we include the indication for the duration of a post-Atlantean age—2160 years—then the ages arrange themselves in the following way:

	middle point	
2907	1827	747 B.C.
	age of sentient-soul	

	middle point	
747 B.C.	A.D. 333	A.D. 1413
	age of intellectual- or mind-soul	

	middle point	
1413	2493	3573
	age of consciousness-soul	

Only in the middle of the respective age does the 'I'-organization link with the corresponding soul-quality.

The impulses of logical thinking for the fifth post-Atlantean epoch had to be prepared in the third epoch through an elevated teacher of humanity. One pure thought can be related to another pure thought, like a 'thought-sculpture' (R. Steiner), so that the human being himself can gain access to the spiritual world in spiritual freedom. The great teacher at that time, however, could not himself possess the forces of free thinking, and so he had to use other forces. He taught, not in concepts, but through music. Music is to be understood in a wider sense—the musicality in speech—because the music in the sentient-soul releases that which, when it later rises up to the con-

sciousness-soul, becomes logical thinking. [14] We notice in passing what an important educational principle this is; it should be practised in early childhood. Steiner describes how the European peoples in the third and the beginning of the fourth post-Atlantean ages lived as if

waiting through the centuries. Their forces were as if they were held back for that which was to come. They were in their essential cultural element influenced by that great initiate who chose this [European] region, right up to the region of Siberia, and who is called the initiate Sythianos. He influenced the leaders of the primal European culture, which was not based on that which came as thinking into humanity, but which was based on a receptivity for an element which stood in the middle, between that which could be called recitative-rhythmic speech and a kind of singing, accompanied by a unique kind of music that no longer exists today, based on a playing together of some pipe-like instruments. It was a unique element, whose last remnants lived in the bards and scalds. Everything of that which the Apollo- and Orpheus-myth speaks, is based on this. [15]

An ancient mystery saying tells of the Orpheus-becoming of Apollo. Steiner explains this saying by pointing to the descent of that Bodhisattva, a teacher of humanity, who in time became the Buddha. There are twelve Bodhisattvas, who are especially concerned with the development of humanity. They themselves possess enhanced, sublime abilities, so that they can teach these to human beings. When one fulfils and ends his task, he ascends to the condition of Buddha. Gautama Buddha is very connected to our Section through his task on Mars (see the lecture-summary 'The influences of Buddha and Christ in the development of speech' by V.S. in *News-letter*, Dornach 1995). Only around 600 B.C. did this Bodhisattva experience a full incarnation instead of a partial incorporation.

Then he achieved Buddhahood. The twelve Bodhisattvas live in the [spiritual] gaze of Christ Jesus. He is the fountain of life which illuminates them. Through the Mystery of Golgotha new impulses for everything human was given, for example, all human larynxes, which speak the words of Christ, achieve with time a kind of new fine-tuning, despite [fallen] earthly speaking. These words and the words of the pupils of Christ vibrate right into our time, they live as a seed in the soul. So is it with the words of all the great leaders of humanity. We only need to think of the mantra or the words of Steiner's Mystery Dramas, which as seeds calmly grow, hidden away until one day they blossom as inner forces. It is a kind of alchemical process: words becomes strength. The Bodhisattvas work as announcers and preparers of the Incarnation of Christ, and then after the Mystery of Golgotha as the followers and bearers:

And only when the last Bodhisattva belonging to Christ will have completed his task, will humanity experience what the Christ is; then he will be ensouled with a will in which Christ Himself lives. Christ, through the thinking, feeling and will, will invade [or 'move into'. Tr.] the human being, and will become the external impression of Christ on the earth. [16]

Orpheus was always called the great artist. It was his task to take the leadership into the Sun-mysteries through singing, musical speaking, and the playing of string instruments. And for this he was, 'so in control of the soul-element... that he was not only able to use the already-formed human body as an instrument, but that he even could fashion through his musical sounds unformed matter into form that corresponds to the musical sounds.' [17] How did Orpheus stand in the cultural stream of the fourth post-Atlantean cultural epoch? We can best approach this question if we consider, behind everything that we try to

understand in the development of humanity in culture and earthly development, the sequence of the seven great life-secrets. The first three secrets correspond to the three last ones, if we consider them as belonging to the seven cultural epochs. [18]

- (1) *Abyss* ----- (7) *Divine bliss*
 (2) *Number* ----- (6) *The Word*
 (3) *Alchemy* ----- (5) *Evil and Good*
 (4) *Birth and Death*

Orpheus belongs to the fourth epoch which stands on its own. He was not allowed to look back. Goethe in his comprehensive vision and genial way, knew this secret. In *Faust* II, Act 2, 'On the Lower Peneus', Chiron describes the heroes:

*Then Orpheus would in gentle thoughts retire,
 Yet conquered all if he but touched his lyre.*

And then Manto's final words to Faust:

*Enter with hope and joy, most daring mortal!
 Behold Persephone's deep-shadowed portal.
 Where caverns at Olympus' foot now hide her,
 She hearkens for the loving word denied her.
 Here by my craft, was Orpheus once conveyed:
 Go in, to better purpose, unafraid.*

(tr. P. Wayne)

Goethe sees Faust, in his longing for Helena, as a second Orpheus. Goethe's explanations on *Faust* in the Paralipomena are interesting, but will lead us now too far.

Whereas Orpheus is not allowed to look back, because the third epoch was over, and was also not allowed to influence the fourth epoch, we in the fifth epoch have well to understand and experience today how good and evil means a kind of physical, soul and spiritual alchemy.

Orpheus was allowed to use his abilities laid down by Sythianos, in that his singing-speaking-playing effects calmness and enlightenment. Not to look back was the

restriction, because the faculty behind the musical element has to remain in order to gather strength for its transforming task for our epoch. This means, to lead to logical, and consequently body-free, thinking, which is also synonymous with an inner schooling through anthroposophy. The alchemy of art works as a healing force by working further on balancing out the three soul-forces, in the sense of the third pre-Christian sacrifice, in the sense of Apollo. The question which leads to discussion at the turn of the century is: Is art at all justified in our time when it doesn't spread a healing influence?

The Bacchantes have not disappeared. They work destructively on many levels, and quite especially in connection to each art of speech and music. If we want to identify them today, they have to be seen as Asuric beings. Looking back, we come to the primeval time of Lemuria, when Lucifer attacked the sentient soul, and then into the time of Atlantis when Ahriman gained access to the intellectual- or mind-soul. Since the fifteenth century, the Asuras gain an ever-greater influence upon the consciousness-soul on the earth, which is especially problematic because the 'I' will only fully immerse itself into the consciousness-soul in the year 2493. The Asuras belong to the hosts of the retarded beings, as retarded Archai. They experienced their 'I'-consciousness already on ancient Saturn. Their task would be to contribute to the ability of the human body as bearer of the 'I', but their aim today consists in wanting to conquer the human 'I' for themselves. Their greatest leader is Lilith. [19]

Today the Asuras are female servants of Sorat, whose influence is marked through chaos, rage of destruction, unpredictability. His aim it is to destroy the 'I' completely. The Sorat-forces do not want to conquer the human 'I' for themselves, but want to destroy it completely. Sorat, consequently, wants to wipe out the in-born human sense

for karma, too. For this reason alone the Mystery Dramas are necessary for life. Sorat partly realizes his aim through the destruction of the possibility of mutual communication through logical thinking which then comes to expression through speech. In the Mystery Dramas the karmic relationships take place, and are revealed, precisely through speech in the form of monologues and dialogues, as well as in fairy-tales and in mantric form. It is Sorat's greatest intention to wipe out the growing faculty of humanity to perceive Christ in the etheric realm. Thus he is truly the Sun-demon, opposed to Christ the Sun-spirit. His ways are numerous, in order to introduce a new way of logic, actually an apparent logic, which surmounts the human forces; whether Internet, e-mail or cyber-space, the human being cannot easily, or not at all, logically follow the processes connected with it. In the artistic realm an assimilation towards the normal, already-decaying speech-usage has crept in as an ideal. This means that each trace of the rhythmic-musical element is to be rooted out, and further to devalue and to deface the highest contents through the lowest way of speech.

But to these dismal realities of our time, there also exist especially important pictures of truth through the Orphic tradition, towards which we can inwardly look. Orpheus, the sublime initiated artist, tries the passage through the realm of death in order to save Eurydice. She can also be understood as one's soul, one's art. He does not accomplish the deed, although he is a preparer for Christ. According to ancient traditions and to the creeds of many Christian churches, Christ frees the souls out of Hell. It is His descent into Hell, between the Crucifixion and the Resurrection.

We look to the relationship of Orpheus to Sythianos, the inspirer in the third epoch in the European region, who in the fourth epoch through the Council in Heaven with

other guides of humanity (Manes as the initiator of the Council, Zarathustra (the Master Jesus) and Gautama Buddha in his spiritual corporeality) has determined something mighty for the future, which now since the beginning of the fifth epoch is being accomplished by Christian Rosencreuz. [20]

In the last years we have often contemplated how Rudolf Steiner presents the fact that Christian Rosencreuz becomes protector for the anthroposophical impulse of art in this Michaelic age. Everything which has now been developed in the realm of the word through Rudolf Steiner and Marie von Sivers in the first third of the twentieth century has a great value in itself, and at the same time serve those impulses and their further practice in the future, as a possibility of bridging to the sixth post-Atlantean cultural epoch, which will be characterized by the 'secret of the Word'.

- [1] See Hella Wiesberger, *Marie Steiner-von Sivers. Ein Leben für die Anthroposophia*. Eine biographische Dokumentation (Dornach 1988), p. 70. Quotation from Marie Steiner, Introductory words for the brochure by Camille Schneider, *Edourd Schuré. Seine Lebensbegegnung mit Rudolf Steiner und Richard Wagner* (Freiburg i. Br. 1971).
- [2] See R. Steiner, lecture Berlin 5.10.05, GA93a.
- [3] R. Steiner, lecture Berlin 1.3.06, GA54.
- [4] Ibid.
- [5] Ibid.
- [6] Ibid.
- [7] Ibid. See also the 'Vorwort' by R. Steiner to E. Schuré, *Die grossen Eingeweihten* (Bern, München, Wien 1989).
- [8] Cf. note 3.
- [9] See Gustav Schwab, *Die schönsten Sagen des klassischen Altertums* (Reutlingen 1954).
- [10] R. Steiner, lecture Berlin, 16.1.11, GA124.
- [11] Cf. note 9.
- [11a] Cf. note 6.
- [12] Cf. note 9.
- [13] See R. Steiner, lecture Berlin 10.2.14, GA148, and lecture Leipzig 30.12.13, GA149.
- [14] See R. Steiner, lecture Berlin 25.10.09, GA116.
- [15] R. Steiner, lecture Stuttgart 14.11.09, GA117.
- [16] Cf. note 14.
- [17] R. Steiner, lecture Dornach 2.12.22, GA283.
- [18] See Hella Wiesberger, 'Anhang' in GA264.
- [19] On the Asuras, see for example: R. Steiner, lecture Berlin 17.10.05, GA93a; lecture Berlin, 1.1.09 and 22.3.09, GA107; answers to questions Düsseldorf 21.4.09, GA110; lecture Basel 1.10.11, GA130.
- [20] See R. Steiner, lecture Munich 31.8.09, GA113.

Poems for Curative Eurythmy

I . A . O . U . E

In Spring let us sing,
And in Summer we laugh,
But in Autumn days shorten,
And soon comes the tune
To an end.

But the Spring starts to sing,
And the Summer, his brother,
Once more comes ashore –
And we shoot and we fruit
And expand.

*Heidrun Leonard
7 Monteith Crescent
Auckland 1105
New Zealand*

STAGE FORUM

Eurythmy Artists Forum

Motivation and initiatives to meet and exchange in the professional realm. Does Europe need something like this? Is this as something existentially necessary for eurythmy and speech?

Natasha Moss (Moscovitch)

Dear Colleagues

For many years I have lived with various questions regarding the nature of Art – particularly the Art of Eurythmy. How can we inspire each other so that in our individual ways we can create growth in the Art? Expand it? – stretch it? I believe these are questions that live in the hearts of many eurythmists in North America. We are so diversified in this country; geographically miles apart – even in our artistic sensibilities sometimes miles apart. Can we learn to appreciate what others can bring? Can we be inspired by it? There are many eurythmists in this country who carry the artistic impulse for eurythmy and who work creatively and perhaps experimentally.

Recently it came to me that an Artists Forum could be an answer to these questions and allow for all interested parties to inspire and benefit from each others work. In conversation with members of Eurythmy Spring Valley during the Fall of 1997, this impulse found a home as well as organisational help. This conversation led to setting the Columbus Day weekend in October 1998 as a date for an inaugural North American Eurythmists Artists Forum in Spring Valley.

We would like, through this forum, to provide an opportunity for eurythmists to work together toward engendering growth, openness, understanding and respect for each other's work. The plans will include

time for conversation, for moving together, and time for presenting one's work. Participants should come prepared to present a piece, either "finished" or a work-in-progress. We have limited participation to 25 eurythmists due to space considerations and also because in a smaller group an intimacy and trust can arise so that one can speak about what lives behind one's work.

*ARTISTS FORUM IN SPRING VALLEY
N. Y. OCTOBER. 1998*

As the century draws to a close. Differences between individuals arise and become obstacles which are very difficult to overcome. In Eurythmy in North America this has been a tendency for some time through the differing characteristics of teachers and trainings. Last October a small beginning was made in learning to appreciate each other's distinguishing attributes-.

During the Artists Forum Conference we viewed each other's pieces and talked about them. We wanted our likes and dislikes to fade in the viewing so that we could perceive and appreciate the particular artistic impulses and to talk to each other objectively . The striving for artistic integrity was apparent in all the work shown, although there were degrees of completion in the pieces and differences in style in the rendering.

It was a beginning and, as such, a little clumsy in the organization. The intention of the Forum, however, was apparent in every aspect of the time spent: to learn to look into Eurythmy; to look beyond the persona; to look beyond one's own idealism so that one might see what lives as potential in what is in front of us.

A Glimpse into the Apocalypse

workshop for performing artists at Peredur, E. Grinstead

Michael Burton

On the weekend of 31st October – 1st November 1998, a conference organized on behalf of the Section for the Performing Arts in Great Britain was held at Peredur Centre for the Arts, East Grinstead. It was attended by more than one hundred people—mostly (but not all) members of the Section, and the theme was to recognize initiative through a showing of work from seven different projects that are currently preparing works of theatre or eurythmy for production.

It was an incredible experience to witness the range of work, none of which was in a 'finished' state. What was missing in the way of polished artistic perfection was more than made up by the way that it became possible to understand from the inside the way different groups work.

The general form taken was that a member, or members, of a project spoke of their aims. There followed a practical demonstration of techniques, with volunteers coming forward to join in the kinds of exercises characteristic of that group's way of working. This served as a preparation for a snippet of the work-in-progress to be shown, and the final period was spent in discussion. Presentations were given by an independent eurythmy group working on 'The Foundation Stone' in English, the Michael Chekhov Centre, The London Eurythmy Group, The Mystery Drama Initiative Group with a eurythmy research group, The Moving Word Theatre (formerly The English Eurythmy Theatre), The Rose Theatre, and The Mask Studio/ Mystery Drama Group.

A final discussion concluded the weekend. The most moving appreciation, to my mind, came from a 'vintage' eurythmist (with a particularly young soul), Jean Lynch. With great enthusiasm, she described how

seeing everything shown in this way was like 'looking into the Apocalypse!' She greatly praised the artists' attempts to find a style that was true to the times in which we are living, and she commented on how the work had 'arrived in the physical world'.

Not everyone was happy with the directions shown. I spoke to another elderly speech artist, his card signed by Marie Steiner, who showed more than anything else a genuine and honest puzzlement that much of what he had seen seemed far from the style he had learned to value from his own early work. It was apparent that in many ways there is no longer a recognizable 'style', to which one could point and say 'that is anthroposophical art'. For some people this is hard. But most of the performing artists in their different ways, feel that an integrity about what is true for them must be a factor in their work. We cannot simply keep doing things we have received by an outer authority. We must attempt to find what is true for ourselves.

In her summing-up, Dr Virginia Sease said she did not believe anything similar had taken place before within the Section. She recognized that to show unfinished work demanded a high degree of trust and courage. And to watch it in such a setting is an exercise in leaving one's own prejudices outside and asking, not whether a particular venture is pleasing to oneself or not, but whether I can do my best to understand what the various karmic groups of artists are attempting. Dan Skinner of The Rose Theatre spoke of how the experience could be like a kind of Arthurian 'Round Table' where, in a trusted environment, one could come to a shared communion with friends and colleagues before going forth to one's own work into the world.

Whatever the individual preferences were, there was a huge support for what had been achieved. To 'hold the demons at bay' (demons of criticism, of antagonism from the past and all those other, quite well-

known demons!) and to have this opportunity to perceive the different karmic styles, was an exercise whose worth cannot be valued highly enough. We from this little offshore island heartily recommend it to the Continent, and we would be very happy to her of it being tried in many more places!

Eurythmy Conference, Stuttgart, Nov. 1998

Aphoristic Impressions

Eduardo Jenaro

Heartfelt thanks to the people of the 'Association to further eurythmy' who organized the eurythmy conference in R. Steiner House, Stuttgart, in November. Their interest and care, their love for the art of eurythmy, made it possible for an open meeting between different artistic directions within eurythmy. Views into the work of already-ripe productions with ensuing performances were given by the Ensemble E chore (Lilly Reinitzer, Dornach), the Ensemble Pirol (Ursula Zimmermann, Dornach) and the Fiona Ensemble (Nuremberg). Benedikt Zweifel (Eurythmeum, Stuttgart) delivered some introductory words before an almost full house (approx. 400 persons). The Compagnie Orfée (Marc Belbeoch, France) opened the artistic exchange in the 'Cafeteria' through a presentation from their work 'Eurythmy in the Street'.

Views into the work of projects in status ascendi were given by the EVOE Theatre (Juliane Neumann, Waiblingen), the Eurythmy Studio, Stuttgart (Diana Maria Sagvosdkina) and the Eurythmy Stage Group, Salem (Dorothea Maier), also in the 'Cafeteria', a place which serves every now and then as a small amphitheatre, mostly for avant-garde work.

The richness of the impressions spoke for itself; the manifold expressive possibilities of eurythmy is no theoretical question, but a

question of doing and perceiving. Aesthetics (the artistic judgement) always limps behind the work of art, and this is quite right. The new eurythmic works enlarge the obvious nature of eurythmy. In the platform discussion with Lilly Reinitzer, Ursula Zimmermann, Marc Belbeoch, Marco Bindelli, Kjell-Johann Haggemark, Michael Jehle-Christiansen and myself (chaired by Kenneth Frazer) on the theme 'Stage Eurythmy between a traditionally-fettered approach and the desire for project-gear experiments', an incredible agreement prevailed. Everybody sees that it lies in the nature of the case, that without Steiner and the tradition which has grown this century, we become in the shortest time dilettantes, and without individual and original new impulses, 'bores' (to which belong the many projects and experiments).

The musician Marco Bindelli, sees the situation of eurythmy today, in comparison to music, like this. The time of the great symphonies is over, chamber music is in! Each musician seeking a deepening in his art, is involved in chamber music. The abundance of small eurythmy projects points towards a similar phenomenon. After a long time of great 'symphonic' performances, the eurythmic artist seeks a deepening, is seeking his/ her expression in smaller groups and projects. As little as the disappearing of artistic expression is a reason for concern, all the more do financial and human concerns weigh us down. Where are the people who with heart and hand support the art of eurythmy? Where in the Anthroposophical Societies and Groups are the boards who stand strongly behind an investing in the art of eurythmy, for instance more in people and less in buildings?

A Performance of Dostoyevsky's 'The Grand Inquisitor' at the Goetheanum, 24th October, 1998

Werner Barfod

This production was directed by Claudio Puglisi, and produced by Art Management, Biemond & Partner, Basel. Two actors took part, Stefan Weishaupt as Ivan and Pasqualino Jacono as Alyosha, and three eurythmists, Gia van den Akker, Gabriele Hemmeter, and Jurriaan Cooman. The direction and stage-set succeeded: Patricia Toffolutti produced the dark mood, helped by the lighting of Peter Jackson. The Russian eccentricity, in Dostoyevsky's psychological battle, came movingly to expression in the long monologues, and in the tensions that were resolved in different ways.

It could be that the relationship to the situation today was sought through the framing story, the dialogue between Ivan and Alyosha, but the atrocities to which the human being is capable (that preceded the telling of the story of 'The Grand Inquisitor'), were unbearably long and tiring. The role of the eurythmists as silent walkers-on underlined the extreme psychological situation of the actors. The dialogue, determined by Ivan's mighty monologue, was supported through the silently-moving eurythmists. The indicated gestures gave the whole scene more fullness, at one time supporting the mood of the text or contrasting with it, or at another time taking up the cello music composed by Claudio Gregorat, which was heard in the background. Yet often the relationship of the suggested gestures to the two main characters was not clear. The figure of the Ahrimanic double in relation to Ivan created some very effective moments. The two eurythmists, whose black dresses were strewn with ashes producing rather a disturbing than an under-

lining effect, did share moments of intention in common with Alyosha. Yet often, through similar qualities of the gestures, they remained stuck in their own soul-space, only indicating. Through this they were raised only for moments to approach that of a spiritual force. The selflessly-present gesture, streaming out sympathy, was only for moments to be felt in relationship to Alyosha. The dialogue was sometimes enriched through this, but ever and again disturbingly cut through. In this stylistic presentation, the acting space and the eurythmic space tolerated each other, but did they strengthen each other? Also the spatially-crossing of the dialogue was only for a few moments positively effective; the relationship and the eurythmic expression could have been worked out much more strongly. The question remains whether this could be fruitfully achieved with this piece.

The overall impression is of the monologue-cum-dialogue, with which both actors were adept; it was a tremendous achievement. Ivan in his nervous, demanding role, with his quite quick speech-tempo, was not always understandable. Alyosha was a wonderful listener, with his heart-warming interjections.

The question remains, whether the intentions which have led to the choice and presentation of 'The Grand Inquisitor', came across. Was this at all a successful project? Did the company at all want the brighter side of such a dramatically-told tale to shine through? Did the theme of love, the all-embracing love of Christ, come through strongly enough? Generally speaking, would otherwise the artistic wish to produce 'The Grand Inquisitor' be at all a fruitful and a contemporarily-necessary artistic wish?

Walking the Dog Theatre

on tour through America-Europe-Australia with 'Walking the Dog'

Werner Barfod

An actor, a eurythmist, a singer, a pianist, few props (apart from a few musical instruments, only one chair), together create one hour of an evening in a sounding-together of the arts — 'sound-word-movement', as the programme puts it. How do the daily human chores today become poetry? How does everybody feel spoken to in his general 'humanness'?

In a text of a 28-year-old, full of expectation, hopes, dissappointments, and questions addressed to life, the mood arises as in youth-theatre... or is the everyday element brought in, a biographical connection of soul, the theme and the task of contemporary art, in order to reach the audience as human beings?

'What will I bring when we meet next time? At what age is it right to walk the dog? What is necessary, in order to lay hold of the moment? What wants to come about, and what is there now? What do we do with those precious moments?' These are some questions of the writer, who is also the presenter of the text, David Anderson. He has gained experience in different theatres of the world. He has the gift of capturing the attention of the audience for an hour, speaking, playing, listening or with only a gesture, a movement of the head, a step... remaining still.

When his partner plays a rhythm, a melody, or quietly moves through the space, a new element comes into the event that is always filled, and which especially in the transformations between the parts is excellently formed. Lisa Meisinger is also challenged as a eurythmist to create clearly-formed sound-gestures, and yet there does not come about an equal counter-part in eurythmic space next to the acting.

David Anderson also controls the space when he is reciting for the eurythmy. A singing with piano accompaniment specially composed for this programme, quite easily slots into the whole event, and the musical style even more underlines the mood that is wholly geared towards a youth-theatre event. Everything is honest and real, tested and cared for. In a certain sense it achieves its goal. Eurythmy, nevertheless, does not come into its own right and its possibilities.

We take it as an experiment amongst many others, to integrate every possible effective, established means of the different arts. Nothing is to be said against this when it is used, as here, in such an unperverted form, without changing the medium. Maybe it even satisfies the artistic need in the present trend of the many chamber-performances. Whether it serves eurythmy, I dare to say that I doubt; but is this the intention here at all?

Eurythmie-Studio Bewegungs-Chiffren

A sign, we are...

'Sound-images'

image, movement, word and sound

– pictures by Gundula Kientzler-Röhm

– eurythmy and improvization by

Diana-Maria Sagvosdkina

– poems by Maria Daleija

– speaker Winfried Zimmermann

– musical improvization (violin) and com-

positions (piano) by Shigeru Kan-no

Impressions of the performance

Annette Penzkofer

'Show your wound'

These words introduced the programme entitled 'A sign, we are...'. And these words at the beginning were well chosen, for that which creates pain is also that which marks

signs. At the same time, the wound is the possibility to come into movement and begin a process of change. The artistic presentation on 'A sign, we are...' is a playing together of image, movement (eurythmy), word and sound. Despite the playing together, each performing art managed to create its own space, without the whole falling apart. A breathing and a calm were present, so that everything could make its own effect—like the measured pause, in which the movement took place from one motif to another.

An overall link was perceptible, corresponding to the process of change, mentioned above. At the beginning, pain was actually perceptible, which was also expressed in the sounds which were at times almost unbearable. The images heavy, the movements dismal, and the words painful: wound and pain. Gradually things began somewhat to change, a transformation occurred, and out of wound and pain, something unknown began to develop. This was shown in image, word, movement and sound. But whither? Many possibilities were open. This was the exciting thing, that nothing at all was clear and pre-ordained, whither the whole thing was leading. This basically always demanded of the audience to go along with it, to remain in the process of development. It was actually impossible to perceive the event in detail and to get fixed with such patterns of judgement as 'but I like this', or 'but this bit was now too extreme for me', for then it would have been impossible to follow what took place. Everything belonged together as a whole, indivisible. There was no story told in the usual way, yet the path was described that someone took, searching out of a suffering, dark situation, feeling towards a light, bright, illuminated existence. This path and this story, however, is not the story of any person, but basically can be the story of everyone—and inasmuch as the viewer allows himself, he too receives the chance to accomplish it himself. In so far, too, the

title 'A sign, we are...' is completely appropriate, for the sign is precisely everyone in that he lives, creating his own life. The presentation of this was achieved.

'13 Mirrors'

The Rose Theatre in Stourbridge
20.1.99

Alan Stott

This was an attempt, written by Richard Ramsbotham, to present the story of Wolfram's *Parzifal* in today's terms. A cast of thirteen artists presented themes from *Parzifal*'s protected childhood in the forest, to the re-establishing of Arthur's circle. The tradition has been variously treated by Wolfram, Malory, Tennyson, Wagner, Hollywood... Here I was reminded rather of Charles Williams and C. S. Lewis, whose 'romantic Christianity' went even further in updating imagery than did *The Rose Theatre*, directed by Dan Skinner. John Davy once compared Lewis's novel *That Hidden Strength* (where a small Christian group, with supernatural help, succeed in overcoming the powerful organization N.I.C.E.) with modern Rosicrucian groups, including the Anthroposophical Society.

Was the initial spelling-out of the modern situation of computers, genetic engineering and mind-control overemphasized? *Theatre* trespassed here into Hyde Park Corner and 'New View'. Princess Connie clearly paralleled Princess Diana, but were we supposed to recognize the present state of the Anthroposophical Society reflected in Arthur's impotence and his argumentative knights? *The Rose* may not have gone quite far enough (cf. Lewis and Williams) in translating combat imagery, but they were determined to retain and express the essence of the battle for human survival. (Clever, how the name S.O.R. links both to *Klingsor* and *Sorat*.) *The Rose* tried to show that the spiritual quest involves transformation,

courage and integrity at the level where it meets you and me.

There were moving moments where individual actors achieved a rapport-like Geoffrey Norris as Trevrizent counselling the disillusioned Parzifal (Corky Schweitzer). It was clear who had trained in artistic speech and who had not—imagine all the actors as trained speakers! To compensate this remark, without Kelly McKinnon's choreographic skills, and the use of physical-theatre and martial-arts techniques, the production may, perhaps, have been left standing as a (good) upper-school play. Modern theatre must have movement. Actors have to be well in their bodies. Vitality was brought through a vigorous choreography. Here *The Rose* is merely keeping contemporary. Simon Norbury was outstanding in his portrayal both Klingsor and the Fisher-King, as well as the brash Kay. Sadie Jemmett played a convincing youthful Parzifal. She was responsible for the music, too. Simple motifs in a raw, popular idiom, using electric and acoustic guitars, percussion and saxophone (skillfully played by Joseph Carey, who on-stage played a gentle Gawain) and simply harmonized chants all brought a flavour of youth theatre. The final scene with its ritual element, candles and singing created an atmospheric finale.

An attempt, but a moving one, and skilfully staged. Controversial? Well, many over-eighties in *Stourbridge* loved it, and could say why! Sacred themes are bound neither to the medieval, the Victorian nor the modern world. Such themes have to be continually renewed, and what is more renewal itself is all around us, all the time. 'We are all Parzifal, all are Klingsor, all the Fisher-King...'

The Green Snake

a modern adaptation of Goethe in Stourbridge 17.11.98

Alan Stott

This modern fairy-tale, inspired by Goethe's well-known alchemical fairy-tale, is a group effort of the Mask Studio/Mystery Drama Group, directed by Michael Chase and produced by Adrian Locher. Paul Marshall Allan, through his book *The Time is at Hand*, was a catalyst for a deeper understanding of the story; he died shortly before rehearsals began. Micheal Burton wrote the script; two worlds are presented. An everyday situation of waiting for a train becomes transparent for the characters of Goethe's story. 'I promise you a fairy-tale that will remind you of nothing and everything' (Goethe). Central to the alchemical process is death and re-birth. Here death is a station in life. In the production, every conceivable means was used to characterize two worlds—that of everyday, and that of magic and the Imagination. So we saw a real station, where five 20th-century characters meet and interact in seven scenes, alternating with seven fairy-tale scenes where the same actors (this time with masks) acted seven roles from Goethe (Ferryman, Lily, the Green Snake, and so on). The audience learnt to relate the two worlds, initially quite separate as day and night.

Mathilda (Philippa Williams-Brett), the char-woman, would have been at home in a story by Paul Gallico, with here and there a similar tendency of sentimentalism. As the Old Woman, her movements, gestures and jabber-talk were a *tour de force*. Port (Adrian Williams-Brett), the philosophical 'student of life' (a straggler of a diminishing Platonic tradition?) became a powerful Ferryman (the singing, influenced by the Noh tradition, helped) and Man with the Lamp. The nervous, almost neurotic Beatrice (Donna Corboy), came to life through her crisis and sacrifice, a letting-go of her material trea-

tures; this led to a dramatic climax. As the Green Snake, her eurythmically-trained arms became uniquely eloquent and expressive. Anna Wynnyczuk management of the Will-o'-the-wisps (puppets on rods), and her delivery, was stunning. Lil was a challenging role, from the pose as a whore to that of true lover. Her opposite was Joe, a energetic young business rep. (Mahatma van der Sloot). As Lily and Prince the stylization, especially the masks, helped create their archetypal roles. The Prince and the Old Woman crossing the bridge created a memorable moment.

The production kept our interest, not least with humorous effects. The loud-speaker announcements, a garbled computer-voice, was an obvious but successful ploy. The temple figures, first revealed as puppets in the suitcase, and later as non-naturalistic, over-sized, sculpted heads, was a bold attempt to bring the station building-site and the underground temple close together. As a whole, was this second performance perhaps somewhat fragmentary? The audience left with the question of their own roles in the station today, feeling with a distinct heart-knowledge that archetypes are at work in every situation, guaranteeing new life.

'Don't I Know You?'

Moving Word Theatre in Stourbridge, 3.2.99

Alan Stott

In Munich between 1909 and 1911, Rudolf and Marie Steiner produced mystery dramas by the French occultist Edouard Schuré, whose literary work they valued. Steiner went on to write his own mystery dramas. *The Portal of Initiation* is a metamorphosis of Goethe's fairy-tale *The Green Snake and the Beautiful Lily*, an alchemical story of transformation. All three authors would wish to be judged as artists. Steiner's

prolific spiritual-scientific research, however, has unwittingly produced a problem in relation to his art. Is this to be taken didactically, as an illustration of scientific truths about the world and human beings? He himself insisted from his very first lecture of 1888, that art should speak for itself.

After Schuré and Steiner, others attempted to write modern mystery plays. The gifted writer Albert Steffen was nothing if not courageous. His plays centre around initiates, who are the real originators in history, but also around situations of destiny, like the sinking of the *Titanic*. Art, we may all agree, conveys something by sharing human experience. In our own tradition, Shakespeare ('of all time' and therefore our contemporary, too) approaches such themes as love, catharsis, forgiveness, and redemption as a master of language, but also a master of the theatre.

How are we lesser mortals to be creative today? How can spiritual themes reach the ordinary theatregoer? The popular imagination (in Steiner's day) was being fed on the scientific fantasies of writers like H. G. Wells, whose derision of Christianity is well known. The brilliant Bernard Shaw, too, was not above mocking Christians. The media today continue to ridicule. 'Moving Word Theatre' abandoned the initiates, the inner path, even myth, to other theatre-companies and projects. Instead, they combined popular cynicism and a 'humanist' view of history, with an Eastern, or Gnostic (at most, a Neoplatonic) view of the body and reincarnation. Take some actors with some talent, and some handsome-looking movers... Of all recent attempts in our circles, this company seems to have gone the farthest to secularize spiritual themes. Jack meets Jill is the all-time favourite attraction, but this production wanted us to see behind a typical crisis of personal relations in twentieth-century Chicago. They applied concepts of reincarnation and karma by introducing scenes from second-century

Alexandria and twelfth-century France. Did this move deepen the story, or simply add more colours to the 'soap'? Were the playwright (Martin Schmandt) and the production-team able to steer clear of didactic messages?—or did we unfortunately see too much mere illustrating of 'love', 'forgiveness', 'humanity'? In a word, was the handling of spiritual themes *artistic*?

The director (Philip Beaven) does not regard eurythmy as visible language, but as something to be adapted for an 'interplay' with other stage-techniques. We are free to note in this the loss of the strongest artistic means to reveal the spirit. This is not in the least a purist view against an experimental one. The dance was not a brave exploration, but a compromise of eurythmy. The claimed 'simplification' (actually an importation from the innovations in the Saturn- and Sun-scenes of an English mystery-drama production of recent years) was an empty caricature.

When the gaolers come to fetch the imprisoned Ephraim for execution, they stumble on a violent scene. One remarks: 'Here is no Christian. *They go peacefully!*' With this historically true statement, the play supplies its own exact critique on this point. There were no Christian fanatics in the second century, seeking self-glory in their martyrdom. To suggest there were is to deny the evolution of consciousness. Such fanatics are not found in Eusebius, neither in the balanced modern histories, nor in Steiner's independent research. In *Murder in the Cathedral*, T. S. Eliot has shown that the approach to martyrdom can produce great art. Inadequate Christians exist, as do inadequate artists. Do either make good theatre? The disciple, we know, is to 'take up his cross daily and follow' (Lk 9, 23); the eurythmist, too, is 'to enter' and 'make use' of the three-dimensional cross (GA278, III). Not only do both aim to partake of the creative life of the divinity, but, the ultimate revelation is that God himself 'eurythmizes'

(GA279, I). Both disciple and artist practice being on the threshold. The initiatic principle holds good for both: it is experiencing death in life. The opposite is a living death. Curiously in this context, it was the second century that saw the writing-down of *Sepher Yetzirah*, the Book of Creation (S. Weiser, York Beach, Maine 1990). God created the world through uttering the sounds of the alphabet. This esoteric truth with number symbolism, too, nourished artistic renewal in Shakespeare and Bach, coming to flower further in the new art of eurythmy. Here is one realization to help solve the vexed question of the body, and whether art is primarily arms and legs or indeed the human heart made manifest. Have Living Word Theatre tried to shoot themselves in the foot?

There was some accomplished acting, and some rather tedious; some message-driving; some charming entertainment; some riddles for thought (here the 'who's who' of the programme notes was essential)—but were the eurythmists, and the audience, a trifle bored sometimes? Spiritual peddling and cynicism give short change. Art, too, must breathe humanity, not only speak about it. Where was there an attempt made *to portray moments of spiritual realization by the characters during their earthly lives*? Only this could lift such a mixture of genres in order to reach beyond amateur psychology. Any 'ordinary family-scene will do, like the family in J. B. Priestley's memorable *An Inspector Calls* — but there the 'inspector' turns out to be one of Michael's angelic army. Oh, for real imaginative enthusiasm in the search for enlightenment to life's riddles! What will the next production of 'Moving Word Theatre' bring?

Body and Spirit, Dance and Word

'Think Movement' – a Conference of The Society for Dance Research/The intelligent body

An Article from the **Berliner Tagesspiegel** of 20.10.98, Berlin (Nr. 16492)

by *Regina Köthe*

'Just 118 muscles are involved when we take a step.' If you think about this you soon stumble—in thought and in body. Even the most simple movements are tremendously complex when you come to describe the bodily processes precisely. In a combined conference of The Society for Dance Research and The Mary Wigman Society, the theme 'Think Movement' was viewed from various perspectives. The division of body and spirit, of dance and word, has dominated western thinking from the beginning of modern times. The binary concept of these categories hinders disciplined discussion on dance and movement. For it underlies the widespread presupposition that the theoretical knowledge of dancers and choreographers is irrelevant for practical and artistic work. To combat this, the conference this year brought the assessments of contemporary reflections on both dance-movement and movement-research.

Think movement, make a picture for yourself, stimulate the artistic sense and thereby raise the quality of movement—this is the basis of the modern art of movement like Body-Mind Centring and the Feldenkrais-method. It represents a 'hermeneutical' way of movement-research. Choreographers and dancers integrate these assessments with their artistic work—people like Trisha Brown or Stephen Petronio, who with their troupe are just now performing in Berlin. On the one side, it allows the dancer's vocabulary of movement to be extended, and, on the other side, appreciation of a more efficient and more sensitive treating of the body.

The concept of 'organic learning' was introduced by Irene Sieben, a Feldenkrais teacher from Berlin, with the example of the bodily work of Moshe Feldenkrais and Bonnie B. Cohen (Body-Mind-Centring). Organic learning describes the possibility of the body through experience and perception, to extend and change the repertoire of movement. This is how children learn to turn, to crawl and to stand upright. Moshe Feldenkrais has developed a method that works especially at the neuromuscular level, serving to produce light and efficient movement. The participants are only verbally instructed. The idea behind this is that every person should explore and feel their own movement, without orientating to an example and copying it.

The training of movement and analysis is also the aim of Body-Mind-Centring (BMS), but it penetrates the body more strongly than the Feldenkrais-method. The activities of the different bodily systems of bones, muscles, glands and nerves are felt. Irene Sieben emphasized that with BMC the connection of the physically-tangible body with the consciousness is the basis of the sensibility and the will. The division in traditional western thought between body and spirit is [here] broken up. (...)

The mutual enriching of dance-techniques and body-work contributed to a complex understanding of body and movement, that can be applied in the most varying areas. This general conclusion on the conference, nevertheless, should not mislead us. The dimension of the 'intelligent body' is still a long way to be recognized and realized by all dancers, choreographers and teachers.

*Body, Spirit, Dance and Word?
A few observations*

Andreas Borrmann

A: I am very interested in the question of inner attitude in eurhythmy. How do I

achieve an ever deeper and richer ability to experience? How do I enter into a full experience? For such an experience leads to a freer, surer and more natural movement or gesture. I would like to describe a recent occurrence on stage. During the previous days we had practised independent movements of the head, arms and feet. During the performance I said to myself: 'You must open yourself to the depths, to weight'. Then I experienced how a blockage in the diaphragm was released, unknotted, and then through my feet I experienced an intensified and yet very natural experience of weight; I could live in weight. As answer to this, I experienced the upper surroundings becoming free, in the head, in the shoulders. This was a key-experience for me (from: *Rundbrief der Sektion für Redende und Musizierende Künste*, Michaelmas 1998, No. 29, p. 6).

Surely many readers (and not only eurythmists) will confirm from their own experience that this very beautiful and exact description by Alexander Seger describes a basic experience. A basic ability, so to speak, is there, as also Melaine Lampson, just previously in the interview, demands as natural, free movement, the foundation for penetrated, authentic gesture. A natural, free movement demands the ability to allow your own, natural (above all experienced) flow of forces to move. The paradoxical experience: to stand centred in a space experienced as 'more real', 'more open'—and to train such as the ability and inner grasp—signifies in fact for the contemporary person a long, comprehensive, and at the same time healing, path of experience, really demanding great patience. Everyone who knows the material, could tell a tale of how individual imperviousness, tensions and crampings hinder the possibility of expression.

A natural strength through looseness in standing and in movement (and thereby being 'connected' to the space) ultimately signifies the freeing of the awareness and

forming strength, to become transparent for the subtlety and power of the speech- and musical-eurythmic statement. From the view of the audience: not to remain stuck on the 'mannerisms' of the eurythmist, but to be able to dive into the stream of statement in watching. The above-mentioned article, whose title formulates for contemporary conditions a surprisingly high aim (the lost unity of body, spirit, dance and word), is concerned (contrary to the title) with a direction of search, a movement of searching, with a similar theme: 'conscious and felt-through (!) movement—in order to increase the quality of the (dance-) movements, to widen the vocabulary of movement', and so on.

Whoever has occupied himself somewhat with what is called body-work, body-therapies, and tendencies to movement therapies (which in the course of this century—also in the trend of humanistic psychology—have come about to an astonishing extent), will surely clearly see that their great effect partly results because they aren't working with the physical body but definitely with the next higher body. And even if in this realm of bodily work, body therapies, there is a lot of half-baked stuff about, there are many who do very honest work, as for example the above-mentioned Feldenkrais method, with a vocabulary corresponding to the thoughts gained out of their own experiences—it is not of course called the ether-body. (Thus with extraordinary respect, we can look at some of these researches—nevertheless, and here is an important point, always with the question: 'Out of which concept of the human being do you research and work?' This has great consequences.) That the eurythmist lives through similar paths and areas of experience results from the fact that eurythmy *sui generis* is an etheric art—when she/ he finds teachers who teach according to, and give justice to, this realm of forces. Or when one is able oneself to question eurythmic expe-

rience and phenomena, so consistently and continuously that they are able to 'speak out' (a high ability, certainly), so that elementary eurythmic exercises come about which are able to prepare and tune our contemporary instruments.

With regard to the article mentioned above, there still remains the question intended in the title: Where does the artistic statement of the dance originate, from which source does it drink? An answer for eurythmy might be found in the description of an experience by Marie Savitch:

Rudolf Steiner showed a eurythmist the way that eurythmy can go. The human

being of spirit and soul is the agent in eurythmy. And so one has spiritually to start with the same concentration as with every anthroposophical task. It has to be intensified until a reflection is possible in movement. Then it takes hold of the will, so that your own movement becomes as though outer world. Only then does feeling stream into the movement and the experience becomes eurythmic. It is not yet eurythmic if you only experience the movement, proceeding from the movement of the body (Marie Savitch, Marie Steiner-von Sivers, Dornach 1965, p. 123).

I love the colours of sunrise:

Red
Green
Orange
Blue

My lovely garden flowers

Have many
Brilliant
Blossoms
Too.

Just like sunrise colours:

Red
Green
Orange
Blue

Heidrum Leonrd

IDEAS

We beg everyone's understanding that we were not able to publish all the contributions in the Easter edition. The issue would have become too big and the costs too high. Please help us through many *short* contributions, so that the lively variety can be sustained. And please help with financial contributions, too! (W.B.)

The Initial Steps towards Eurythmy How did Eurythmy announce its birth?

Rosemarie Bock

Looking back today, the coming-into-being of eurythmy is like an expansive piece of weaving, transparent and multi-coloured, whose threads were spun a long time ago and were waiting to be used in the weaving. There are many loose threads to be seen, too, with which we can work further. Some seem to grow pale and to disappear, yet others shimmer in a golden light, and shine out ever brighter in actually doing eurythmy. Connecting the threads occurs perhaps more consciously today. We shall not take the weaving further here, nor indeed look for knots or holes. Our question is: Where can the threads be found, frequently running along with the lighting-up of the anthroposophical impulse? They were there. As the question about them arose, Rudolf Steiner spontaneously and with great enthusiasm collected them, bound them together and brought into visibility.

In studying Steiner's work, do not hidden questions appear sometimes, that into it a new art of movement wanted to weave itself? In the beginning of December 1911, with the first conversation, Steiner emphasized to Clara Smits that for the deepening of anthroposophical work, it was a necessity of life to develop an art of movement that is created out of the etheric impulses of movement. His expectations were already tremendously extensive; this is expressed not only in the well-known conversation with Margarita Woloschin.

Eurythmy was still completely hidden in the first visible impulse for the development of new artistic ways and forms, when Steiner brought this in the Munich Congress of 1907. But in retrospect to this time of coming into being, he wrote: 'Eurythmy had probably not been able to be found without the work on the Building [the First Goetheanum]' (GA36, 'The Goetheanum Idea'). In the archetypal motifs of the seven pillars, the language of form is already eloquent, which in its metamorphoses stimulates the human being to inner movement. In beholding, a hidden eurythmy is stimulated.

At about the same time as this artistically-visible way, a further delicate seed was laid in the realm of education. In the early education lectures on the development of the sense for beauty, Steiner points to the cultivation and benefit of the musical sense and of movement. 'We should not underestimate the organ-forming strength possessed by dancing movements to musical rhythms' (GA34, 'The education of the child from the point of view of spiritual science'). Yet, apparently, this was not directly taken up, as was also the case initially with the whole of the educational ideas.

About a year after the Munich Congress, important questions were asked which led further. In early summer 1908, a question was put to M. Woloschin but without result (GA277a); then two questions put at the same time to Steiner, which related to the Building, thereby initiated the way to the First Goetheanum. Mieta Waller suggested, that a temple be built for

Rudolf Steiner's words. And Karl Stockmeyer, a young student of mathematics, asked about the form of the building, which would belong to the motifs of the capitals of the Munich Congress. Stockmeyer had already carved small pillars from these initially sketched forms (see E. A. Karl Stockmeyer, *Der Modellbau von Malsch*). Had a small grain of corn sprouted from that which Steiner had sown at Easter? At the close of an Easter lecture, he said, 'Christianity will dive into art, will extend and enliven it, giving artistic forming-power in the richest degree' (GA102, 13.4.08, 'Easter, Mystery of the Future').

Further building-stones were laid in 1909, and the ground prepared. Let us look first at lectures from August. These lectures, introduced by a drama of Eduard Schuré's, formed the opening of a summer-course which took place yearly till 1913 in Munich, with dramatic performances and lecture-cycles. 1909 was about strengthening the etheric forces, in the most far-reaching sense. Steiner describes how the human ether-body slowly begins to be released from the physical body in our time. In Greek times, complete penetration had been achieved. This withdrawal of the etheric body does not mean that, like an inheritance, we receive again the old faculty of clairvoyance which was fading away in Greek times. The ether-body must have brought something with it from its life in the physical body, otherwise it becomes empty and waste and can return no strength to the physical body. In order to counteract the danger that the ether-body when withdrawing could be damaged, the ether-body has to be strengthened. The task today is the 'taking into yourself, that which can only be taken in through the activity in the physical body'. 'What you can give is that which can be gained through the Christ-experience within the physical world.' We hear the call for eurythmy. 'The human being must be prepared, in order to equip his ether-body with such strengths that Lucifer can be a imperative, fruitful element and not a destructive one' (*The East in the Light of the West*, lecture 7, 29.8.09, GA113. The whole lecture-cycle contains much that leads to the thoughts cited above. To give more would exceed our present theme).

Two months later, Steiner presents a new aspect in quite another way. Something surprising is to be found on 28.10.09. Two lectures were held on the same day in Berlin, one for members and one for the public. The morning lecture turns to the arts in a wholly imaginative way. With the story of the nature and origin of the arts, he describes in tremendous pictures the appearance of seven beings out of the higher world. Art, in the form of a woman, experiences in a nightly vision how these beings, from whom streams a deep mourning, one after the other pass before her, entreating her help. She is able to give this help by uniting to these beings in taking over their gestalt and intentions; freeing herself spiritually raises and changes the being.

The first being in the form of three interweaving circles is the archetypal image of the sense of balance. Yet this sense is so imprisoned, its circles torn and chained into a rock-hard image by human beings. Consequently, this being is no longer able to influence according to its cosmic movement. The woman brings a redemption and a new connection to human beings, by carrying out that which streams to her out of the circling of the heavenly bodies through their cosmic circling: she walks, changing tranquility into movement, bringing the movement into the circles, finishing it in form.

The Being says: 'Now I have become the art of the dance!' 'Now I have become that which I can be only through you.' Astonished, we discover to what a sublime task the human being is called in order to awaken the art of the dance. The material of the earthly world has obscured the reciprocal activity with the higher being, and only human strength can lighten it again and free it.

The gestalt of the art of the dance (three complete circles organized according to the three spatial planes) no doubt initially seems strange to us. The strict lawfulness, without any dynamic and expression of soul, leaves us rather astonished. But yet, by entering into the form, something new begins to take effect: on the one side the stern demand to look to the cosmic movements, on the other side the feeling-oneself-within the centre of the circle, which opens unlimited possibilities free in all [six] directions. Our balance in the earthly, chained organ comes about indeed also in the middle of the circle, tranquil, so to speak, in the eternal circling. The quite concrete working with the [six] directions in eurythmic choreographic forms is then a further pathway (E.T. *The Nature and Origin of the Arts* GA271, 28.10.09, Mercury Press, New York 1992; also *The Golden Blade*, RSP 1979). The motif of this lecture harmonizes with that mentioned earlier: life in the physical body, the enlivening of the earthly being; only this [can] create the possibility of change, to strengthen the life-forces for the creation of new artistic impulses.

In the evening of 28th October, the public lecture is an encouragement to develop the consciousness-soul through devotion, with its outer expression in human gesture. The gestures described are: bowing the head, bending the knee, folding the hands as the outer expression of devotion (E.T. 'The mission of reverence' GA58, in *Metamorphoses of the Soul* I, RSP 1983). Forces are taken up through these gestures, which lead to a heightened strength of self, and so to an education of the consciousness-soul. All three gestures lead the human being to himself and give inner control for the development of the 'I'.

No one in the audience felt so spoken to that outwardly-directed activity would ensue. Even Steiner's clear advice in the morning: not the dance, which alone propels people today, is meant, but new forms, which imitates the heavenly dances. And in the evening: what is demanded is not the stretching of the knee, which only brings nullity, not the stretching of the ears, which only leads your own emptiness towards the things [you want to hear], but something to be striven for in the standing upright, out of which the whole human, soul-forming gestures grow.

The first two mystery-dramas were created and performed, but eurythmy slept on. Only in December 1911 the question from Clara Smits appeared, out of the life of destiny. Once again there followed a correspondence in the events. In January 1912, Lory Maier-Smits received from Steiner the first personal directions. Only a few days before, he spoke about concrete exercises to school the will and strengthen the etheric body ('Nervousness and egohood', 11.1.12, GA143). That which was indicated out of cosmic sources in 1908 and 1909 could now be given in exercises, on the one hand for daily life, and on the other side for a new art to be seen, practically. Even if no explicit connection was made then, yet it concerns both paths, that the human being actively strengthens his life-forces and takes higher forces into his earthly life. This cited lecture gives a wealth of examples for the strengthening of the memory in order to enliven automatic habits and sequences of movements, and will-exercises to strengthen the 'I'. The thinking-in-reverse, which can play an important part in eurythmy, is emphasized here. Great gong-clashes announce the new mystery art for all human beings.

Half a year later, in late summer 1912, a next step occurred. Steiner knew that she was an intensively-working student, and trusted that in all tranquillity something new was being created through her. In order to strengthen this impulse quite generally and to prepare the anthroposophists for eurythmy, without telling them about it or directly implicating Lory Maier-Smits, Steiner took [as theme] the miracle of the human gestalt. He presented how it is created out of the cosmic creative forces in its uprightness and twelvefold nature. No doubt the ancient wisdom of the connections of gestalt and zodiac shine through, yet

Steiner goes far beyond this (*Man in the Light of Occultism, Theosophy and Philosophy*, GA137).

A supplement on the theme of the human gestalt is found in the summer lectures, which ended the festival week in Munich in 1912. In Christiania, in June, Steiner had already pointed in a specially impressive way to the human arms and hands, and in August he moves on to an even more comprehensive point of view. Far beyond the everyday use of arms and hands, Steiner sees the activity of the etheric arms and hands as significant organs of knowledge. They have formed the human head, which with its etheric brain is 'the most *unskillful* organ that the human being as such carries'. The etheric hands are revealed 'only to the smallest degree in that which comes to expression physically in the hands... these etheric organs within the etheric body (are) in truth spiritual organs. A higher spiritual doing is set up in the organs which comes to expression in the hands and their functions, than through the etheric brain... The hands—what spiritually lies at their basis—are much more interesting, much more significant organs for knowledge of this world'. They should be used as 'organs of research for the spiritual world' ('Initiation, from eternity to the present moment', lecture 2, 26.8.12, GA138).

Lory Maier-Smits certainly heard these lectures. Indeed she had been involved since the first rehearsals for the Luciferic and Ahrimanic beings in the mystery dramas, which were performed at the same conference. Still in Munich, a couple of days after the lecture, Lory Maier-Smits was surprised to receive the first indications for the sounds IAO. Eurythmy—although still without a name—had begun to be developed. The strongest threads of the eurythmic tapestry for the creation of the upright human gestalt came to light in the archetypal I A O.

The State of Eurythmy Today

Göran Krantz, Järna

During the last decade, the state of eurythmy has essentially changed. Ways of working, relationships to the 'eurythmic tradition', and the future possibilities of eurythmy are questioned much more than previously. Eurythmists are asking themselves about eurythmy in their life: Is eurythmy central or peripheral to my way of life? Why is the position of eurythmy in Waldorf (Steiner) Schools sometimes so contested? And how about the mixing of eurythmy, dance and drama, and the search for new ways which do not look like the 'old' way?

We could all give many examples of this internal criticism of eurythmy today. Someone's criticism, which sometimes is quite justified, may sometimes cause an obscuring of eurythmy. Certainly, a reason for this critical situation lies in the development of eurythmy itself; the essential connection, however, is culturally conditioned. This means, that in our own area we are meeting the demands of our time. For it is of fundamental significance to know that the questions, which we meet in our own life and profession, are not only personal problems but also *questions of our time*. We are all part of a strong cultural development which includes a testing for everyone: It is not possible at the same time to place yourself outside culture and civilization, looking at it in a detached way. We all live in the epoch of the consciousness-soul with all its depths and possibilities.

An important part of art in our century is the principle of reductionism: the destruction of tradition in order to encourage individual initiative. The oft-used word for this tendency

is deconstruction. This means the reduction of great ideals and structures. The search for the smallest part of a work of art becomes important. One part, existing only for itself and which is self-explanatory, becomes the goal. As a result, the artist is no longer able to create great structures, idealistically-conceived works. Everything is but an attempt, an experiment, and because there is no longer an entirety, no carrying ideal, then everything is possible. What one person does has the same right to exist as that of other things which were valued hitherto. Through these tendencies (deconstruction, experiment and pluralism), we see on the one hand reductionism, or a rigorous questioning all art-forms to the extent of destroying art itself, and on the other hand we see possibilities for a completely individual relationship of the artist to his/her powers of creation. When the material of the artist is his own activity, then the sources of his/her art lie no longer outside, but within.

The phrase 'change of consciousness' is often heard today. The following thoughts which appeared more frequently from 1990 onwards, are examples of this. Four main features for the new consciousness are described:

1. The relationship to our own thinking;
2. The relationship to ourselves, to our own identities;
3. Morality, loosened from the hold that was hitherto valid, becomes ethics of the situation;
4. A feeling of freedom in principle, in relationship to institutions, rules, traditions...

The *first* change is described, that the human being today (because there is no description of the world that alone is valid) has the possibility to behold and to evaluate his own thoughts and judgements. You move from one description of the world to another. Using feeling, you carefully investigate, trying to find your own relationship to the world. It is a thinking-about-thinking, and a judging-of-the-judgement.

The *second* change is my relationship to my own identity. Identity is no longer something inherited, which is passed on from one generation to the next. The professions, which in the past have essentially contributed to the identity, no longer provide stable biographical ground. I myself have to seek and judge different possibilities. What do I take over from my family, nationality, profession, culture...? How do I learn to be able to move myself freely in and between different modes of my identity?

Thirdly: ethics of the situation. This means that the norms for my actions have to arise out of each situation. They cannot be prescribed because they have to be born in life, in the moment.

Finally: freedom, freedom from tradition, rules... but freedom for what? The basic principle here is the possibility to move freely, through your thoughts, through different parts of your identity, through different situations in life. An inner mobility as well as a strong inner power of judgement are demanded. We can speak here about deconstruction, experiment, pluralism, but also of increased individual possibilities. We can see this duality in the world of art as well as in personal consciousness: deconstruction, the bringing of everything into question – and at the same time, the search within, to want to find the answer only through yourself.

In 1994-5 the question arose, What is truly authentic? Consciousness now looks more towards the relationship between the parts, between the people, instead of towards the smallest part. One term which is used for this new cultural stream is the 'integral culture'. This integral consciousness can lead deconstruction to a re-construction. But the new only comes if you have stood before the post-modern nothingness, and no longer able to see any

sense or value. Out of this abyss the question for new connections arises: to make yourself sensitive to the world and to fashion your own life into a work of art with human value. Consequently, on the one side the experience of your own powers of creation, and on the other side the necessity to develop a new sensitivity towards the surrounding world. This means to create a completely new relationship to yourself and to the world.

In the past year, voices in public culture were heard which clearly identified themselves to this new stream. The re-finding of a Faustian culture was mentioned. Why Faustian? Because throughout his life Faust wrestles within with the Lord of Nothing, with Mephistopheles. A thought only becomes true if you have wrestled with Mephistopheles, if you look and judge something repeatedly afresh.

The connection of eurythmy to Goethe's *Faust* is well-known to us. Eurythmy is developed out of a Faustian striving, and now leading personalities in the present cultural life speak of a re-finding of a Faustian culture. Consequently, do we not see a new future for eurythmy? Faustian culture, however, is not possible without radical inner struggle, without a strong search, without changes of consciousness.

Eurythmy in this regard is very radical. What does the meditation for eurythmists tell us?

I seek within [me]
 the activity of creative powers,
 the life of creative forces.
 The earthly power of weight
 speaks to me
 through the word of my feet;
 the forming might of the air
 speaks to me
 through the singing of my hands;
 the power of heavenly light
 speaks to me
 through the thinking of my head,
 how the world in the human being
 speaks, sings, thinks.

(R. Steiner, tr. A.S.)

Eurythmy already possesses this integral consciousness as its point of departure. It always takes this reciprocal way: to seek within *and* to make yourself sensitive towards the world. And the path goes via a new consciousness of myself from those parts of the world which are the closest: my feet, my hands and my head. They can tell me something. Here authenticity, truthfulness within, is the foundation-stone.

We meet again this basic attitude of the integral consciousness in quite a different realm. In the experimental research which has been carried out in recent years, it has been shown that the integral consciousness of the human being is awoken through the sounding-together of movement and music. The first activity of consciousness of the little child is to create 'dynamic, emotional forms' as a response to movement and music. A radical revaluation is in process. The starting-point for the development of the intelligence and the emotional abilities of the human being is movement and music. Speech develops out of the musical consciousness of time, and after that, thinking. If you read the latest research, you see a great future of eurythmy before you, especially as a means of teaching.

We all have to wrestle with Mephistopheles [Steiner claims that eurythmy has been won out of Ahriman's grip; lecture 9.1.15 in GA161, E.T. Z69 in R. Steiner Library, London. Tr. note.]. Out of this battle, out of the radical re-valuation, however, insights arise from unexpected sides, and results come about which confirm eurythmy, giving quite new perspectives on the smallest details.

In this sense, eurythmy does not find itself in a crisis. We live in the age of the consciousness-soul, where everything is questioned. The crisis lies in ourselves, and how we relate towards eurythmy. How real is my connection to eurythmy? 'Change of self' is the motto which leads us with open eyes and hearts into the future.

In-depth Search for the plastic, musical-speech Basis of Art

Andrea Heidekorn

This subject is full of riddles and fascination. In his approach to the artistic basis, Gottfried Benn is logically rigorous, consistent, conscious, and at the same time poetic. He digs deep, in order to raise into the light the source, the creative element of his art, which is lyric poetry, without spoiling the mystery surrounding the creative powers. We take in quite an aphoristic manner his lecture on 'Questions of lyric poetry' of 1951. [1] Contrasting this path through the world of the lyric with the quite prosaic words of Rudolf Steiner on eurythmy, [2] we leave to the reader to share with us in allowing the ECHO to become strong for the essence, the tranquillity to which we feel our way, and the longing for transformation, but also the satisfaction that letters, like gravity, can be overcome and can be revealed in their deeper levels.

A poem is also a question about the self. And all the sphinxes and images of Sais become mixed into the answer. The process in the coming-into-being of a poem.

What goes on in the writer?

What situation is present?

The situation is as follows: The writer possesses, firstly, an obscure creative germ, a physical material.

(Eurythmy tries) in a certain plastic way, to reveal [on the one hand] that which the human soul feels, as well as on the other hand through the musical sound and speech sound, this revelation can take place. (365)

Secondly, words which lie in his hand, which are at his disposal, with which he can do things, which he can move; he knows his words, so to speak.

That which the poet can achieve in his whole handling of the sentence, or maybe his handling of the verse, can in eurythmy be expressed already in the forming of the single gesture of the sound itself. (375)

Thirdly, he possesses an Ariadne-thread [= clue] which leads him out of this bi-polar tension, because (and now comes the riddle) the poem is already finished before it is begun. He only does not yet know his text. The poem cannot sound any different than as it sounds when it is finished. You know exactly when it is finished; this, of course, can take a long time, weeks, [even] years, but not before it is ready can you yield it up. Ever and again you polish it, the particular word, the particular verse. And so you will be inwardly guided, despite all your self-control, self-observation and critical faculties, through the whole piece and example of that 'freedom on the leash of necessity', of which Schiller speaks.

(Beside the normal world) a second, objective world approaches; it is the formal, spiritual principle.

In eurythmy, we turn off the mental pictures and bring forth by way of the diversion of the human limbs in movement... the human will. In a silent language, the whole human being experiences itself as a being of will. (127)

I do not set too much hope on speaking too profoundly and at length on form. Form, isolated, is a difficult concept. But the form is indeed the poem. The contents of a poem, let's say, mourning, panic feeling... this everybody knows, this is our human existence... But lyric only comes out of this when it is brought into a form which makes this content autochthon [inevitable?] and carries it... An isolated form, a form for itself, does not exist. The form is the being, the existential task of the artist, his aim. In this sense, the sentence by Staiger might be understood: 'form is the highest content.'

The way a poet forms his material is what is most important in poetry. (182)

You can define a poem as 'untranslatable'. The consciousness grows into the world, the consciousness transcends the words. To forget what all those letters are called. Nothing, not to understand. But with them, the consciousness is linked in a specific direction. It hits these letters, and they, placed beside each other, acoustically and emotionally hit into our consciousness. for this reason oubli_ is never the same as vergessen ('forgotten'). Or 'never more' [from 'The Raven' by E.A. Poe] with its two short, closed, initial syllables, and then the dark, streaming 'more', in which for us the 'more' [Ger. Moor = Eng. moor] arises, and [Fr.] la mort ['death'] is not nimmer mehr 'never more' is more beautiful. Words say more than the message and the content; they are on the one hand spirit, but on the other hand they have the essence and the metaphor of the things of nature.

But when the poet and artist in words wants to express himself in language, then he need.... something else, everything which is ever hovering behind language. The image is necessary, and above all things, the musical element (182), rhythms, the rhythmic movement of the speech, the plastic fashioning of the image, how one sound lights up the other, how one sound is lit up or darkened, and so on, or he has to look for the revelation (375) in the musical fashioning of the sequence of sounds, the plastic, musical, artistic element. (379)

You have to imagine the human being covered with shimmering hair, not only his brain but over his whole organism, totally. Its function is quite specific. It applies to the word, to the sign.

When the human being walks, when he moves his arms and hands, in these movements of the human organism the forces of gravity are at work. The human being overcomes something of the forces of gravity; with every step we fight with the free non-weighted organization against gravity which weighs on us, to which we are subject as human beings in earthly life. (368)

...if you now try to free this weightiness completely from the earthly plane... if you lead over the most expressive human movements, those of the arms and hands, the gesture which is weighted with gravity into a free gesture. Through this you behold in the human being something quite special. By looking at the organism which stands on the earth in this way, in that the gravity is so to speak inserted, you see how the human being through the strength of his soul continuously overcomes gravity. (368)

When involved in eurythmy, the human soul appears to us as that which pours itself out of the eternity of human nature, into the transient form of the corporeal. (369)

Shimmering hair, it touches on something, namely words, and these touched words immediately follow together into a sign, a stylistic figure.

Words, words - nouns! They only need to open their wings and centuries fall away from their flight. The difficult-to-explain power of words which dissolves and leads together. Strange power of the hour, out of which creations come forth under the form-demanding

power of Nothingness. We have to make do with the fact that words possess a latent existence which works like magic on certain correspondingly-tuned-in people [= poets] and makes them able to pass on this magic. This seems to me to be the final mystery, before which our ever-awake, thoroughly analysed consciousness, which is only rarely interrupted by trance, feels its limits.

Only the artistic-poetic element can pass over into eurythmy, only the formed thoughts. The content of the thoughts has not much to do with art itself. (30)

Through this language which appears in the form of movement, that which should be expressed is again pushed back into the human soul-element. (375) But each movement is with consciousness... drawn out of... the human organism, in a fundamental way, according to inner laws. (373)

(Consequently)... with eurythmy, everything is pushed back into those impulses of movement of the human being which are embraced with full consciousness, so that in eurythmy actually the soul in [all] its members moves. (377)

What kind of beings are these lyricists... as phenomena?

Firstly – contrary to the accepted opinion – they are not dreamers; other people are allowed to dream. They are possessors of dreams, even from dreams that have to come to words. They are actually not spiritual people, not aesthetes; they create art. This means, they need a hard, massive brain, with faculties which crunch up [all] resistance, from without and from within. But they do not take heaven by storm; they are not titans. They are mostly quite still, inwardly still. Indeed, they can't immediately wish to bring everything to a finish; you have to carry the themes further in yourself. For years you have to be quiet.

The lyricist cannot know enough, he cannot work enough. He has to be near everything, he has to orientate himself where the world stands today, which hour stands at this moment over the world.

Our order is the spirit, its law is expression, impression, style. Everything else is doom. Whether abstract or atonal or surrealist, it is the law of form, the Anake [= necessity?] of the creating expression that hangs over us.

What lies behind the actual prosaic element of language... (159)

... the question, whether language still possesses a character of dialogue in a metaphysical sense. Does it still form connections; does it convey an overcoming; does it bring transformation, or does it only remain material for business-talk, and is otherwise an image of a tragic decay? Connections, discussions – it is all but a soul-murmuring, an undignified warping of a private condition of excitement; in the depth lives without rest the Other which made us but which we do not see. All humanity lives on a few self-encounters, but who does encounter him- or herself? Only a few, and then alone.

(Eurythmy) releases the deeper sides of the human being who is free from gravity, where the human being becomes free and presents himself as a divine-spiritual being. (370)

My teaching is: arrive at last, come to yourself at last, reach fame at last, arrive finally at festivals.

Endnotes:

[1] *Gottfried Benn, Das Hauptwerk (Limes Verlag, Munich 1980).*

[2] *Rudolf Steiner, Eurythmie. Die Offenbarung der sprechenden Seele, GA277 (R. Steiner Verlag, Dornach/Switzerland 1980). Numbers in brackets refer to page numbers.*

The Meditation for Eurythmists

some initial thoughts

Alan Stott (GB-Stourbridge 1997)

At the beginning of the last lecture of *Eurythmy as Visible Singing* [GA278], Steiner rather wistfully admits that it is 'just a beginning, perhaps only an attempted beginning'. It is possible, after all, that the inauguration of a new art may not take root in humanity. Are we also led in such an expression as 'a beginning' to the spiritual source? This could involve recognition of the historical revelation of the Mystery of Golgotha and the subsequent events, of which anthroposophy renews our understanding. This source lies hidden in the Meditation for Eurythmists, [1] which speaks of 'the thinking of my head', 'the word of my feet' and 'the singing of my hands' (the entire limb is no doubt implied; Steiner used some Austrian expressions throughout his life). These three activities are related to three manifestations, 'the heavenly power of light', 'the earthly forces of weight' and 'the forming might of the air'. Heaven, earth, and the human being are linked in a comprehensive, reciprocal activity. Here the Great Triad of Far-Eastern tradition is renewed in the context of eurythmy. But are the heart and the lungs and their rhythmic activities omitted, or are they somehow present in the formulations? We approach a solution below.

<i>Ich suche im Innern</i>	I seek within [me]
<i>Der schaffenden Kräfte Wirken,</i>	the activity of creative powers,
<i>Der schaffenden Mächte Leben.</i>	the life of creative forces.
<i>Es sagt mir</i>	The earthly force of weight
<i>Der Erde Schweremacht</i>	speaks to me
<i>Durch meiner Füße Wort,</i>	through the word of my feet;
<i>Es sagt mir</i>	the forming might of the air
<i>Der Lüfte Formgewalt</i>	speaks to me
<i>Durch meiner Hände Singen,</i>	through the singing of my hands;
<i>Es sagt mir</i>	the power of heavenly light
<i>Des Himmels Lichteskraft</i>	speaks to me
<i>Durch meines Hauptes Sinnen,</i>	through the thinking of my head,
<i>Wie die Welt im Menschen</i>	how the world in the human being
<i>Spricht, singt, sinnt.</i>	speaks, sings, thinks.

(tr. A.S.)

NB *wie* (l. 13) should be translated 'how' (not 'so'). The German construction may not be immediately understandable when retained in English: the pronoun *es* ('it') of ll. 4, 7 and 10 stands for the nominative phrase making up the line that follows (for example, ll. 4-5 could be expressed more prosaically: 'the heavy weight of earth tells me...'). The given German construction, on the other hand, does allow more subtle and rhythmic meanings to be felt. The three 'tells me' of the verse culminate in the concluding 'How the world in man...'

In what follows, some thoughts on the question of the source is offered, based on GA279, the speech-eurythmy lecture-course. Steiner introduces the Meditation by declaring it to be 'drawn from the secret nature of the human organization' (p.223). This prepares us, not for information, but for ultimate considerations.

(i) Self-knowledge, not mere introspection, is sought. Steiner's phrase can only refer to the divine, creative personality (the Spirit) within His created image, the human being. [2] Put another way, the 'I' opens up, or grows into, the all-embracing Divine 'I'. Steiner reveals to the eurythmists how the human being was created: 'God eurythmizes, and as the result of His eurythmy there arises... the beautiful human form out of movement' (p.36f.). Primeval humanity called 'the realization... of that which is divine within him...: A ('ah')' (p.32). We moderns re-acquire reverence for our humanity as a pure and sacred thing; an eternal manhood lives in the Godhead. This is also a cabbalistic thought (the account of creation, *Sepher Yetzirah*, is mentioned in GA278 [Stourbridge 1996], Appendix 7).

(ii) The 'seeking within' for creativity at the outset implies the human condition, known as fragmentation, apostasy, or sin according to the perspective. Steiner describes in detail the effects of the Fall of Man on the sense-organization, [3] and more basically in *The Philosophy of Freedom*. The attitude 'I seek outside' for the source and revelation, which once characterized the Hebrew preparation for the Incarnation ('The Word becoming flesh is the *first* Michael revelation'), has now to change because conditions have changed. Steiner describes the 'the flesh becoming Spirit... that it may be able to dwell in the kingdom of the Word in order to behold the divine mysteries... must be the *second* Michael revelation'. [4] Today we need criteria with which to judge what we do, if we claim to be free creators. In the Michael age, we have to spiritualize spatial concepts. [5] The Meditation is full of 'activity'; active listening ('speaks to me through...') in eastern terminology is the pole of *Wu-Wei*. Intellectual reflection or speculation, or indeed passive inactivity is nowhere evident.

(iii) The whole question is resolved by a recognition of the threshold to the spiritual world. For everyday affairs and the world of applied science, too, the threshold is represented by the epidermis, my skin. This temporary solution will not survive importation into other areas, including any artistic life that has something to do with the mysteries. The threshold has been described as existing between the activity of thinking and its product, thought (Coleridge/ O. Barfield). For practising eurythmists, this is localized at the point of departure itself. Certainly, Steiner points out, the spirit may be found in nature, but it is under 'veils' and needs 'disenchanting' from its spell (R. Steiner, lectures Munich 15 & 17.2.18 [GA271]). In short, all and every recognition of spirit 'outside' is only possible through the recognition first 'within'. The training and using of 'his or her body as an instrument' follows as a consequence of developing consciousness of the point of departure. The TAO eurythmy-exercise, for example, points to this fact, and is 'a wonderful means of making your *inner* bodily nature flexible, inwardly supple, and able to be artistically fashioned for eurythmy' (GA278, I, p.63).

(iv) The productive law of polarity (by no means confined to Neoplatonic thinking) is already present in the next two lines of the Meditation which both contain the word 'creative'. 'Everything in the world is formed as a polarity,' Steiner claims (GA276, p.79; tr. corrected). The life of the Godhead spans eternity (cf. Rev 22, 13; Rom 11, 36). By bridging the polarity God-man, Christ becomes for humanity the one mediator to the Father-God, our one mode of access. He has been connected to the human race from the beginning. 'God has wonderfully ordained our natural state,' sums up Austin Farrer, [6] 'and more wonderfully has redeemed it.' And just as there ever has been, as Alpha, so as Omega there forever shall be, a divine-human Christ. This title (Christ - 'the Anointed One') refers to the Being who is the activity of God, whose life is the perfect sacrament. (If in these lectures, understanding of musical terms like 'major' and 'minor' is to be extended, there is a precedent for other areas of life, too, such as physiology and worship. And in all terms, for example, whether

'minor stream' and 'major stream', activity' and 'life' or 'body and blood', there is no occasion to leave the concrete, experiential realm for some mystical meaning.) In the Meditation, 'activity' and 'life' witness to the regenerate life of the Risen Christ, which has been available to humanity since the first Pentecost. (Is the re-creative 'breathing' [Jn 20, 22] experienced at the point of departure? For F. Rittelmeyer, every breath could be an experience of communion. [7]) Both 'activity' and 'life' are freely available for human 'form' and 'singing'. Precisely here in the Meditation, we may experience the lungs and the heart with their vital rhythmic functions, as seat of the personality ('me') that links us to the Divine (named as 'I'). The limbs (and the head) are linked to, and proceed from, this human-divine centre. The angle-gestures, for example, are centred here (GA277a, p.68) not, for example, between the feet as is clear from the diagrams and even from the arithmetic ($30 \times 6 = 180$).

(v) If, as Steiner tells, the Second Advent is taking place today, it is confirmed by virtue of inner recognition. Like St Paul's Damascus experience so frequently referred to by Steiner, it is not essentially an outer event. It is the same Logos-Christ, who was God's agent when He spoke (Gen 1, 3) the creation, who Himself walked the earth experiencing its weight, speaking-singing, singing-speaking with a human larynx, who is returning. Eurythmy (understood in the widest sense) is His language, both speech and music, 'form' and 'singing', Body and Blood; if 'God eurythmizes', then that heavenly eurythmy is identical with the Logos ('Reason' and 'Word') which became flesh. The entire alphabet appears to be 'the missing word' of esoteric tradition; it is the Alpha and Omega, the Human Being himself. Steiner refers to the Logos-teaching of the Prologue to John's gospel (GA279, p.23).

(vi) Elsewhere Steiner calls his theory of knowledge 'Pauline' Austin Farrer contributes a revealing comment:

Now if Christ's death had just been something that a man consented to and underwent, it would have been a pattern for our imitation, and no more. But because it was an act of God, it had in it an infinite power, to the radiation of which no limit can be set. Christ's dying into life [Rom 6, 10] has the power to carry us all through the same motions; and so, what we have to do is not simply to imitate, but to adhere: to take hold, by faith, of this strong swimmer in the gulf of death, who not only supports us, but makes us swim with him. For we do not hold him with our hands; we consent that he should hold us by his spirit. And his spirit is an invisible bond which has this strange power, that it *links our hands to his hands, our feet to his feet, our heart to his heart*: in such wise that, without visible contact, our hands move as his hands move, and our feet follow the motions of his feet; and yet we are not dragged through the movements we make, we make them freely; for our heart is linked to his heart; it all comes from there. [8]

Farrer uses the mighty word 'faith' which Steiner names as 'the basic force in our astral body', and calls 'the musician in us'. [9] Faith, St Paul remarks, is born 'by hearing'; do we not hear melody and message in faith's awakening 'through a word of Christ' (Rom 10, 17)? After all, the dual activity of eurythmy also stems from the one source. Farrer also summarizes St Paul's doctrine of the Body:

The full gift of the Spirit is only possible in and with that [gift] of the body. That body is its home, as the sun is the home of the sunlight: yet it can shine abroad – outward in the dimensions of space, from our Lord's Glorified Body to our mortal bodies: *backward in the dimension of time, from our true and ultimate being to what we now are*. There two participations – in what Our Lord already is, and in what we ourselves are to become – are themselves complementary and inseparable. [10]

The Resurrection of the Body is not a question of apparitions; for 'St Paul it is his philosophy, his standard of conduct, his secret of victory... the keystone in the arch of Divine manifestation'; upon the resurrection the story of humanity turns. [11] The Body has been taken through weight and death and made a new creature; here is the growing-point of eurythmy, too. Farrer's comments illuminate a difficult phrase in the *Ton-Kurs*: 'the gestures of music [-eurythmy] have to flow back [i.e. in time] into the human being' (GA278, lecture I). Here is the secret of why art is forever 'an attempted beginning', ever a renewed creation. In normal speech and gesture (Steiner relates in the passage below), we barely begin to be free of gravity, of weight. The Meditation speaks not only of 'heavenly light' but of 'earthly force of weight'. It is the taking hold of that very weight and air and light through the 'I' seeking within, which is crucial. The weight, air and light themselves are transmuted. The activities of 'weight, air, light' is the one side; the activities of 'feet, hands, head' is the other side, of a comprehensive, sacramental unity. What is celebrated is not the original creation (St Paul's 'natural body'), but the spirit humanized ('I seek within [me]') in terms of the body. By seeking 'within' in love (centred in the heart), I re-find the 'world'. Ultimately the living unity is the same as that of John chapter 17, where self-donation (love) is completely personalized. There is neither split nor evasion, but incarnation and revelation.

(vii) The completely human 'art for everyone' (R. Steiner, lecture Dornach 7.10.14) contributes its part in the complete re-uniting of 'heavenly' and 'earthly' in a new creation:

Now it is especially charming when the process which lies at the basis of language (the drawing into the region of gravity of the super-earthly human being who is free of it), appears from the other side. That is, when we try to free the burden (which is within our movement-organism and which is only made free from the earthly influence in a completely elementary way, in a weak fashion, with every step, with every hand and arm gesture) when we try to become completely free from the earthly [pull], when we lead over singing into movements that are rhythmic and metrical. We lead over the most expressive human movements of the arms and hands from gestures laden with gravity into free gestures. Thereby we see in the human being something quite special. By looking on the organism which stands on the earth in which the forces of gravity insert themselves, we see how the human being continuously overcomes gravity through the force of his soul.

Speech (the sounds of speech) becomes an abstract means of expression through the human being's placing himself into gravity. [However], in that which is attempted when gravity is overcome in living gesture through the arms and hands [to become] a speaking, the human being achieves the *contrary* of what the sounds of speech do. With the sounds of speech he carries heaven down to the earth, as it were inserting heaven into the earth. With eurythmy, which comes to its revelatory gestures through a meaningful overcoming of gravity in the human organism of movement, the human being tears away (*entreisst*) the earthly element of his own existence and expresses what lives in his soul. In every single eurythmical gesture he asserts up to a point: I bear a heavenly human being within my earthly human being.

If we would express this a little pictorially, we would have to say: With *normal* gestures, where the human being expresses what he wants to say in an unostentatious way alongside the sounds of language, angelic beings help the human being to support his earthly language. But if that which in normal daily gesture is transferred into the *articulated* gestures of eurythmy, then what you see (when it is conceived as transferred into the language flowing from being to being) is actually that which the

archangels speak to each other [cf. R. Steiner, lecture 11.3.23 in GA222]. [12]

The verb '*entreissen*' = lit. 'tear away' (cf. St Paul's 'stripping off', Col 2, 11). The human being does not identify with 'the earthly element', which is destined to become a slag heap of cosmic dust (GA134, Hanover 31.12.11). No, the human being is to 'tear away' from the force of gravity or weight within matter, which has brought over-materialization; a 'meanignful overcoming' is Steiner's phrase. Both error and death have entered our experience; eurythmy is to be 'a corrective influence' to naturalism and schematization in art (GA278, lecture 3). Evasion and escape are never even suggested. The weight, air and light are themselves transmuted through the soul expressing that which it has learnt from its stand against the insistence of matter (GA278, I, p. 40).

'If we are to make our way to eurythmy,' declares Steiner, 'we must of course be able to love the visible realm' (GA2787, I, p. 55; 'love' is used four times in contrast to the word 'hate' which is used six times to describe J. M. Hauer's negative attitude). Nothing less is meant than the transforming love of the consciousness-soul. Freedom and love almost become interchangeable terms as they merge in the unity of the human ideal, present in the Meditation: 'the world' (the World-, or Cosmic-I) 'in the human being/ speaks, sings, thinks.' The Meditation for Eurythmists follows the reconciling pathway of incarnation and manifestation (or revelation), for in truth they are one and the same. The 'pure' or 'single' heart (cf. Matt 5, 8) achieves the unity of vision which supersedes all division (including Cartesian dualism). These fourteen lines are comprehensive, and it is hard to imagine they will ever be superseded.

[A] The first sentence (A: three lines), starting from personality (1 line), passes to polarity (2 lines).

[B] Next, a trinity of activities in communion with the world is described in two triads of dual expressions (B: 3 x 3 lines). The three-line pattern in the German hints respectively at the purgative, illuminative and unitive way, as do the three main parts of the Meditation itself.

[C] Thirdly, it ends with the world and self in a purified, creative harmony that expresses participation in the fellowship of the Three-in-One (C: 2 lines). In the German, the three words of the last line contain the one vowel with which the very first word begins. Everything mentioned is related to creative activity, manifesting through the 'I' in human movement. The seeking 'I' eventually earns the right to recognize (because of its own involvement) 'how the world in the human being/ speaks, sings, thinks'. In other words, the 'I' has enlarged its heart by reconciling the polarities of existence. That seat of consciousness is the place of meeting, both in this world and the next. [13]

In GA279, Steiner concludes: 'When people will see in beauty the spirit working in human movement (*Formen*, lit. 'forms, figures'), then this will make some contribution to the whole attitude which humanity through anthroposophy should take up towards the spirit' (p. 241); 'humanity' entire, for (as Coleridge insists), we all can share in 'the One Life, Within us and Abroad'.

Dates of lectures are given day/month/year.

RSP = Rudolf Steiner Press, London. AP = Anthroposophic Press, New York.

[1] *The Meditation, given 11.8.24, is pub. in Eurythmy as Visible Speech (RSP 1956) GA279, Lecture 14, p.224.*

[2] *See Dom Gregory Dix, The Image and Likeness of God (Dacre Press, Westminster 1953).*

[3] *R. Steiner, The World of the Senses and the World of the Spirit, lectures Hanover*

- 27.12.11-1.1.12 [GA134].
- [4] R. Steiner, *The Mission of the Archangel Michael* [GA194], *lecture Dornach 22.11.19* [AP 1961], p.34.
- [5] R. Steiner, *lecture Dornach 17.6.14*, in *Man and the World of the Stars...* [AP, 1963].
- [6] A. Farrer, *The Glass of Vision*, [London 1948] p. 149.
- [7] F. Rittelmeyer, *Das Heilige Jahr* [Stuttgart 1928], pp.146-9; E.T. in MS.
- [8] A. Farrer, 'Atoning Death' in *Said or Sung* [Faith Press, London 1960], p.68; U.S.A. title, *A Faith of Our Own* [World Pub., Co. 1960].
- [9] (i) R. Steiner, *lectures Nuremberg 2-3.12.11*, GA130 (Steiner Book Centre, N. Vancouver) also *The Golden Blade 1964* [RSP], pp.1-26. (ii) R. Steiner, *lecture Stuttgart, 10.4.24 a.m.*, GA308 [RSP 1968].
- [10] A. Farrer, 'Eucharist and Church in the New Testament' in *The Parish Communion*, ed. A. G. Hebert [SPCK, London 1957], p.79, *emphases added*.
- [11] H. Scott Holland, *Miracles* [Longmans, London 1911].
- [12] R. Steiner, 'The overcoming of the forces of gravity through eurythmy', *Introduction, Dornach 8.7.23*, [GA277a] pp.365-370, E.T. in *Newsletter Assoc. of Eurythmists, GB-Forest Row, Summer 1997*.
- [13] '[T]he beings of spirit-land reveal themselves to him not through outer organs, but from within, like his own ego in the act of self-awareness...' (R. Steiner, *Occult Science/ Esoteric Science, Chap. 3*, tr. Adams p.88; tr. Monges p.81; tr. Creeger p.96f. – 'rather than' is an inaccurate tr. of nicht durch = 'not through' outer organs).

Melody-Harmony-Rhythm or Melos-Rhythm-Beat?

The (verbal) musical triads of the musician and the eurythmist

Hans-Ulrich Kretschmer

Rudolf Steiner sketched the inner construction of music as the basis for music lessons in the Waldorf School (lecture Stuttgart, 8.3.23 [GA283]). [1] He takes harmony as the feeling-centre of musical experience today. Firstly, melody leads feeling towards the head, purifying it as regards the human imagination or mental picturing, yet without becoming real thought. Then, rhythm tends towards the will, becoming moved by it, receiving a pulse yet remaining feeling. This branching of human feeling towards the head and the limbs leads to the musical triad melody, harmony and rhythm as a direct image of the human ether-body.

In lectures 3 and 8 of the eurythmy lecture-course GA278 (Dornach 21 & 23.2.24), [2] Steiner develops another triad, related to the eurythmist's gestalt and the inner nature of the musical phrase. That given in lecture 8 sounds like a variation of that given in GA283. Once again, the heart and the feeling create the centre and the starting-point from which the feeling is coloured towards the intellect or towards the will. Here the feeling-middle is represented by note values, that is, rhythm, and the realm of the will by accents [*Tonstärke*, usually tr. 'dynamics'. Tr. note.], that is, beat. The realm of mental picturing seems to have remained identical with the musical triad of 1923, nevertheless we note that he speaks in GA278 (in connection with the composer J. M. Hauer) about *Melos*, [3] and in GA283 of melody. We shall return to this fine yet important difference.

Despite many attempts to bring both triads together (for example, Lea van der Pals, *The Human Being as Music*), it still requires an effort really to lay hold of their relationship. In my experience, this doesn't get beyond the taking of the triad for eurythmy as more connected

to the body, and the triad for musicians to the soul; the one is more the eurythmic gestalt, the other the music. In practice, then, almost everybody remains with his/ her triad: the musicians with that of GA283, the eurythmists with that of GA278. A really fruitful work would only begin when the eurythmist concerns himself practically with the triad for musicians, and the musician discovers the triad for eurythmy for his own practice. Let us, then, try to approach the matter afresh.

The following difference becomes apparent in the way the musician and the eurythmist work. Eurythmy works very thoroughly on the single element; the musician is normally not used to this intensity, though he can take it as a fruitful aim. Alternatively, the musician lives strongly with the context of a composition, asking himself whether eurythmy does not sometimes miss the wood for the trees, or, at least, important 'trees', such as harmony. These two habits of working already show the influence of the two triads. On the one hand, the triad for eurythmy could be completely described as directed towards the instrument and the musical elements; on the other hand, the triad for musicians proceeds towards the context of the musical work. Eurythmy has to start from the basic element, since the body can only be created as an instrument for music-eurythmy when it is penetrated with the basic formative-forces of music. (The musician could take precisely this as an aim for his technical practice, which would imply a very different musical training.) Yet, if we are concerned with the wholeness of a composition, then the triad melody-harmony-rhythm is appropriate in order to be able to take hold of the music in detail, to differentiate its relationship to inner experience.

In the lecture of 29.12.14 (GA275, *Art as seen in the Light of Mystery Wisdom*), Steiner describes the source of music as the activity of the ego in the soul. The active person is the composer (of course, the player and listener, too); the result of the activity in the soul is the triad melody-harmony-rhythm as the artistic expression of the threefold human soul. In the Middle Ages the *musica instrumentalis* meant just this, audible music produced by people (sung or played). The triad for the eurythmist, however, refers to another realm, that of *musica humana*. This embraces all the elementary formative-forces of music, out of which his earthly bodily gestalt is built. In the eurythmic movement in space, the human gestalt can reveal this musical source. The musical formative-forces of *musica humana*, in whose midst the triad for eurythmists stands, at the same time create the foundations of the basic musical elements which already exist as laws for every composer, as the musical material and from which he can do no other than use. Let us investigate these formative forces more closely.

In lecture 4 of GA278 (24.2.24), Steiner arranges the triad for eurythmy (*Melos*-rhythm-beat) with the human bodily members. He connects beat (and [later] dynamics, or accents) [4] with the physical human being (element of weight); rhythm (later, note values, too) to the etheric (time) element; and also *Melos* (and later, pitch) with the astral human being (the soul). Steiner does not say anything in this connection about the other members of the human being, nor any further basic musical elements. Nevertheless, Goethe had recognized a direct connection between the movement of pitch and of the major-minor polarity. To his well-known sentence that the major comes about out of the rising stream and the minor out of the falling stream, Steiner adds in the first and eighth lectures of GA278 (19 & 27.2.24) a description of the study of man for pitch and for the major-minor which sounds almost the same.

In the major, as in pitch, the human being goes with his soul a little out of his body into his own spiritual existence, identifying with it. Accordingly, the deep (and the minor) motifs identify more with the inner resistance than do the high or the major motifs. Major motifs are quasi-dematerialized; in the minor, the being-bound to the material weight is clearly to be felt.

A comparable inner connection can be discovered between the elements of rhythm and the interval. You can find for every interval a corresponding archetypal tempo: to the prime, extremely long notes; to the seventh, very quick, short notes. This discovery is confirmed through the character of the eurhythmic interval-forms, now as the inner dynamic of movement. In order to be able to move a fourth and a seventh within an equivalent span of time, an excited tempo is necessary for the seventh, whereas in comparison the fourth remains relatively calm (cf. the drawing in GA283, lecture of 8.3.23, E.T. p. 72, the fourth compared to the seventh; 'into the will... that which passes from the interval into rhythm').

Despite this obvious relationship between the basic musical elements mentioned, there also exists a decisive difference between pitch and note values on the one side, and major-minor and the intervals on the other side. With pitch and note values, we are dealing with outer qualities of the notes, sharing other acoustic phenomena like noise and resonance. Alternatively, an interval, or a major or a minor chord, can be felt as the spiritual relationship between the notes, which are to be traced back to the simple numbers of mathematical ratios [e.g. 2:1 octave; 3:2 fifth]. For this reason it is perhaps not wrong in connection with the human members, to speak of the major and the minor as a spiritual astral-body of music, and the intervals as a spiritual ether-body of music.

Not only the creative forces of the major-minor, but also those of the intervals can be further differentiated. A variation of the formative forces of the major-minor is presented by the cadencial polarity of subdominant-dominant (with the tonic as the middle). The major and the minor express more a soul-condition, that, respectively, of being bound or being free of the body (Steiner even speaks of health and illness), and cadencial harmony expresses more a soul-process: in order to express self-confirmation inwards or outwards [tonic]; to recollect, even to intensify (subdominant); or to take an active step into the world (dominant). Here we can add that accented diatonic discords (for example, the dominant seventh chord) are, according to their substance, composed out of dominant and subdominant notes, thus revealing their character of tension in two directions (see Ruland 1981, p. 232ff., E.T. 1992, p. 148ff.). Finally, a link is also found to the twelve major and minor keys, of a major (#) and a minor (b) stream (for example, Eb major carries a much darker and warmer mood with it than a radiantly bright D major).

Besides the melodic intervals, there are also the degrees of the scale, or 'interval-degrees'. These always relate to the keynote and consequently are laid hold of by a more comprehensive consciousness, whereas the melodic intervals are apparently naively employed in the movement between the notes. In a chord, the intervals appear simultaneously as the compact and almost spatial formation. Eurhythmy tries to release them once again into the flow of time. This third sort can be called harmonic intervals.

A final basic musical element with formative character is the essence of the single note. At least since the advent of twelve-note music of Schönberg and Webern, the single note has been treated in compositions as an absolute being with a spiritually independent character. For this, Pfrogner spoke here of twelve 'tonal realms' (*Tonorte*). It has to remain open whether the nature of the single note (which, according to Steiner, will in future be deepened to include the experience of a melody) in its spiritually spatial dimension, that is becoming an element of dynamics/ accents (which makes music audible in earthly space), is similarly related to the human members (as note values to the interval, and pitch to the major and the minor). Yet we may say, that on the one hand the formative force of the note (in its actual essence [physically] inaudible) presents the highest (and already almost super-musical) basic element of music. Dynamics, or accents (or beat, too) on the other hand

(with its close proximity to the physical-material world), finds itself on the border to the sub-musical realm. With the [tonal terms] dynamics/ accents, note values and pitch, including the major-minor, the intervals, and the creative force of the single note, we have described the central musical formative forces, or basic elements. This whole group can be taken by eurhythm and music as its basis, in the sense of a *musica humana*.

A few further observations on the element of tone-colour of a note. This is found on another level, where music comes to terms with the earthly material with its hidden musical character. Speaking traditionally, the element of tone-colour does not arise out of *musica humana*, but out of *musica mundana*, the cosmic music of the spheres, which can be woken to life through the art of instrument-building or the unfolding of the human voice, as a re-awoken *musica instrumentalis*. Ruland speaks of a kind of elementary soul- or astral body (1987, p. 125).

To conclude this, we can describe the acoustic qualities of the note sounding in space as the physical body of *musica mundana*. Every musician knows how he has very much to relate to the respective room in tempo, articulation and dynamics, and sometimes to the respective instrument. He can be astonished that, contrariwise, the instrument and the room, too, frequently adjust themselves to him as a musician. His intentions to make music have firstly to come through and to be able to be received. Eurhythmists know of this relationship to the space or room, whose hidden characteristics meet him or are difficult to accommodate. This phenomenon shows the elementary activity of the ether-body, which in the sense of a *musica mundana* is also at home in a space or an instrument. It is the task of the musician (and eurhythm), spiritually to transform the bodily members of *musica mundana*, that is, the sounding of the instrument in the room, and to make it the bearer of the inner essence of a composition. When this occurs, the transformation of the tone-colour into the inner expression of the music, to make the etheric nature of the sound serve the inner stream of the music, completely to forget the physical impression of the sounds, means for the *musica mundana* no less than its freeing out of its captivity in the earthly material. For the listener, this means the gift of a streaming warmth of the heart, which can really reach him out of the music in the transformed sound (cf. here Steiner's description of warmth and the human ego in music, GA278, lecture 2, 20.2.24).

Let us turn to the triad *melody-harmony-rhythm*, and try to compare it with the basic musical elements learnt from the triad for eurhythm. First, a remark on the terms. With regard to the greater connections of the triad for musicians, the concepts melody-harmony-rhythm are much more comprehensively meant than those of the triad for eurhythm. On the one hand, the concept *Melos* is limited to the element of pitch; expressed eurhythmically, *Melos* is the movement of pitch born out of the breathing. Melody (Steiner also speaks by choice of 'melodic themes') on the other hand, relates to the structure and form of a composition. Where a composer differentiates the element of *Melos* through selective use of notes, melodic intervals, degrees of the scale, and so on, formed into motives, phrases, and themes, giving a piece a construction through the structured sequence of themes, transitions, sections, and so on, we are dealing in a comprehensive sense of melody as an area of the humanly-made *musica instrumentalis*. Contrary to this, *Melos* as formative force and basic element of the *musica humana*, is already from the beginning at home with the human being as a creature. In the above-described 'horizontal' melodic structure (that is, the flow in time), we can also differentiate a vertical structure. This is heard in the simultaneity and relates to the relationships of the voices, like melody and accompaniment, homophony, polyphony, and so on. Moreover, especially in modern music, it can be more a

matter of register and blocks of sound than of separately-held voices.

By virtue of its proximity to consciousness, melody makes possible the perception of music. Here lies its significance. It is not by chance that the concept 'theme' (or 'subject') is at home here. This means, even linguistically, that melody and melodic structure in a certain way represents the ego or the spiritual identity of a composition. It could be objected that alongside the traditional melodic element, other elements, too, like rhythm, beat, major-minor, and so on, contribute to the perception of music. This is correct, yet they are taken along as elements to serve the comprehensive musical form of melody, at the centre of which is the element of *Melos*. (In GA278, lecture 8 [27.2.24], Steiner tries by way of example to distinguish between the phrase and the way it develops as the soul of *Melos*, and the tempo and changes of tempo as the life of *Melos*. With this, he approached once again the phenomenon of melody and of the melodic theme.) Of great importance, too, for the range of melody are Steiner's remarks on the connection of the formal structure of a composition with the course of human life (GA283, answers to questions 29.9.20 [not in E.T.]). The human ego within the course of life changes and develops, and the musical structure of a composition is not something static, either. We never experience, for the sake of example, the return of a theme as we do its first appearance, because musically something has occurred in the meantime. In view of the relationship of form to the course of life, we will certainly have to distinguish historically between, for example, a baroque form which involves the *Affekt*-unit of a piece [theory of emotional states], and, let's say, a genuine developmental form of a main movement from a Beethoven sonata.

If the melody represents the human identity in the process of time, then the biographical moment of a composition comes even more immediately important in the realm of harmony. Harmony deals with moods of the soul, soul-colours, and soul-developments on the basis of inner and outer polarities, like warm-cool, light-dark, happy-sad, healthy-ill, stepping into the world-turning inwards, and so on. The main elements of harmony that come into consideration are major-minor, subdominant-dominant-tonic, concord-discord, and the character of the key. In a harmonic context, on the one hand the chords built on the characteristics of the scale, and the cadences, have the task to confirm a situation of the soul. The changes of key (diatonic, chromatic and enharmonic), on the other hand, are to change this and initiate an inner development. Within the subject of harmony, too, further elements are involved in the breathing between inner and outer, such as the intervals, pitch and rhythm.

Rhythm, the [second] element within the eurythmy triad, has to be carefully distinguished conceptually from the same-named third level of the triad for musicians. Rhythm in a piece of music means, in a comprehensive sense, all the movement in time of the piece. And of this movement we know that essentially it is inaudible. The audible notes simply mark externally the course of this movement. The real quality of the inaudible inner movement cannot be laid hold of acoustically, although through training, it allows itself to be consciously perceived. Two questions can always be posed to the inner movement of music: (i) How quick is it? The answer to this question does not depend on the external tempo. And (ii) How tight is it? How much resistance can be felt? Good eurythmy makes exactly visible the speed and tautness of the inaudible musical movement in the stream of the form and of time. We are not to imagine this as a regular, continuous movement. The elements of rhythm and beat already continuously take care of the differentiation of speed and tautness, and strictly speaking the creation of a single note is already based on the concentration and resolution of a dynamic, etheric movement (cf. Steiner's remarks on tension and resolution

as the spiritual element in the movement of the notes, GA278, lecture 6, 25.2.24). Along with the close mutual play of beat and rhythm, rests are decisive, and not least the external tempo, the kind of movement of the piece. Yet here it must not be overlooked that especially the moods of the intervals and the major–minor also clearly influence the inaudible events in time of the music. The inner manner of movement of a piece relates to the human temperaments. In this comprehensive sense, rhythm creates the carrying basis of time for the events of soul and spirit in the music. The rhythmical element releases the music (GA283, lecture of 8.3.23). This is what makes music as a time-art possible.

To conclude this attempt at an integral overview of the triad for eurythmy and the triad for the musician, it should at least be indicated that the composer's interpretation-marks and his style, obviously leave their impression in melody, harmony and rhythm, too. A written phrase-mark structures the melody; a 'grazioso' indicates the basic soul-colour in regards to the harmony. An 'accelerando' or a 'forte' strongly influences the rhythmic manner of the music, and so on. Further observations regarding style are sketched in the present writer's forthcoming work, a detailed publication on the theme of this article, entitled 'Hören mit den Herzkraften' ('Listening with the forces of the heart' – see bibliography below). It should be mentioned here that clarification of essential thoughts on, amongst other things, the musical formative forces and their relationship to the human members, received stimulus through a correspondence with Heiner Ruland, whose help is hereby gratefully acknowledged.

Endnotes: (Lecture dates: day/ month/year)

[1] *Rudolf Steiner, The Inner Nature of Music and the Experience of Tone*

[Anthroposophic Press, New York 1983], pp. 60-76. This E.T. contains the eight lectures of GA 283, but not the discussions.

[2] *R. Steiner, Eurythmy as Visible Singing [GA278], second edition (Stourbridge 1999).*

[3] *As in the E.T. of GA278, we retain here the Greek term Melos, 'tune', 'music' (Tr: note).*

[4] *The writer here introduces a third triad, given in GA278, lecture 8: Tonhöhe, Tondauer, Tonstärke. Pfrogner points out that these three words (containing the suffix Ton-, 'musical sound') are musical, not simply acoustic, terms. In the E.T. of GA278, and in the present derivative study, we use the current expressions 'pitch, note values, dynamics', adding 'accents' to dynamics (which is more the author's meaning). Our materialistic preconceptions today have robbed these terms of much of their musical significance. The present article, however, joins several others which attempt to raise awareness of this very point (Tr: note).*

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Electronic Media and the Human Senses

Dr Rainer Patzlaff (summary of a lecture of 21.2.98)

In earlier times, human beings were as a matter of course still woven into the life of nature, behind which they experienced the influence of higher forces. Later cultures emancipated themselves ever more from this original unity. Today this process has for a long time reached a climax, and the reverse urge is noticeable. Separated from the world, the soul feels separated as in a prison and longs for a new connection with the world, for an expansion of its own self.

Nothing seems more appropriate to satisfy this urge than the modern electronic media. They promise limitless expansion of the horizons and an ever-tighter connection to world-events. Yet such an excess of information and sensory attraction flood the human being that instead of the hoped-for increased experience of the world the opposite occurs, an ever-increasing dulling of the senses and of the mind. This again leads to a measurable decrease of sensitivity of the senses. From this there results an insatiable hunger for experience, so that ever-stronger attractions are sought, and while pursuing them the dulling effect increases. The vicious circle becomes a circle of addiction. Only too clearly we read here the handwriting of the forces of the adversary bent on hindering a deeply justified, indeed necessary, step in human development while seemingly supporting it.

A great part of the leisure activities today are already marked by this addiction to experience which never really finds its satisfaction. How can we break through this vicious circle? An important pre-requisite for this is to become clear that since the nineteenth century we have assumed a completely false theory of perception. This theory posits that our sense-organs are only a receiving apparatus which transmits data of the world. Behind it, imprisoned in the body, is the 'I' which works over the data and can only passively take in what the world actively supplies. Seen in such a way, perception would only occur as in a one-way street, always from the world to the human being and never the other way round.

Yet it is plainly to be seen that the opposite is the case. Just observe what children and adults do when an object evokes their interest. They approach it, lay hold of it with their hands, or at least with their eyes, and connect their whole selves with it. There can be no talk of passive reception. Modern sense-psychology of the eyes completely confirms this impression: seeing does not occur in a photographic way, that the world is pictured in the eye. The world is actively being laid hold of with the help of the eye-muscles in hundreds of movements, quick as lightening. Not one picture is found, but each is 'worked for' step by step. This requires an activity of the directed will, going beyond the body, laying hold of space. This is an activity of our 'I' of which our normal consciousness knows nothing. [1]

Yet, when we look at a television screen, our eye is hindered through the technology of picture-production from pursuing its natural activity. The gaze becomes a rigid stare, and suddenly a false theory of seeing becomes correct here. The impressions are received purely passively, the hidden activity of the 'I' is as if lamed. [2] Meanwhile, ever more people gradually become aware to what a high degree of passivity they are forced by means of the television. Hardly is this recognized than industry already has prepared an answer which seemingly solves the problem: interactive media becomes the magic word. What is hidden behind this?

Users put on a data-helmet which places a mini-screen in front of each eye, so that they think they see a three-dimensional space, for example, the nave of a church in the middle of which they stand. When they turn the head to the side, the in-built censor tells the picture-giving computer of this change, and immediately on the screen there appears the the corresponding image which would be seen in reality. Thus the user can 'look around' just as he

likes in this virtual space. With the help of a steering apparatus, he can 'wander around' and become completely gobbled up by the medium; he is everywhere surrounded by the machine-produced virtual reality, also called cyber space.

The system was already practically tested in flight-simulations used for the training of pilots. A special problem occurred, the simulation illness. With, for example, a looping, the body seemed to hang downwards, but in reality it still found itself upright. Thus the sense of touch and of balance, and also the sense of movement, were constantly irritated, indeed, even cut off. Consequently, orientation afterwards in real space was disturbed for such a long time, that a strict driving ban after simulation-exercises had to be enforced. Here the 'I' is not only lamed, but is even pushed out of its connection with the corporeality, because the bodily senses involved (known as basal senses) are those which give the spiritual nature of the 'I' the possibility to find its way in the material reality of space. A kind of alighting, a leaving, is enforced, not only out of reality but also out of your own body.

Nevertheless, this technology exercises a mighty fascination over humanity. The reason for this becomes clear when we turn to hearing. Hearing, too, is not a passive process as was thought even a short while ago. The ear does not only receive sounds, but itself sends out sounds (oto-acoustic emissions) about which a teaching manual says: 'We have to do here with individually-specific emission-patterns which show themselves through single sharply-demarcated lines of frequency. These individual patterns remain... unchanged, similar life-long, like a finger-print.' [3] Here too, we recognize traces of unconscious 'I'-activity.

This 'I', however, is not a data-processing centre inside the body, but a spiritual energy which continuously reaches out into the world, always turned to the surroundings and always in movement. In the most recent research, it has been shown that the hearing of language happens with a spontaneous changing of form in the outer layer of the muscles over the whole body. [4] Breathing and heart-beat, too, do not remain untouched by an aural impression, as everyone can observe for him- or herself. The whole body hears, and much more strongly than with seeing. The human being connects himself in hearing with the complete surroundings, with the secret wisdom of the cosmos.

The longing of innumerable people is to find again the connection to these higher worlds, and no art meets this more strongly than music. Here may lie the deeper reason for the insatiable hunger of youth for music. And again, the forces of the adversary here divert this deeply-human urge, in that they seemingly satisfy it through a music which in actual fact tears the body along with it. Hard rock rhythms from the computer, a techno-music of 150 beats per minute, force the consciousness out of its normal condition, and thus what in truth should be called a mechanization of hearing is experienced by the user as an ecstatic loosening of himself from the body. No wonder that ecstasy pills are taken with this as a stimulant. *Ekstasis* literally means 'stepping out, alighting', meaning, out of the narrow connection to the body.

It makes no sense to damn these occurrences. We have to perceive that deep human needs, which grow out of the necessities of the age and have to be understood as tasks of development for the free human 'I', are here led astray, apparently because young people do not find examples for an 'I'-activity which, out of its own strength and in full conscious control, seeks the way over the threshold into the spiritual world. How should they find the spirit in a world which denies the spirit?

If development proceeds further in this way, that the exit out of the body, and finally too the exit out of life on earth, is raised to a campaign, then there will no longer be any development for the human being. For only on earth and in the body can the human being take steps in development which bring himself and the world forwards. It is the aim of the forces

of the adversary to cut off for the human being all possibility of development. *We can only work against them when we enter on the path to discover and ever more develop the hidden forces of the 'I', consciously trying to seek connection to the unconscious, to the higher in us. 'I'-strength has to be the aim, not 'I'-laming. Only then can the longed-for expansion of our own self become reality* (emphases added by Ed.).

Endnotes:

- [1] Further details from my article in *Erziehungskunst 1995, Nos 5 and 6.*
- [2] Further details, see endnote 1 above.
- [3] S. Hotz/ Th. Lenarz, *Otoakustische Emissionen (Stuttgart/ New York 1993).*
- [4] *Bibliography in Erziehngskunst 11/1994, p. 1093, endnotes 7 and 8.*

Cosmic and Earthly Aspects of Music

The polar effects of the musical forces on the human being

Wolfgang Wunsch

(report of a lecture at the Musicians' Conference at the Goetheanum, Feb. 1998)

A few years ago with some Russian friends, I visited the 'Chamber Opera', a small theatre of 250 seats situated below street level. This theatre is known not only for good actors, singers and musicians, but can also offer in its programmes rare events that otherwise are seldom to be seen or heard. This time three short operas were performed, one by Mussorgsky and two by Shostakovich, the first of which, *Igroki* ('The Card Player'), is unfinished. The transition to this opera was surprising. From the main entrance, a group of approximately fifteen people stormed into the hall calling out, 'Who is playing Shostakovich here?' Then they stopped before the orchestral pit. The musicians pointed to the conductor 'On' ('He'). After this a table with a red cloth is brought on to the stage, two secret policemen place themselves to the right and left of the stage, firmly holding the audience with their gaze. A woman with an oversize torch goes through the rows of seats suspiciously looking for culprits. In the meantime, a speaker stands at the table and starts to tell about the true art of the people. The opera reaches its first climax when, from backstage between white curtains, Lenin descends, clad in white and with white wings. He presents the decree which at that time fixed the way music had to be in the Soviet state.

Following this, a composer of the people is presented and the orchestra plays his music: um cha-cha, um cha-cha, tonic-dominant, and so on. The secret police sway to the beat,



musical example from Jens Rohwer, notation by Christoph Peter

carefully observing whether the audience is joining in. Suddenly, confusion breaks out. A curtain opens in the background of the stage; on top of a mountain sits a balalaika-player. Everybody storms longingly towards him. The lady with the torch jumps on to the table;

everybody freezes, she in the pose of the Statue of Liberty in New York.

An impressive image: music is born out of freedom. Prescribed music, which is often forced into a primitive one-sidedness, should not exist. It is at the same time a document in which Shostakovich in his distress created a breathing space, although no-one was allowed to know about it.

What makes authoritative regimes dictate the stylistic means? Is it not the fear that through a music born out of human freedom, development of the soul could occur which could become highly unsympathetic or even dangerous for the ruling powers? Jürgen Vogt, musicologist and music teacher (known amongst other things for his prize-winning dissertation which has appeared in book-form, *Der klingende Kosmos*, 'The resounding cosmos'), writes in a review of *Menschenbildung durch Musik* ('Human development through music') about the author [i.e. the present writer. Tr. note]: 'Wunsch means no less than a further development of humanity in a Christian sense. Whoever is acquainted with the debate of the last decades concerning music in education, knows how from much ideological baggage educational music has often painfully freed itself. He will ask himself with surprise, how such a pretentious estimation of music-teaching is still being proposed.'

Rudolf Steiner's encouragement and the impulses he gave for music, which Vogt has thoroughly studied (and a few more things from Steiner's Collected Works), were also sharply criticized. Vogt is concerned with a freeing from ideological baggage, and does not accept perceptions which are not immediately understandable.

Opposed to this there stands the results of the Kodaly-researches, by Luc Patry, Spychinger and Weber (Switzerland) and lately by Prof G. Bastian, whose experiment with 2400 pupils in Berlin is now completed. In all three 'experiments', it could be shown (also in the interim reports of Bastian's study) that with more music-teaching (approx. 4-5 hours per week) not only the achievements in other subjects, especially languages, was increased, but that the results of the music-lessons are also manifested in a stronger social engagement, clear reduction in crime, and in a stronger motivation to learn.

The question, how music achieves this, is relatively easily answered if you keep in focus the soul-activity which is called for in playing together. In this connection, Bastien points out, amongst other things: endurance, steadfastness, reliability, concentration, mutual trust, self-experience and critical distance to one's own playing.

At this juncture, I would like to attempt a stage deeper, and thereby to raise from normal consciousness into awareness something of the hidden forces which is especially possible following Steiner's valuable advice. He speaks in *Meditatively-acquired Knowledge of Man GA302a* (R. Steiner Schools Fellowship, Forest Row 1982), on the one hand about those more musical forces which are received more from the outer world, beyond the human world, out of the observation of the processes in nature, especially in its 'regularities and irregularities'. And on the other hand, he speaks of the musical forces which 'originate out of the remaining etheric forces in the body' (GA206, 19th lecture), and which work against the first-mentioned forces.

Now people will not so easily accept that musical forces arise out of the observation of nature. There is a description of the Danish west coast, by the Danish poet Johannes Smith. At one place he writes: 'The waves in the sea are like the waves of the wind in the cornfield more than we imagine. The corn is firmly rooted, however hard the wind attacks it. Waves and flames can be studied for hours without making you tired. Certainly, you constantly observe repeats, yet never exactly-measurable movements. There are nuances and variations, through which all living forms are demarcated...'

It is the irregularities which are indicative of life. When attention is stimulated, we notice that we are continuously surrounded by such regular/irregular forms in nature (for example, grass and trees moved by the wind, flowing water, and so on), but also rhythms frozen into forms, which we meet in the forms of plants and stones. It is not hard to recognize that even the movements of the stars of the heavens are of this sort, that it is the irrational relationships of the starry rhythms out of which ever-new rhythms are born (think, for instance, of the path of the sun through the zodiac in the cosmic year). We come to the question: Is not this principle of regularity/irregularity a fundamental cosmic principle?

How is this reflected in music? The mediator of these forces can only be the breathing, which in its rhythmic variety far exceeds the second rhythm of the human middle-system, the pulse. In a dramatic situation, the length of a breath can take two seconds, whereas in a more 'epic' condition it can stretch to twenty-five seconds. Breathing in itself is not exactly regular; it carries in itself many more overlying forms of 'accelerando and ritardando', becoming stronger and becoming weaker. We can consequently most appropriately experience those musical forces which come from 'outside' in music that is born completely out of the breathing, for example, Gregorian chant. The nuances, the fine variations in balance, also bring about the life of this music. And it is good to experience, too, the regularity/irregularity in the melodies which we sing with children before their ninth year, in order to allow this cosmic, musical force to influence them.

It is characteristic that these musical forces produce movements in us penetrated with feeling, which in their lightly-weaving manner appear more weightless than such movements which lay hold of us, for instance, in the beat. Here we come into contact with the second musical force which was mentioned, which 'arise from below' out of the etheric forces which have remained in the body, rising up as far as the circulatory system, and which work against the first-mentioned forces. Steiner describes that the struggle between these two forces begins around the ninth year and culminates at the time of earthly ripening [at puberty].

It is known that the ideal relationship of pulse and breathing-rhythm is 1:4 (best measured during sleep) which begins with children around the ninth year. It is known, too, that this relationship is found everywhere in music, but we only become aware of it when it is interrupted. We find it where, in the realm of pulse and rhythm, one phrase extends over four accents, and that it is developed almost everywhere, especially in classical and romantic music. It is frequently too little noticed that the melodic curve always has the tendency to go over into the free rhythm of the breathing, and to loosen itself from the beat. This makes for the special charm of such music.

This music is bound to our rhythmic system and we experience its healing effect. Nevertheless, the beat, into which the melody is too easily drawn, mostly receives through this too much weight. Outwardly, there are only small measurable nuances which make the difference, but the inner tendency can be experienced very strongly.

But how does the twentieth century deal with these forces? Let's take a very simple example, a song by Jens Rowher, a composer and music teacher who was born in 1915 in Neumünster, and (along with many others after World War II), has once more taken up the impulse for the *Jugendmusikbewegung* ('Youth music movement') from the beginning of this century.

The melodic phrase extends initially over four, then five, and finally over six accents. With this, we do not so much enter into the rhythm of our own body; we come again more strong-

ly into the region of the musical forces, where the regular/irregular [polarity] belongs, yet without completely giving up the security which is gained from the beat. This security remains, but is metamorphosed into the form of the moving accents.

This is but a small example, but you will be able to find this step which we have indicated here with many composers and in many works of this century. Messiaen points in his 'The technique of my musical language' to something else besides. By showing his love for the irreversible rhythms, those rhythms which played backwards produce the same rhythms, as, for example, uu — uu — uu, can be experienced (according to Messiaen) as the theological [biblical? Tr.] rainbow which connects God and the world. The feeling experience of time directed in reverse, plays an important part in contemporary music in general. The re-discovery of the 'Cancer' [-sign] in music, that is, the reading, or playing, of a melody in reverse, led to such works as Hindemith's opera *Hin und Zurück* ('There and back again'), an opera in which, from the middle onwards, the whole occurrence including the music goes in reverse.

However curious all this may seem, it nevertheless describes processes which we can actually only experience in the border-realm of the threshold. The following may be connected to this. Coming from the secure field of music which emphasizes the beat, we give ourselves more strongly into the musical forces coming from outside, seeking again the cosmic connection.

Is this what Steiner meant, when he said that the human being 'as yet, cannot find the link to the world in the musical experience' (lecture Stuttgart, 7 March, 1923, in *The Inner Nature of Music* GA283 [Anthroposophic Press, New York 1983], p. 56)? Are we approaching a rediscovery of this connection, and is not what we have described here the soul-aspect of the path of knowledge which passes through the same stages?

The Destiny of being a Eurythmist

Werner Barfod

It must be twelve years now that Frau Ursula Steincke handed me a note which touched on two questions:

Do eurythmists die in a different way from other people?

Is the eurythmic path coupled to loneliness?

It is reported that Rudolf Steiner recommended to Alice Fels when she took on the eurythmy training in Stuttgart that she take a good look at the young people who wanted to study eurythmy. Not everybody is suited to carry everything that is connected with it. Eurythmists, for example, do experience difficulty in dying. The astral body can only with difficulty be released from an etheric body that is worked through and differentiated, thereby no doubt sometimes causing a more prolonged period in dying. Even the spiritual world doesn't quite know what to do with those who have 'crossed the threshold', Steiner added with a smile. Eurythmy is quite a young art, new to the spiritual world, too, and we should remember that the members of the human being are developed in a different manner.

In a conversation between Ursula Steincke and Else Klink (who knew about these things), the latter added that to this phenomena another must be connected, which is that eurythmists experience loneliness when treading the path of their eurythmic destiny. The differentiated ether-body is more loosened and links itself more intensively to the sentient-soul,

which moreover is only to be mastered in loneliness. In the course of a eurythmic work, a load of old karma which clings to this body is cleared away. The real eurythmic working with enhanced consciousness demands a healthy balance, a counter-weight in practical administration, and so on.

This initially is a task for the eurythmy trainings. The demands are to train the instrument of movement, to learn to know and to master the laws of the eurythmic elements, step by step to be able to create eurythmically. To all this, there comes from the other side the social skills which are demanded for working together in a group. For eurythmy, however, self-development, the initial schooling, forms the basis.

On the one side, the demands continue in the professional life of the eurythmist, always asking for an artistic involvement with eurythmic gesture. On the other side, a centralizing of the human being in a eurythmic-meditative form becomes necessary. It is therefore a special task to hold in balance with your available forces the work-load and a comprehensive interest in the world. This consists in the on-going training (in whatever form) which involves the further development of eurythmists and of eurythmy, individually as well as in general. How do we really approach language so that it becomes for us a teacher and a guide – a guide to the folk-spirit? How do we deal with the eurythmic elements? becoming one with the fashioning, in order to meet the spirit of the time? to listen to the actual questions of the time? Many more questions could be added, for example, questions of soul-hygiene, nutrition, and so on.

As with everybody else, our biography is woven into all this, the riddles of destiny, the great changes in life. Is somebody blessed with a stronger or weaker constitution; is a load of old karma still to be cleared away; has the transformation of the corporeality not yet progressed far enough? Everything works directly into the destiny of being a eurythmist because we ourselves, as human beings, are both creators and instruments at the same time. Every advance in eurythmic development is directly connected to our own development in overcoming our hindrances. This development is even more direct than in other professions because of the working basis of the etheric element in eurythmy.

It seems sensible here to take a look at the artistic study of man, especially the aesthetics of eurythmy. The threefold soul is quite a familiar concept, woven together with the gestalt, laid hold by the 'I', and connected to the cosmic forces in the meditation for eurythmists by R. Steiner (lecture Dornach, 11th July 1924, GA279). These three levels of the human gestalt, penetrated from the cosmic periphery, filled and experienced in the soul in speaking, singing and thinking, penetrate the structure of the meditation. As 'I'-beings in the body, we experience ourselves in a threefold manner:

We live, awake in our head, as 'I'-thought upon an etheric basis;

We live, dreaming in the realm of the heart, as 'I'-feeling on a feeling-sensing astral basis;

We live, sleeping in the limbs, as 'I'-will on a bodily basis;

In the 'I'-will, the 'I' lays hold of the corporeality in the uprightness of standing and walking in the eurythmic 'word'.

In the 'I'-feeling, the 'I' lays hold of the ensouled gesture in the eurythmic 'speaking and singing';

In the 'I'-thought lives the intention of the fashioning in the eurythmic 'thinking'.

In this way, the 'I' takes hold of the movement from inside, and at the same time forms the eurythmic human instrument from the periphery.

Because, in eurythmy, we correspondingly train our movements to the etheric laws, the etheric body in being worked through becomes looser and more differentiated. The movement is led by the soul and formed by the spiritual element from the peripheral 'I. R. Steiner describes that the artistic constitution of the human being belongs to him through the meeting of the field of the senses and the life-processes. The realm of the senses becomes the realm of life-processes, and the life-processes become soul-processes:

The really aesthetic human behaviour consists in this that the sense-organs are in a certain way enlivened, and the life-processes are ensouled. This is a very important truth about the human being, for it enables much to be understood. We have to seek in art and artistic enjoyment for this strong life of the sense-organs and this different kind of life of the sensory field than in normally the case. And it is similar with the life-processes, which in the enjoyment of art are more ensouled than in normal life (lecture 15 August 1916, *The Riddle of Humanity*, GA170).

For artistic activity, this means being active with the enlivened sense-processes between the physical and etheric bodies, and being active with the ensouled life-processes between the ether-body and the sentient-soul. In other words, the artistic creator and the person enjoying art is [ultimately] a two-fold human being who settles between his/her members.

In the working-through of the ether-body through the astral body and the 'I, there results for the eurythmist a stronger connection of the physical body with the etheric body. Through the enlivened sense-processes, the connection between the physical and the etheric body is denser (to be precise, according to the laws of the ether-body, not the physical body). The stronger differentiation experienced by the etheric body through the eurythmic discipline, can result in a more difficult loosening from the physical body in the process of dying.

At the same time, through the ensouled life-processes, a stronger loosening between the etheric body and the sentient-soul occurs. Through devotion to the eurythmic means of creation, a relationship in the constitution is slowly changed. As a result, you become more lonely in normal life, as the sentient-soul loosens itself from the sentient-body.

Both phenomena, which belong to being a eurythmist, need as a counter-balance a strong, conscious centering of the self. In the training in movement, the sources of the movement of the human being are to be thoroughly worked through, so that the eurythmist can independently work with them in his/her profession. For this the meditations for eurythmists are a priceless help.

Why Seasonal Festivals?

A suggestion for discussion by Wifried Hammacher

The readership of Rudolf Steiner's collected works has appreciably dropped in the last decades, as the number of copies sold shows. On the other hand, the flood of anthroposophical secondary literature is appreciably increasing. General anthroposophical lecture-conferences have for a long time been poorly subscribed. The situation appears different with conferences for the professions, apart from the one for speech-artists which in recent years has been reduced by 50%. Eurythmy and anthroposophical drama (recitation recitals do not come into question) are better subscribed, but quite seldom sold out, as they were in the old days. Is the anthroposophical cultural impulse, when it appears quite separate from science or art and without religion, coming to an end after a hundred years? If you ask young

people the reason why they find their studies tedious, art boring, and are discontented with religion, then they answer in some cases with words that sound paradoxical when compared to their attitude to life: 'We want to be doing something.' Does a soul-paralysis appear where the three cultural realms, art, science and religion are practised separately from each other, so that, pursued individually, they lead to weariness?

When Marie Steiner looked back in 1930 on Rudolf Steiner's cultural activity in the first third of this century, an activity in which in every moment science, art and religion completely penetrated each other, she reports about one realm where this human, cultural totality came to expression in a special way.

The festivals of the year belong to the most sacred hours which we were permitted to experience in the happy times when Rudolf Steiner was still working amongst us. These festivals he filled with new life out of the depths of his unfathomable seer's knowledge, with that light that out of the supersensuous world inspired the festivals, making for the awakening and advance of the spiritual human being. In our time the festivals have sunk to an everyday routine; indeed, they belong to those things which entangle the human being even more in trivialities, the things that dull, and in the rush of material living. Rudolf Steiner gave awakening impulses so that things could become different. He opened for us possibilities of knowledge, raising the experience of the festivals out of dull habit, and placing them in the great context of cosmic events. These point the human being to the ways of the stars for the unfolding of the highest faculties, through which one day as a conscious, contributing servant of the divine world, he will fulfil his tasks in the cosmos.

The festivals and their conscious participation are pointers to this ultimate aim. They call the whole human being to join in feeling, knowing and will. The feeling may be experienced in a worthy, understanding, and devoted way, given to the forces which lay hold of it out of the spiritual streams of fire of the cosmos, who call it to activity, to creative force and to holiness. In this way, the human being is raised above himself, and is penetrated in that part of his being that is already killed and limp with new seeds of life. 'Vitaesophia' is the name Steiner gave to the first lecture on the festivals that we are permitted to publish: observations out of the wisdom of life. Sophia it is, who leads us to the laying hold of new streams of life, which shows us the way to the Comforter and Bestower of Life, who is waiting to be born again in us (Marie Steiner, Introductory words to the lecture on Novalis, *Gesammelte Schriften*, II ['Collected Works, II'], p. 150).

Marie Steiner saw in the seasonal festivals something that could counteract the cultural paralysis mentioned above—the 'dead and limp'—appealing with the seasonal festivals to 'the whole human being... in feeling, knowing and will'. In other words, 'doing something'.

In the ancient customs of celebrating festivals, for example, in classical Greece, there lived such a fully human involvement with a naturalness awaking a powerful inspiration, that carried and motivated the individual as well as the whole community through the whole year. With the rising sun, Apollo returned from Hyperborea in the north and moved into the central sanctuary at Delphi. Below the temple of the prophesying Pythia, high above, on top of the cliffs, the arena for the games, and in the middle half-way the theatre, the world of the word and the feelings: this was consequently a mystery-centre for the whole human being in feeling thinking and will. When in autumn the sun receded, the upper-god Apollo moved north again, and Dionysus, the lower-god, moved into the sacred area, went through the sleep of death in deep winter, whereby in the lesser Dionysian [mys-

teries], the lament arose. When he woke up in the rising spring, then the greater Dionysian [mysteries] were celebrated. These seasonal moments are the birth-hour of the drama, as the greater Dionysian [mysteries] through Passostratos c.500 B.C. became established by the state. The great time of Greek drama began through Aeschylus, Sophocles and Euripides. Out of this rose their trilogies, each of three tragedies and one concluding Satyr play. But art and science were born out of the ritual of the seasonal cycle of the ancient mysteries. Eleusis with its cult of Demeter, Persephone and Dionysus, was the maternal ground for the developments of drama up to today, named the great Eleusinian [festival] which took place in the autumn.

Then drama goes its own way. Shakespearean drama was no longer bound to the seasons, and so on right up to Steiner's mystery dramas. If he had really written twelve dramas as he intended, the question remains whether they would have related to the yearly course of twelve months, or 4 x 3 trilogies for four seasons, or quite differently, the fact remains that Steiner had planned one drama which would have connected fully with the course of the year: the Easter drama of Raphael and the human being, which he called an Easter cultus. He did not manage to write it.

Beside many other indications, Steiner opened up three meaningful steps towards the mysteries of the seasons, which he developed in his lectures. In the winter cycle of 1922, *Man and the World of Stars* (GA219, RSP), Steiner describes the necessity to increase the faculty of experiencing the course of the year in nature, cosmos and the human being from thinking into feeling, right into the will, that is, the full human participation, devotion and the becoming-one with everything that occurs to intensify in such a way until the situation arises: 'The fundamental relationship of the human being to the world rises from knowledge to the world-cultus, to the cosmic-ritual'.

In the Easter lecture-cycle of 1923, *The Cycle of the Year* (GA223, RSP), the yearly rhythm is expanded to a revelation of the paths and journeys of Christ as Lord of the Elements, followed by the archangel Michael. In the autumn cycle of 1923, *The Four Seasons and the Archangels* (GA229) with the four great Imaginations, the four seasons become situations for the active countenance of the four great archangels Michael, Gabriel, Raphael and Uriel. In celebrating the festivals, the human being is called upon to seek [how] to call upon the four hierarchical servants of Christ to approach and bless.

For years we have been searching for such a form for the festival of the Uriel-St John's Imagination, J. Schriefer with music, Christian Hitsch for painting, and myself with the speech-poetic basis. I have assembled a text for speech-choir and eurythmy, and with my wife Silvia Hammacher have introduced and recited it for different groups of people. A festival should indeed possess such an artistic kernel, that draws the whole event together and towards which it all moves. In itself, however, the artistic kernel is not yet the festival, but only a part of the whole. I could imagine a festival of the consciousness-soul for St John's like this:

On the first evening, people meet and the point of meeting is spoken about as touching on the various, most manifold ways towards the goal of the festival, and in conversational exchange, extended, sketched out and the activities decided. Then three days could follow, during which everyone, that is every individual, approaches the goal with practical work.

Early in the morning, intensifying three times, a deepening of the basic theme. Then a splitting into groups: the one, led by a painter or a Goethean scientist, or both, to observe the path of the light through the day with all its unending manifestations in the appearances of the elements and the technical 'layers of [the] earth'. Others with a botanist follow

what happens throughout three days in the realm of the plants, frequently evaluating hour by hour. Yet others, with an ornithologist to follow the singing of the birds from morning to evening, observing their flight, and so on, and even the insects. It could also be interesting to observe a brook, or the flow of a river, or a lake, during the days. In order to bring an historical conscience to awareness at all; the events of the day in relationship to the past week, the year, to world-history in general, could here be brought into contact in pooling the observations. The astronomical and mathematical pictures of the planetary constellations before, with and after the moment of St John's Tide, could be worked out and drawn up. Choral singing, choral speaking, eurythmic exercises on the theme have unlimited possibilities, and so on. The meal-times, which the groups take together, are important in offering a space for an exchange which spark-off friendship and mutual joy.

In the evening all the people come together and exchange the experiences of the day. Then a short summary of the newly enriched deepening of the basic theme. To round off, some great music and choral singing.

On the final fifth day, in the morning, a gathering together of everything that has been discovered, experienced, and practised, a laying down as if on a great communal altar, with a final thought-deepening presentation of the St John's Imagination, of Uriel's being: with thoughts seeking his being, and a calling on him with the power of beholding of art, both weaving into the devoted will which results from knowledge—for without his archangelic forces no advance in social daily life is possible.

In the afternoon, the poetic way through speech-choir and eurythmy, to meet the spiritual life of the St John's Imagination, leading to the actual world of the St John's Imagination, through painting, lighting, and smoke leading towards a moving pictorial form, intensified and finally spiritualized in the St John's Inspiration through the mantric word and music, organ and the sound of brass, as Steiner suggests.

Then to finish, a great communal eating and drinking, and unlimited conversations till into the night; in general, communal meals can bring about in the five days many possible meetings.

A dream? Certainly, but a necessary one, packed full with a strong source of enthusiasm, of joy and love for each other, instead of the tired daily reservation and antipathy. We anthroposophists still have the time and the possibility to practise dress-rehearsals for such festivals, for whose first performance the wilderness of general culture yearningly awaits. How long still? All the social chaos can only be reversed if such festivals would go like life-boats into the sea. Steiner said:

Everything that people hope for a renewal of social life will not come from all the discussions and from all the institutions which relate to the external and sensory [world]. It will only be able to come when a mighty thought of Inspiration goes through humanity, when a thought of Inspiration takes hold of humanity, through which once again the moral and spiritual [realities] are felt and experienced directly in connection with the natural and sensory [realities] (GA223).

Let us no longer talk! Let's do something! In *this* sense, I offer this suggestion for discussion.

REPORTS

The living Power of Speech and its Effect in Rhythm

Report on the seminar for artistic speech, Dornach 16-20th February 1998

Wolfgang Wendt

We gathered from the width and breadth of the German-speaking world, twenty in all, mostly female artists, united by the theme which according to the announcement ran:

How does rhythm manifest in the various metres?

How does it live differently in verse and prose?

How in speech do the different qualities of rhythm manifest – like tension, resolution / forming – movement / incarnation – excarnation / the image and its dissolution?

Eurythmy with Ursula Zimmermann took on a fundamental rôle in the work on this rich theme in preparation for the speech work. It began in the morning and continued after the lunch-break and each day got us moving, those of us who joined in, quite a bit. It is only possible to indicate here how we worked with a variety of rising and falling rhythms, with good examples from poetry. We started with '*Auf den Bergen flammen Feuer*' which stimulated our pulses, yet how differently did our breathing change when we moved to the words '*Trage mir Wasser herab...*', and '*Atem ist Wesen vom höchsten Hauch...*' (from *Lächeln – Atmen – Schreiten* by Franz Werfel, et al.).

Such streaming in movement resounded, enlivening in the chorus work which followed the eurythmy. It was fascinating to have a full-blooded artist before you in Michael Blume, who, full of temperament, daily forged us together ever more. He liked to use verses from Hildebrand's Song to assist this process: '*wolaga nu waltant got wewurt skihit...*' Then Rudolf Steiner's verses '*Wir Menschen der Gegenwart...*', '*Sonne, du strahlentragende...*', and '*Die Welt im ich erbauen...*' could justifiably be filled with fire.

In the discussion on speech which rounded off the morning and was professionally-led by Dr Heinz Zimmermann, we worked with the differentiation of rhythm and beat as an initial theme. Beat repeats itself in regular intervals, whereas rhythm lives like the sea, moved by the cosmic breathing in ever-changing wave-movements which surprisingly reveal ever-new forms. For the old can be contained in the new, and the new in the old, depending on the point of view. The archetypal image of the rhythmical element is the lemniscate, expanding and contracting itself in its movements. It symbolizes the circulation of the heart and lung in the human being, and points therewith to the corporeal origin of metre in poetry. Pulse and breathing, although polar opposites, are yet related to each other, and together create a wholeness. Through conscious dealing with rhythm, human life takes on an enhanced form, as seen here:

1. conscious regular daily practice leads to 'T'-strength;
2. the weekly repeated timetable strengthens the astral body;
3. monthly-changing teaching-blocks enliven the ether-body;
4. a completed year brings to our consciousness the age of the body.

The three time-divisions of the day, together with the four above-mentioned points, produces a sevenfold scheme:

1. to listen for one hour to a lecture, demands the activity of our will;
2. to enliven a performance for some minutes meditatively with feeling is an event;

3. thoughts flash through us like lightning, taking seconds.

Rhythm is structured time. Beat chops it up. The metrical poets of the eighteenth century took over from the Greeks the differentiation of the syllables in longs and shorts, yet it is closer to the German to speak of lift and fall. The voice lifts in the stressed syllables and sinks in the unstressed syllables. This comes most impressively to expression in the Germanic stave-rhythm poetry. In order to cultivate the German language, Goethe wrestled especially long to make the hexameter at home in our poetry, yet in vain. Statistically, the most common verse-form of world-literature is the four stresses, also called the 'folk-song' line. Like the hexameter, the secret of the harmonic effect lies in the relationship of four lifts (pulse beats) to one breath. The metres work together with the architecture of the sentence.

In the afternoon, we could choose between three groups of artistic-speech courses and their leaders. Dorothea Mendel represented the generation which is becoming rare, that was trained directly by Marie Steiner. Beatrice Albrecht contributed her rich pedagogical-artistic power of speaking. Michael Blume, for whom I decided this time, understood how to re-enliven even the simplest exercises through unusual aspects. To be introduced to '*Die Geister vom Mummelsee*' in his way was for me an artistic delight.

Since the first evening was used for a very impressive mutual introduction, the three following evenings remained for the world of the leading-thought, 'Where do we find the human being as a thinking and remembering being?' The relationship was quickly found. We normally think and remember only that which we perceive in the world. The strength for this we bring with us from our previous lives. This initially remains unconscious. If the human being rises to spiritual knowledge, then he consciously enters the spiritual earth, where his will and destiny ever reign. He receives his self-consciousness from there. Between the sensory and the spiritual, the 'rhythmical earth' is to be found. In it, Michael lives and works untroubled by the counter-forces. When the human being achieves Imagination, his soul lives in rhythm. This is half spiritual. In the same way as mantras can lift us into the spiritual world, so true poetry can bring the one who practices it, into its vicinity. Hölderlin's phrase, 'The laws of the spiritual world are metric' become understandable through this.

Through the free yet sure leadership of the conversation by Heinz Zimmermann with this leading-thought work too, we worked closely to the task initially outlined above, and that besides the abundance of possible answers, many further questions arose that belonged to the fruitfulness of this conference, increasing the wish for a continuation of this theme. The next further-education seminar for artistic speakers is planned for January 2000.

Poetry of the Spoken Word

Tenth anniversary of the Word-Workshop

Jürg Schmied, Basel

The Word-Workshop in Basel celebrates its tenth birthday. The way the two founders Christiane Moreno and Christine Weck celebrated the anniversary, best shows how they see their work, which is, as the search for the cultivation of the spoken work. This takes place in an area of stimulating exchange, that includes the artistic colleagues from speech-formation, acting and poetry. The anniversary programme, with a word-marathon, the reading by Eugen Gomringer, and a podium-discussion on the lyric, made possible insights into innumerable places of work in which the audible word is fashioned. Last but not least, there resulted from this a confirmation of the Basel Workshop itself.

The initiators attempt to give recitation a new form. With this they increasingly found a unity in the practice of performing productions, even through the work with different directors. With perseverance, they created a ground in the public realm and in their art which influences style. To both, this benefits artistic speech [speech-formation] as such.

With excerpts from their programmes, various artists opened the round-dance of half-hourly presentations. We heard manifold facets and transitions from speech chorus to organ-grinder, from portraits of poets to theatrical scenes, from meditatively-heard words to Brecht songs. Also the connection of speech and music, and the use of props, costumes and scenery, show the directions in which art is developing. Much had to remain as indications, for already the next presenter was bringing their most essential things on to the stage.

The question could arise, where the special thing of each art is to be found, and whether or not some boundaries were obliterated. The relationship between author and speaker, for example, is one of the most interesting fields of work, or the question: What is recitation, acting, explanation and biographical introductions? In these interesting realms between, it could be that someone in the presentation presented an all-too-naive notion of the poetic process, so that the actor's gestures appeared as an addition, or vice versa, that the speech, though acted with precision, was gliding over the verse and speech-sounds. Yet possibilities and glimpses were opened which allow us hope for the future of the art of speech.

A climax was surely the reading by Eugen Gomringer, who was awaited expectantly by many followers. He belongs to the creators and most important representatives of the concrete lyric. Based on the aural and visual forms of words, and linking to experiments at the beginning of the century, amazing new connections of meaning often come about through playing with, considering, and combining the parts of speech.

Certainly, poems do not command the greatest audience, as some products of the mass media do. Yet for many people, they are a necessity of life. Poems are able to bring speech to itself and to open up new possibilities. They are the most unnecessary of necessities, pointing perhaps to a relationship with a tree, to unutterable things. This was what some people expressed. On the other hand, the sober, economic standpoint, the lyric has no leg to stand on in publishing and is ever on the point of bankruptcy. Yet, added the same participant, it has never been a question of rationality. For this reason it has continued to live. It is the origin of literature in general.

One of the greatest endeavours of the Word-Workshop is to give poems a voice, and perhaps to break out to the possibilities outside the reservation. Here's to the next ten years!

A First Experience of the Internal Conference for Speakers and Actors, Dornach 21-26 April, 1998

Nora Vockerodt

Was the conference nice? Was it a success? In any case it was lively. It was meetings upon meetings at every level! Have you ever done eurythmy in the early morning with about forty people to the words of the Goetheanum windows? It became immediately easier after we had looked with Frau Lehnhardt at the windows in the newly-fashioned auditorium. How impressive the way the light shines through now! Then, we moved all the chairs into a circle. This is nice; you can see everybody. What a pity that we do not sit on the stage in the great auditorium. That is where we actually belong, don't we? Ah well, so we sit in the *Holzhaus* [Wooden House] amongst ourselves. The diversity of the participants is what does

it: actors of the Goetheanum Stage, speakers from Switzerland, Austria, Germany, one participant from Zagreb—how courageous to work there! One participant from Belgium, a Dutch one, students from the different speech schools—old and young.

The theme was 'The artist in the realms of science and religion'. Some thinking had to be done in the lectures of Virginia Sease and Herrn Dr Zimmermann. I feel a deep joy when I recall the clear thoughts of those lectures. 'Art, science and religion—harmony and discord' was Dr Zimmermann's title. 'The further development of the Orphic Mystery—logical thinking and the artistic forces' was Dr Sease's title. Thought-structures upon which you can rely, but it also made clear that there is demanded from us speakers an unceasing work in thinking that reaches to the feet. Frau Oda Brüning placed the problems of the time into our midst, the word as creator of pictures in its negative, magical effect. Her question to us, Do we experience something similar in dealing with speech? remained for my thinking unanswered. Why then? What lives in us of the revelatory power of the word? How do we approach the word?

Frau Lucia Wachsmuth, priest of The Christian Community, spoke on the displacement of the human members through Lucifer and Ahriman. Though it was a discussion, the conversation did not easily flow. Priest and speech artists do not always get on. What distinguishes artistic speech from that of the cultus, and where do they meet? Another question that remained unanswered.

Do we as speech artists need science? Do we need religion? If so, why? The answer to such questions came from Thomas Meyer (*Blaue Blume* - 'Blue Flower') with his lecture on the esoteric [element] in acting. Not only the fact that he replaced Herr Dr Greiner, who was ill, impressed me, but the contents were so delivered that there was directly present the whole suffering of a path, but also the deep joy of finding the thoughts. Living truth, live anthroposophy! For me, the living proof of how science and religion can come together in the speech artist. This was one of the bright lights of the conference.

In addition there were the working groups and the artistic presentations. The changing positions of the chairs was interesting, once in a circle, another time in rows. For me, this was the path from communal wrestling, to 'the individual struggle'. And the result? What was this conference about? I gave myself two answers. The first: it is an unbelievably strengthening feeling to see about fifty people sitting in a circle, for whom the processes of speech, or speaking, is a deep concern for the future of humanity. The second: I have at least begun to understand that the aim for us all is the same, yet the path to it is so individual that it sometimes looks like an opposition. Yet, through recognition and working on the sounds, a kind tolerance is made possible, and a recognition of the other which, is indeed essential for the future. Do I also have wishes? In any case, for an internal conference again! Maybe we should still hear more about the practical way of the individual. A course on Christology would be valuable. My thanks to all who gave their strength and energy to this conference!!!

Report on the Conference for Speech Artists, 21st-26th April, 1998

Susanne Breme

It may be that the one or the other conference participant had reluctantly booked for this conference, concerned that the theme 'Art in the realms of science and religion' could lead to the mountainous ascent of a theory of knowledge. Yet it was apparent that the wish had

completely grown out of the practice, and the discussions remained very alive and related to this practice. For the first time, our attention was drawn to the realms which do not have to do directly with our professions, but which we should perceive with an awake interest.

Oda Bründerin (founder of the medical research group in Munich) spoke on the theme of the first forum. It became clear that our artistic discipline proceeds from the free power of judgement and is formed through the activity of the 'I'. A quotation of a rock-musician expressed the other direction, which has to do with threshold experiences, but without freedom, without the power of judgement, without a path: 'I will take possession of the souls of the audience.' The counter-forces take possession of the open souls of ever-younger audiences with images which are drawn with ever-increasing force and with a cunning intellect that caricature into the grotesque every possession of wisdom. Even anthroposophical content, like the fourfold human being, and Lucifer and Ahriman, appears distorted, partly in ridiculous form, and over a longer period obstruct for young people access to these realities. This led us to a consideration of our own sources, to our own practising. It is the essence that is cared for by 'the father of truth', as it is called in Rudolf Steiner's fairy-tale of the Imagination.

Some thoughts should be passed on from the second forum, too, in which the profession of the priesthood faces that of the speech-artist, since both live essentially with the word. Lucia Wachsmuth, priest of The Christian Community, attended as a guest. She drew for us the picture of how the priest lives a whole life with a few ritual texts. He lives with the ritual, never practising it separately as an extra activity. He experiences the substances of salt, water, fire as such, how they are changed before he takes the Christening. On the one hand, the direction of the cultic event always proceeds from the congregation via the consecrated word of the priest towards the altar. On the other hand, the speech-artist is faced with an immeasurable richness of different poetic forms and contents. We live in continuous practising in association with the material which lies at our disposal, with the conviction that that with which we work embraces us like a cloak, and that something streams from above when the soul is opened. The direction of the drama moves from the stage to the audience. The hall is immersed in a mood, and yet the gift of speech and facial expression in each actor unfolds its own light.

The thought that in art the gaze is turned from the sensuous to the ideal, was deepened in a lecture by Dr Heinz Zimmermann. The artist needs science. He lives in continuous change between the activities of making-conscious and of dreaming. It is the Imaginative, Inspirational and Intuitive elements of the work which move us. The poet excuses himself, that the work of art also contains logical content. Art must break through to a real meeting! Looking alternatively at the ritual, it shows in the hidden sphere, lifted out of the worldly space, that which is spiritually directly present through transformation.

The lecture by Dr Wolfgang Greiner on the esoteric life of the actor had to be cancelled due to illness. In his place we gratefully welcomed Thomas Meyer, who spoke on 'The Influence of Christian Rosenkreuz'. How is this influence recognizable in the works of Shakespeare and in Steiner's Mystery Dramas? He closed his considerations with an unforgettable picture. Marie Steiner wrote to her friend Mieta Waller: 'The other hour of inspiration I spend within the model [of the First Goetheanum]; it is like being in a cellar. Under the one copula the Doktor was busy creating. Concentrated in wax, waves of life proceed out of one form into the next; under the other copula I sit, quite uncomfortably, with Hammerling's Hymns and am inspired' (*Marie Steiner Letters and Documents*, Germ ed. p. 55).

On Sunday morning during the final lecture, Dr Virginia Sease described two paths, the sun-path of Abel (the way of grace), and the winter-path of Cain (the frosty way of knowl-

edge). The path of consecration, revelation and of priesthood leads to Solomon, who saw the Temple in Imagination. The way of waking-up in the earthly realm, of constant transformation of earthly matter, the way of initiation, leads to Hiram Abriff, who possesses both the art and the science to build the Temple. The musical, earliest culture of Europe was mentioned, in which through a rhythmical-musical speech-singing, the sentient-soul in a special way was built up (Sythianos). The sentient-soul should be the foundation in the age of the consciousness-soul of logical thinking, and the foundation of that which we have to behold in the spiritual world, not [relying] on grace. Christian Rosenkruz is in this age the patron of art and the protector of all non-priestly cults. Since the middle of this century, the search for the etheric Christ lives as an unconscious longing in the souls of young people. In order to behold Him, the human being has to have begun to understanding the 'I', which moves through repeated earth-lives. Yet the goal of the most powerful attack of evil, which is taking place today in human civilization, is the wiping-out of the human 'I', the wiping-out of the concept of karma.

The eurythmic fashioning of the words to the Goetheanum windows with Sieglinde Lehnhardt and also the eurythmic elements to fashion Lucifer and Ahriman, to which we were introduced, enriched very much the understanding of the conference theme. The same goes for all the courses in artistic speech, which took up a relationship to the theme. This year something special lived also in the thoughts for those who had died. Glimpses were given from the lives of five speech-artists who were all born at the beginning of this century, and who with one exception had worked personally in speech with Marie Steiner. One after the other they were all taken out of this life with in the last half-year before the conference: Anna Maria Bode, Helene Hinderer, Ingeborg Teichert-Hasse and Lucie Bellenbaum. The life and work of Edwin Froböse, who was closely connected with the development of our Section, were described by his friends and his wife, Eva Froböse. With her, he took part year by year in our conference till the ripe age of ninety-five, and had ever and again pointed to the essence of our impulse for artistic speech, in which he himself contributed with some [significant] words and their pauses. Through the years, many young people have experienced him in an impressive way. Anna Louise Hiller, Johannes Händler and Christian Ginat contributed to the festival with poems which Rudolf Steiner wrote for Marie Steiner's birthday, with compositions by Emil Himmelsbach to Aristotle's ten categories. I would like to express my heartfelt thanks to them and all artists who have worked with Marie Steiner in the sublime hour in the productions of the history of Dr Faustus and the Mystery Dramas. We may look forwards full of hope towards further conferences. In spring 1999 the Conference of the Section for Eurythmists, Musicians and Speakers (Section for the Performing Arts) takes place. Consequently, the next internal artistic speech conference is planned for the year 2000.

The North-German Eurythmy Teachers Seminary 1997/98

Andrea Peuker, Stade

Five years ago a practical training for eurythmy teachers was planned and called into life by a small circle of people around Frau Ruth Vogel, from Bremen. From this group of people an initiative group came into being which now carries this training. With this concept, the mentor who supports the young teacher takes on an important role. His close accompaniment through the year teaches you to look at your teaching attitude and to modify it. In the accompanying seminars, various questions are dealt with by practising teachers, relating to

the study of man and the methods and aims of the eurythmy lesson. This year the following colleagues have contributed:

R. Barth, E. Pedroli: lower school

D. Bürgener, P. Elsen: middle school

E. Peter, A. Borrmann, R. Wedemeier: upper school

R. Vogel, J. Streit: elemental beings

J. Stockmar: playgroup and class 1

A. Borrmann, H. Knaack: the conspicuous child

R. Heymann: metamorphosis of musical forms from the lower to the upper school

H. Daniel: basic educational exercises

A. Bana, R. Vogel: cultural epochs (Indian eurythmy).

Furthermore, Herr H. Eller, Herr G. Wulff and Herr J. Drewes presented a clear and vivid account of the study of man of the different ages, out of their many years' experience in teaching. The seminars took place in Benefeld, Berlin, Hamburg and Hannover. In addition, guest lecturers on the one theme or another visited our group of twenty trainees. A mood of great openness and intense working attitude was conveyed. Everyone came with concrete questions from their own teaching. These were taken up in the seminars or in the breaks, and in discussions between ourselves during cooking or washing up. The improvised lodging arrangements with sleeping-bags and private arrangements helped not only to keep costs low, but also strengthened the group socially.

Now about the seminars. The characteristics of this North-German Seminary are improvisation, a courageous commencement with, and concrete, practically-centred work on, the eurythmy curriculum. An abundance of advice, conveyed through the personality of each teacher, brought an experience of diversity and breadth in this concentrated training. Retrospectively, it became clear to me how an inner construction traverses this seminary, compensating itself and intensifying itself. Sometimes we turn to questions of method, then we receive more material, or we work, for example, on the experience of the octave for the middle school. In this way the seminars helped us very much for the beginning of our teaching work. They bestowed security through the valuable teaching-material, and offered some fundamental tools to recognize and avoid common mistakes. They demand a qualitative working-through of the educational and artistic activities out of which in the course of time our own research can develop.

Frau Vogel is to be especially thanked; she went with us through the year like a scarlet thread. She was present at every seminar in order to support them with her experience and understanding. We were clearly aware of her great concern, to draw eurythmy out of the primal sources and to adapt this for work with children. For she had the good fortune (as she herself says) to experience Lory Maier-Smits and Nora von Baditz as teachers. Herr Stüve, the bursar, came to all the seminars to advise us on questions of finance and organization. We thank him for his constant commitment and his ever-friendly manner. Likewise we thank all the teachers for their seminars, the many consultations, frequently till late at night, for the accompaniment of our work with the pupils, for the tested material, and that they gave us the courage to persevere! We are happy that they and the initiative group realized the impulse for this practically-orientated training, and we wish the trainees who succeed us, a similarly intensive and rich journeyman's year of travel, such as we experienced.

Third Music-Week, Heiligenberg 1998

Friedwart Blume

For the third time in Heiligenberg, north of the Bodensee on the edge of the high plateau of the Oberschwäbian Barockstrasse, a 'Music-Week' was held, with the title 'New Sounds on New Instruments'. A sub-title could be read, 'Music of stillness'. This motto appears ever more frequently these days even in public quarters, so that you can conclude that the new compositions are seeking the not-yet-existing configurations of notes and rhythms.

The initiator of the 'Heiligenberg Music-Week' is Arthur Bay (master violin-maker) with the cellist Bernhard Rissman (Überlingen) and the organ and clavichord maker Peter Kraul (Herdwangen). Arthur Bay's string instruments (I refer to the 'planetary-septet') are no longer quite unknown at the Goetheanum in Dornach, and they will become more familiar at the Musicians Conference at the end of February. The inner construction of the instruments is different from the traditional, old Italian instruments. Franz Thomastik (1883-1951) in Vienna was already searching for a new instrument-making and showed his work to Rudolf Steiner. Arthur Bay has built new instruments, giving each instrument a particular type of wood. The septet came into being: descant violin in cherry with the strings d1 a1 e2 b2; 1st violin (elm) g d1 a1 e2; 2nd violin (beech) g d1 a1 e2; Viola (ash) c g d1 a1; Tenor cello (oak) g d a e1; Violoncello (sycamore) c g d a, and Double-bass (hornbeam) b2 e1 a1 d g. Furthermore, there exists a 'Quartet' in sycamore, cherry, beech and ash.

The search for resonance in its basic tendency has produced sounds which fundamentally tend towards a darker, softer sound than the traditionally-made string instruments in pine (sounding-board) and sycamore (body). One would like to say that the door is open to find a sound with more 'periphery'!

Rudolf Mendler from Ulm a.D. has constructed a violin-form which transmits other sound-nuances. The softness of the sounds in its flexibility is most agreeable. The construction of 'Suschka' by Karlwalter Schmidt from Lindau is not completely understandable. He is searching for a brighter sound, which for soloists lies better over the orchestral sound.

The 'Campanula' of Helmut Bleffert earns our attention. This is a transformed cello and has possibilities of producing a transparent sound.

Peter Kraul has developed the 'Klavikantal' out of the harpsichord, which through a second keyboard which can be put in according to need, adds the realm of quarter-tones. A refinement that certainly points to the future. The strings are as long as those of a grand piano and give the note values fresh possibilities. Helmut Bleffert introduced a sound-wheel which consists of 12 chordal instruments, made to be bowed or plucked.

The intentions of seven composers were realized through musicians who out of various places came together in order once again to carry the new impulse a step further. If something new is prepared, people call to life a 4th Music-Week in Heiligenberg. Let's hope for this!

9th Music Conference with Heiner Ruland, Salzburg 22nd-25th Oct. 1998

Oskar Peter

For the ninth time, the music conference with Heiner Ruland, music researcher, composer, music therapist (Oeschelbronn), organized by the Kulturwerkstatt Salzburg (Herr & Frau Dr Ursin), took place in Heffterhof, Salzburg. The theme this time was, 'Enlivening musical

experience; questions towards a healing musical culture of the future'. Other artists and teachers joined the main contributor: Froydis Lutnaes-Mast, eurythmist (Berlin); Heinz Bähler, singer and choir director (Glarisegg); Holger Lampson, singer and trainer of the voice (Hamburg); Johann Sonnleitner, harpsichord and piano (Zürich), and for the concert Oskar Peter, flute (Zürich).

The central theme of this annual music conference in Salzburg is 'Expanding tonal awareness'. This year a review was requested of the work and the opportunities hitherto in practising listening, singing and eurythmy, to gather experience gained for ourselves. Around forty participants (professional and amateur) from Austria, Germany, Switzerland, Holland, Sweden and Russia responded to the invitation to a concentrated and intensive practising with the voice and in eurythmy, to make their own and to deepen, on the one hand, the 'new' notes through experience, thinking and movement, and on the other hand, in the seminars and discussions with Heiner Ruland to acquire an informed overview. The basis for this is provided in his books: *Expanding Tonal Awareness* (RSP, London 1992), and *Die Geburt der Musik aus dem Wesen des Menschen* ('The birth of music out of the human being') (Novalis Verlag, Schaffhausen 1987).

The public concert on Saturday evening with works by Heiner Ruland provoked the interest of a wide-ranging audience, and it was perceived with a special quality of active listening. Johann Sonnleitner made available a new and exceptional keyboard instrument built by Peter Kraul (Herdwangen-Schönach): 'the Klavikantal', a kind of further development of the clavichord, a giant cantale in the form of a horizontal harp with an added keyboard provided with extra keys that can be taken out at need for playing the extended tonal system.

It is a pleasure to confirm how the group of people who are interested in the enlivening and extending of musical experience is growing. In Salzburg, Hamburg, Zürich, Oeschelbronn, Freiburg and elsewhere groups of singers who weekly or after longer intervals come together for practice. Those who would like to find out more can contact Herr & Frau Dr Ursin, Salzburg (Tel. 0043/662 64 36 40). Both deserve a tremendous thanks from all the participants for the annual carrying of the conference.

Study Course for Puppet and Figure Theatre

Human Being, Mask and Puppet

Renate Blasel

Twenty-seven people gathered at the end of August for this study-course led by Monika Lütti and Mathias Ganz. As the title suggests, we started with human beings, their movements and soul-expressions, then in playing with masks to give up a part of the personal element, and finally with the help of a simple figure on a stick, to practise expressive possibilities outside of our own body.

Through a well-prepared build-up, the participants could be enthusiastic and with utmost awareness were allowed to follow the separate stages. For three mornings, the work began with Greek Gymnastics, leading to work with simple, typical soul-gestures. The participants then worked four to a group on a Grimms' fairy-tale, 'The Sweet Porridge', working to present it in different ways.

First, the fairy-tale was rehearsed with people. The players expressed themselves through mime and gesture, and a story-teller spoke what took place on the stage. In order to experience the effect of the estrangement in the playing with masks, we made some simple masks

out of paper and played some typical situations in different scenes, paying attention to characteristic movements and gestures. Firstly, each participant made a simple stick-figure, of which first the head was made out of clay or plasticine. Then the mask was made with plaster from the modelled face. The expression of the face was underlined with watercolour. Finally, the back of the head was covered with a cloth. A simple cloth also surrounded the body, that is, the stick on which the head was fastened.

Through this intensive artistic work, on the last morning with lighting and musical help, we were able to show the different possibilities of expression. Firstly, playing the fairy-tale with people in everyday dress; secondly, with people in costumes and make-up; thirdly, presenting a scene with paper masks; fourthly, playing with people in costume and with character-masks made for the fairy-tale; fifthly, playing the fairy-tale with simple stick-figures. Despite the hard work of the weekend, all the participants felt inspired, strengthened and stimulated to carry on with this work. A further course is planned for Autumn 1999.

Recitation and Music Recital at the Eurythmy Therapy Training, Stuttgart 1.2.99

Ursula Ziegenbein

It was our great pleasure again to welcome Ruth Palmer-Unger (recitation). For many years now she has visited the Eurythmy Therapy Training in Stuttgart. This year was particularly moving as she will shortly celebrate her 90th birthday. Still with a great intensity and transparency, she forms the flow of speech. We received her gift most gratefully, that the students and guests could experience a most varied selection of poems by Christian Morgenstern and Marie Steiner. Through Ruth Palmer-Unger's many years collaboration with Rainer Killian (cello), this recital became an artistic experience through his musical inspirations directly relating to the spoken word.

Sound Circle Eurythmy

David-Michael and Glenda Monasch (Seattle)

1997 – 98 saw the birth of a long hoped-for initiative in Washington State's Puget Sound area. Serious adult students of eurythmy had been seeking a more in-depth experience of the art for years, and Sound Circle Eurythmy brought the vision to life in the form of an Intensive Course.

Since 1989, we have been deeply heartened to witness the growing interest in eurythmy in the Pacific Northwest, and have tried to help foster it in many ways. In 1991, we founded Sound Circle Eurythmy (together with Robert Santacroce) as a performing company. Despite heavy teaching schedules and an hour-and-a-half drive between us, we managed to create a program called Festival of the Trees and tour with it in Washington and British Columbia. Soon thereafter, the work load and new life directions brought an end to his endeavor.

In 1995, SCE was re-born as a vehicle for enthusiastic eurythmy students to perform. After nearly a year of work, *Vassilisa the Beautiful* was toured in Washington and Oregon in 1996. Though quite successful, this project particularly highlighted the need for more thorough grounding in the eurythmic elements, and indeed, the students were longing for just that.

Several would have liked to begin eurythmy training but were not in a life, family, and/or financial position to be able to do so. Desperate to continue deepening their relationship to Eurythmea, these students begged us to find a way forward for, and with them.

After much thought, many formative meetings with this group, and consultation with other eurythmists, an Intensive Year format was created which we hoped would serve. Once a month from September 1997 to June 1998, some 21 people from throughout the Northwest gathered for concentrated weekends, "diving in" to a particular eurythmic element (Vowels, Consonants, Major-Minor, Beat, Rhythm, and Melody; Rhythms in Language, etc.). Lectures, supplementary art courses, and student presentations rounded out these very full weekends, which were Fri. evening, Sat. 9am-9pm, and Sun. 9am-1pm. Visiting artists/teachers included Melaine Lampson, speakers Helen Lubin and Patricia Smith, painter Janet Lia, and master Waldorf teacher Bill Bryant. A special thread through the year was the lecture "The Being of the Arts" (Berlin, 10-28-09). After being read together on the first weekend, different students gave presentations on the different arts during the remaining weekends, with many of the themes coinciding with the eurythmic work. The variety and uniqueness of these presentations was delightful.

Between these weekends, the nine students who made up the "Main Stream" group met twice a week to explore, deepen, and develop what had been presented. A Tuesday speech eurythmy class and Friday tone eurythmy class were each preceded by a practice session, led by course participants. Fridays concluded with an hour of study and a review of the week. A small group of "Diving in" students in Vancouver, BC developed a somewhat parallel work there with Wendalyn van Meyenfeldt.

The course participants represented a variety of backgrounds, ages, experiences, and anthroposophical maturity. The youngest was twenty and has spent many years on the streets. Eurythmy, which she discovered when she was sixteen, is her only link to anything solid, truly supportive, and healthy. At the other end of the spectrum is an elderly woman artist, a German Waldorf school alumnus, who has lived her life in the aura of Rudolf Steiner's work. In between are an array of computer techno-wizards (Waldorf/Camphill alumni, including an ex-football player), an architect, an environmentalist, and several Waldorf teachers.

The quality of the work among this widely disparate crew exceeded everyone's expectations, and the growth in both individual and group awareness was remarkable. The social process was, of course, just as challenging as one might imagine, having made such a commitment to one another over an extended period of time. It was deeply moving to see this group of students learn to accept, respect, confront, hold and ultimately even love one another.

From the outset, we were very careful about not calling this initiative a training. We did not allow the students, or anyone else, to use that term to describe the intensive Year Course, and we were very clear about how what we were doing differed from one. Interestingly enough, as we shaped the work, and watched it grow, our ideas of what a eurythmy training is, and could, should, or might be continued to "morph" (short for metamorphose: a very common phrase now in the USA!). As we proceed, we carry many questions. We'll share a few of them.

While the classical four/five year training's will clearly continue to have an honored place, their form may not be appropriate, or even possible, for everyone any more (were they ever?). With today's social, financial, and cultural climate, many of us feel called upon to stretch our imaginations to find ways of making eurythmy accessible to a wider circle of

people, without succumbing to the temptations to dilute, simplify, or sensationalize. This is as true in adult education as it is in the performing sphere. It becomes especially challenging when, as in our case, one is met by a number of dedicated people, longing to take up eurythmy ever more deeply and responsibly, but for whom a classical training is simply not an option. This might be due to their age, financial and work commitments, family circumstances, etc. "You'll just have to wait until your next life", simply isn't an acceptable answer to such striving souls!

At the same time, the whole question of what a eurythmist is, may need some revision too. At what point do you become one? When you begin a training? When you get your diploma? Seven years after you start (the training)? Certainly, most of us have a fairly sure sense that this or that person is a eurythmist when we see one (on a stage, for example; and sometimes just walking down the street!). But most of us also know diploma-carrying "eurythmists" who, for whatever reason, never practice the art in any fashion, and who perhaps caused some surprise when they received said diploma in the first place. So who serves Eurythmea most faithfully?

We have come to believe that the times are upon us, in which every person of integrity and honest striving who so wills it should be helped to find and foster their particular relationship to eurythmy. For some this will be through attending regular public courses over a period of many years. The various contributions such people make to the healthy sustenance of the art should not be underestimated. Others will continue the often monastic path of a classical eurythmy training and, if they can navigate its temptations and angers, eventually bring the wealth and depth of that approach. It is to a few of the growing body of people in between these two approaches to whom we have addressed our attention.

One of the most positive aspects of the format we have created, is that the eurythmic work is always done in relationship to life, to the real demands of family, finances, relationships, the greater cultural life, etc.. There is no "Cloud Cuckooland" where eurythmy becomes excessively Luciferic and one loses touch with everything else. We believe that a virtue of such a "part-time" approach may well be that the students stay more grounded than many eurythmy students tend to do.

Another strength of this approach is the absolute pre-eminence of each student's individual initiative. They will only develop as far and as fast as they are willing and able to work outside of the lessons themselves. To a degree this is always true, of course, but here, with so relatively few meeting times with the group, it is absolutely manifest. This reality, indeed, proved to be a major disappointment for some of the students, who had to acknowledge that they had not done nearly the "homework" they had intended to do when the year began.

We still refrain from calling this course a training, and yet our experience this year has allowed us to begin speaking about the possibility that the completion of another year's work with this group might be seen to be roughly equivalent to a first year student's work in a four/five year institution. As such, we are also focusing the content of the course to fulfill this intention. Whether our students ever go on to get diplomas from "real" training's (one began the first year in Oslo in the fall), whether we ever "graduate" any students ourselves (after eight years?), whether destiny allows us to continue this work at all: these are questions we cannot answer.

For now, we are committed to answering a call which has been clearly sounded. Most of the students are continuing for a second year. We also decided to stay focused on them and not take on another beginning intensive Course this year, despite requests that we do so. By the

time you read this, we will be well into that year of work, and many of the students will have experienced a 5-day Summer Course in August, in which Michael Leber was a guest teacher.

We welcome your comments, thoughts, and questions, especially if you have met similar situations and come to similar, or very different, conclusions or approaches. If you would like to contribute to the Scholarship Fund to help some of our students continue, or to receive our 98 brochure, please write or call Sound Circle Eurythmy:

16054 32nd Avenue NE, Lake Forest Park, WA 98155, (206) 676-5473.

Dear Friends

We wish to bring you news from Sound Circle Eurythmy, just at the moment of beginning our second intensive Year courses.

As you may have noticed from our 1998 – 1999 brochures, we decided not to offer a new beginning intensive Year course as had originally been our intention. Instead, we decided to expand the Monday night beginning classes. While, at the same time, consolidating and intensifying the focus of both the "Main Stream" and "Diving-In" groups from 1997 – 1999.

"Eurythmy 101", the summer school week with Michael Leber, was a great success, and it truly added a new dimension to our work. Indeed, with Michael's encouragement and support, we now feel ready to take a next step: one for which several of the students have long been asking.

Recognizing the particular nature of the karmic connections with the "Main Stream" students, and of the eurythmic work growing out of these, we now feel ready to take those students who so wish through a full course of eurythmic training. This does not mean that we are opening a eurythmy school. Nor can we say yet just what form the work will take in the future, or how long it may be before any of these students "graduates". As has always been the case here, these details will be determined out of the particular needs of this circle of people and each individual's capacities and life circumstances.

What is new, however, is the conviction, born out of last year's work, and re-confirmed by Michael's visit, that this form of working, our teaching, and the student's eurythmic development are viable, vital, and eminently "equivalent to" the work in a classical eurythmy training.

Again, to be completely clear: we are not announcing the opening of a new eurythmy school. Rather, we are sharing our intention to take this group of people through to some degree of eurythmic "completion". We offer up our work, and feel certain that the rest will reveal itself in time.

We invite you to become part of our ongoing work. This year we will begin sharing our "work in progress" through regular public presentations.

It is easy	But we yawn
To get up	After sunset
In the morn.	And we sleep.

As we dream
In the dark,
Off we go
Through night's beauty
Up to Heaven.

Hedwig Leonard

The Stage Eurythmy Training year 1998-99 has begun!

Jehanne Secretan

Among the eurythmy schools in Europe, the necessity of a planned stage-training has been discussed for many years. The eurythmy schools in Hamburg, Chatou-Paris and Järna have decided together to form the first one-year training.

Aims

To give trained, young eurythmists the practical means to strengthen their expressive possibilities and find their own artistic independence. The intensive work in each country wants to enable a meeting of different cultures, languages, styles and artists. Exchange with personalities in the cultural scene today should clarify the position of eurythmy in our time and strengthen the possibility of discernment in art.

After an audition, nine students were chosen. The candidates showed a solo in speech- and music-eurythmy with their own forms and afterwards they took part in a lesson. The work began in Paris on 15th Sept., 1998 for one term, under the direction of Helene Oppert, Jehanne Secretan, Stevan Koconda, Marie Claire Couty. The results of the work was shown in a public performance. The study-year continues in January in Hamburg, and from April to June in Järna.

A glimpse into our workshop

With the help of the architect and artist Francois de Barros, the students acquired a technique how to approach a work of art in sculpture, painting and architecture. In the many hours spent in the Louvre and other museums, they learnt to sketch the essential contours of a sculpture and to perceive the play of forces. The certain sense for colour nuances and costumes awoke with the looking at some paintings.

In the exhibition of the famous contemporary Japanese dress-designer Issey Mijake, who lives in Paris, we experienced a collection of clothes which represent 'jumping'. The dresses begin 'to dance'. Issey Mijake has designed costumes for the ballets of Maurice Béjart and William Forsythe. Whether these can be used in connection with the soul-expression of the performing arts, was our question...

At the renaissance castle of Courances, 80 km outside Paris, we experienced in the autumnal twilight the generosity and splendour of order. The geometry was an 'invitation to the dance'... Janine Solane taught courtly dances. In eight lessons, the students received an idea of the grace and precision, which can be learnt with these dances. The same dance-forms (minuet, gavotte, saraband) were worked in eurythmy, in order to clarify the way of another approach in the choreographic forms by Rudolf Steiner.

The second movement of Beethoven's Eighth Symphony was studied with Stevan Koconda. Debussy's 'Clair de lune' was studied with Marie Claire Couty. *Oedipus* by Sophocles should come to expression through the rhythms, through the sounds: Flight - flight - revenge - deathly terror. An incredible dramatic strength is necessary for this. Can one achieve it? How, when? that is the question!

'Le Jeu d'Adam' in Old French from the twelfth century was studied with Helene Oppert. This attempt to arrive in the mood of the Middle Ages relied on the soul-gestures. All habits of of great sweeping sound-gestures have to undergo changes. The smallest curve has to possess the power of expression. The space has to speak, chiselled like the plant-like motifs of a capital. The walk of Adam and Eve, proceeding from the paradisaal mood, to the Temptation - to the Commandments - toward the Redemption from sin, require great economy in

expression and at the same time intensity in the metamorphosis of soul-moods, which come about through dialogue.

Dialogue means speaking and listening: How do I listen in eurythmy, and how do I speak? In the transition from one to the other lies the essential thing, that which gives me understanding of the content. We should learn to be more conscious in fashioning that which is announced in the transitions between speaking and listening. It is especially difficult when I find myself in a strange language. It is helpful, first, to perceive the intensity of the language, the phrasing with its accents and climaxes.

Work on French sounds was begun with Marie Claire Couty, to enter, or better, to listen into, the nuances of the typical sounds. 'Screaming', a modern French poem by Paul Éluard, was studied with Jehanne Secretan. Every word, every phrase was a challenge, to experience and to form the contrasting colouring from word to word.

Movements—(i) Marcel Marceau

We were allowed to experience Marcel Marceau, artist, teacher and philosopher, during ten lessons. His personality streams out universality. The language of 'Mimodrama' is his own creation, growing out of the inheritance of his teacher Étienne Decroux, and out of great artists like Charlie Chaplin, the Marx Brothers, and Laurel and Hardy. His deep concern is to show the human being in his becoming, in his struggles in soul and spirit. Drama comes about through his gestures 'without voice', and through his text 'without words'. In this he touches on the great secrets of life and death. Greatest poetry is always present. The way he approaches the soul-gestures has nothing to do with our eurythmic point of departure. The movement does not follow the laws of the revelation of the soul in speech. Marcel Marceau's technique of mime can be learnt by strict imitation. Whether this can continue after his death was a question for us... He approached us with warmth. He mentioned works by Steiner, and he values them.

(ii) Julio Arozarena

Two weeks before our end-of-term we all visited the famous circus 'Zingaro', to experience the dialogue between dancer and horse. The world-famous solo dancer of Béjart, Julio Arozarena, carried us with the magic language of his unusual ensouled gestures. After a short conversation with him, he, full of curiosity, visited our eurythmy school one morning and joined in the lessons. Helene Oppert introduced him to the world of speech-sounds. He joined in everything like a 'child', seeing in the end the form-creative power of the rhythmical element. He had never expected that such a possibility of movement exists—his amazement was great. The truth of the expression moved him especially. He also saw the work on the modern poem, straight away developing splendid ideas.

In music, as he practised the basic experience of pitch with us, it could be seen how his instrument could immediately express this magnificently (in standing!). He described his ideal of the dance, and indicated how for him the air as medium of the movement is vital, and how in everything that he does he tries to pay attention to the interplay. With his own words, he could describe what we call 'etheric'. Let's hope that many more dancers come into contact with eurythmy.

Questions:

Much too much material offered for much too short a time...? –Yes and no! is our answer. We have to see afresh such an offer, which makes a new demand. It should not be seen as a

fifth year, for the devotion to art should be much greater than is usual—we should reach another level. Not just a couple or artistic hours in the day, but the whole day and the night should be dedicated to art. Indeed, in a much more increased intensity than is normal!

Epilogue and Prologue—a Eurythmy Tour in Foreign Lands

Michael Leber

JAPAN

Mr Yoshito Josha, a lawyer from Hiroshima, undertook a journey to America in 1997, with the aim to getting to know Steiner (Waldorf) Schools. The reason for this journey was quite a special one. In his practice as a lawyer, he had experienced many children who had suffered sad and difficult destinies in very early childhood. He noticed how these children have developed fear- and stress-psychosis through the early school exams and the expectations of achievement. Through friends, he had heard about Waldorf education.

Our eurythmy ensemble journeyed in April 1997 to the United States. The new hall in the Rudolf Steiner School, Sacramento, was opened with a festive eurythmy performance. Mr Josha with his small daughter was present at this performance. He experienced a strong change in the small children and in his daughter. After the performance, he noticed the bright, happy eyes of the children. On the spot he asked our organizer Sabine Strobel, who 'by chance' was put up with the same family as Mr Josha, about the possibilities for a Japanese tour. After this, he firmly decided to visit Stuttgart in the same year.

At the beginning of December, Mr Josha, accompanied by his daughter, arrived in Stuttgart. Just at this time the fairy-tale group were giving several performances. Mr Josha could see four performances in three days of, amongst other things, 'Job—the human being between good and evil' and 'The devil with the three golden hairs'. We spent a whole morning discussing the whole cost of a Japanese tour. After all the flights and other expenses had been calculated, the request came from our side to organize at least six performances. We thought that otherwise it would not be worth the expenditure.

Already in January 1998 came the answer from Yoshito Josha. Six towns were secure! After our confirmation the preparations began on both sides. Only later did it become clear that some changes were necessary. During the tour, I learned that Mr Josha had asked the individual places by internet. It also became apparent that Mr Josha had been somewhat overtaxed. Only someone who has organized a tour and has been part of the stage-group knows how much work goes on in the background, and how many details have to be attended to. In greatest need, I turned to Frau Takahashi. In my letter, I mentioned that we would be facing a crisis-point. During the leaving party in Nasu, Mrs Takahashi then said, that the 'crisis' about which the letter spoke, was decisive for her support of eurythmy. Feeling very strongly the call of the times, she, together with Mrs Goto, a play-group teacher from Nagoya, decided to make the tour possible. These two ladies, for example, financed the very tastefully-printed programme and a very fine poster.

It lay close to Mrs Takahashi's heart to do something for the future generation. She wanted to give something to the 200 children in her care in the Waldorf play-school in Nasu. The happy eyes of the many children confirmed that which she experienced deep within: 'The time is at hand'. Nasu is a small health resort north of Tokyo, surrounded by volcanic mountains. The strong sulphur-springs are famous for their healing properties. Shortly before our

arrival, strong floods had devastated the whole area. A part of the income from the performance was given for the re-building of the town.

It was a special joy to us that many representatives of both anthroposophical groups came to the performance, especially travelling from Tokyo. Over a thousand people came to the premiere with growing expectation. Some things in the programme were still somewhat unsure, nevertheless gaining during the tour in expression and security. A good beginning was made! Mr Josha, who had especially come from Hiroshima to the premiere, rang me in the morning at 5.45, getting me out of bed. He said: 'I couldn't enjoy it, because the goose didn't fly.' He wanted to see it exactly like the performance in Sacramento. I sympathized with him, by saying that every eurythmist formed his role individually. This placated him.

It should be added here that the reason why we had planned to go to New Zealand. One reason was that the texts were studied in English. The second reason was that Hans-Joachim Steingass and Gabriele Grebhan, who had been working with eurythmy for six years, had for a long time worked with the fairy-tale group at the Eurythmeum. The second half of the tour came about through the friendly connections that the two colleagues had formed in New Zealand. It only became clear in the plane what a distance we had travelled. Frankfurt to Tokyo takes 10 hrs 30 mins. From Tokyo to New Zealand the plane also takes 10 hrs 30 mins. The plan of the journey took on a concrete form. At the travel agents we tried to get a good offer. Japan Airlines made the cheapest offer. The whole route, for one person cost 2100.-DM – with 18 members and a cello, which needed its own seat, a princely sum. The Japanese side took on as much as the return flight to Japan, that is 1470.-DM per person. The remaining sum was raised through small and large gifts.

The second place we performed, Ogaki, came about through the partnership of Stuttgart and Ogaki, through the arrangements of the Cultural Mayor of Stuttgart, Dr Itis Jua Magdowski. The invitation by the Cultural Mayor ran exactly according to the prescribed etiquette. Only when we left the Town Hall did we notice that a German folk-song '*Ach, ich weiß nicht, was soll das bedeuten*' ('Oh, I know not what this should mean') was played especially for us upon our arrival and at our leaving.

The fairy-tale presentation in Ogaki, and later in Osaka, Hiroshima and Seoul, did not run so smoothly as the evening performances. Many children were simply too small and felt lost in the often really large theatres. A constant hubbub accompanied us during the fairy-tale, 'The Golden Goose'. A challenge for our speaker, Kim Snyder-Vine. With much humour, she struggled through the children's babble. Part of the time she was almost not to be heard by the eurythmists on stage. You only guessed where she was in the story-telling. In retrospect it became clear that the children, used to television, had expected action, and would have had to have been prepared for a eurythmy performance. When you learn, as we did, what is unloaded on to the children from the television, you cannot admire enough what the Japanese Waldorf play-school has achieved.

The evening performances were permeated by a mood of expectation. We experienced a mood of serious concentration in Hiroshima, a town that has lived through the worst suffering. The first part of the programme was dedicated to those of Hiroshima who were sacrificed in the War. We all felt that this evening held a strong concentration. Special thanks go to Mrs Takahashi, Mrs Goto and Mr Josha.

I had the opportunity four times in Nagoya and Hiroshima to give courses. It was beautiful to experience that eurythmists from the most varying trainings, in the meantime active independently in Japan, joined in. In the most open way, professional questions came to be discussed.

NEW ZEALAND

High summer temperatures received us in New Zealand. A completely different culture after our stay in Japan: Christchurch, Wellington, Hastings and Auckland, where school and evening performances took place, followed one after the other. The English texts were understood here and individual jokes picked up straight away. Since our first tour in 1989, the pioneer situation of the Steiner (Waldorf) Schools has fundamentally changed. The simple barracks are already grown to finely-formed new buildings. The same programme, given in four towns, was very well received. Nevertheless the audience reacted very differently. In Wellington, for example, they hardly ever applaud. At the end of the performance, it was then said that the 'silence' meant enthusiasm!

In Auckland, the climax of the tour, some of us had the opportunity to visit the small eurythmy training Gaea Gardens. The eurythmists in New Zealand do feel very far from Europe, and inwardly are looking for contact with eurythmists in the northern hemisphere. One question that continuously accompanies you in the southern hemisphere, is: 'How do you deal in high summer with the weekly verses of *The Calendar of the Soul*?' Inner and outer, summer and winter appear to melt into each other.

KOREA

Just as the plan for the whole tour was nearly made, we request arrived from Korea, whether we could not perform in Seoul, too. Stefan Leber, who had been lecturing in Korea at Easter, told the people there of a eurythmy tour. Herr Prof. Dr Hoh, who is greatly interested in Waldorf education, organized this tour, and he was responsible for Stefan Leber's lecture tour, too. Of course, we were excited about this offer! In addition, the well-known harpist Ursula Holliger brought to our notice the Korean composer Ysang Jun. Frau Holliger even offered to play this work for us on her harp, and come with us to Korea. Unfortunately, she suddenly had to undergo an operation, and for that reason could not go. Frau Holliger and Herr Schmidt, a cellist, were good enough to play for us when we rehearsed this work by Y. Jun. Two musicians from Seoul then undertook to play instead.

After the pre-Christmas high summer temperatures, the cold, snow-covered Seoul was not so easy to take. The enthusiasm and joy of the preparatory group there, however, warmed our limbs, although it was as cold as ice in the green room. In the evening, the university hall was full to standing room. The expectant mood changed to one of great enthusiasm. Thus we could experience here too, what humble pioneer conditions are able to bring. The words of Goethe suggest themselves: 'The single person can't help, but whoever joins with many others at the right moment.'

Many large and small building stones came together to make this tour. We are grateful to the many people who made it possible! Just to note, that Frau Holliger and Prof. Hoh first saw our eurythmy-group during a Michaelmas conference in Dornach—what threads of destiny!

Working on 'The Foundation Stone' in English

Coralee Schmandt

Early in 1998, a group of experienced eurythmists in England came together to begin research into presenting The Foundation Stone Meditation in English. The project began with no performances planned, only a shared commitment to working in depth with Rudolf Steiner's choreographic forms, the elements of language and, through these, the richness of

the mantram itself. The eurythmists, Sigune Brinch, Melissa Harwood, Kristin Ramsden, Coralee Schmandt, Maren Stott, and Glenys Waters, rehearse over weekends at regular intervals at Emerson College, with Janis MacKaye, speaker. Barbara Beedham has taken on the role of director.

The first public sharing of their work-in-progress took place last October at the Performing Arts Section Conference in East Grinstead. Several members of the group led a demonstration and workshops, which led the participants into the elements of the speech and eurythmy. The group intends to offer such workshops and demonstrations with their future performances in order to deepen the experience of The Foundation Stone and to enliven the Meditation through eurythmy.

The steady growth of this work will flower into the following performances this spring and summer: the Steiner Schools Teachers' Conference (Kings Langley), the Annual General Meeting of the Anthroposophical Society (London), the Summer Conference of the Anthroposophical Society, and 'Speaking the Future' – a Millennium Celebration at Emerson College (Forest Row).

Report on the Eurythmy Artists Forum

Sheila Shapiro

The first conference of the Eurythmy Artists Forum took place in Spring Valley, New York, October 9-12, 1998. This conference came into being as a result of an inspiration from one eurythmist, and with the help and support from others, it was a seed planted for the future working together of performing eurythmists.

"New ground was broken..." was one impression from a participant who is a musician. Another impression from a eurythmist was the following, " Since we had no master teacher everybody was free to speak out of his own experience. Although only a first step was taken in this kind of work, the participants left with the strong wish to develop further techniques of sharing impressions, emotional reactions, and giving helpful suggestions. We all shared and worked with the vision that eurythmy is the "Revelation of the Speaking Soul" (Rudolf Steiner)."

It was a joy to see each other's tone and speech pieces and to see how each eurythmist, speaker, and musician interacted to help toward growth and mutual understanding. The main thrust of the conference was in observing each other's work in an objective manner. We shared helpful suggestions so that a piece might grow, so that eurythmy and the being of Eurythmy might grow. It was quite a transforming weekend, and I feel that this is the way we need to work into the future as fellow performing artists. Another impression was, "It was nourishing to have lived exclusively in an artistic milieu with other eurythmists. It was interesting and inspiring to see each others work; to express to each other one's struggles and to endeavor to speak to each other respectfully and with helpful commentary." Of course, there were, at times, several points of view which left the eurythmist with various movements to "experiment with". The speakers and musicians suggestions were a necessary part of the work. I feel they are the key to include in a performing artists conference. One musician shared this, "I also felt that the Speaker and I were totally included in the "colleague" category at the conference and were respected as such. This contributes greatly to the quality of work and performance of speech and music artists. I am strengthened in my feelings that the effect of a good musician on performance can be significant. Those eurythmists working

with someone who knows nothing about eurythmy need to know how to tell their pianist what they need – this can take the form of musical needs, but even more so, of eurythmical needs – some sort of introductory exercises are needed to help the pianist understand why she/he is playing, what is requested, what is happening while she/he is playing, etc. This "bonding" of the eurythmist with the pianist will make the working together fruitful instead of frustrating." (The same can be said about working with a speech artist). A short time was allotted to moving together. For those of us who are alone as eurythmists, it was very meaningful to be with other professionals once again. For others who are working in a group, it was refreshing to have had others to move with. Brief discussions about eurythmy were interspersed throughout the full weekend conference. We discovered that we can learn from each other whether through observation or through conversation. Several pieces were shared with the Threefold Community, enabling a supportive interaction needed in performing, to have taken place. I am ever so thankful for this seed that was planted, and for the many who made the conference possible, through their dedicated planning. It is a seed which we all hope will grow for other eurythmists in working together towards the future as performing artists.

News from the Speech Association of North America

Patricia Smith

Dear Colleagues:

We would like to report some news from the Speech Association of North America. This Association came into being in the summer of 1990, when we took the step to formalize the co-operation of the few speakers who were working on this continent. The aim of the Association is to foster this co-operation and communication between the speakers, and to support artistic and educational opportunities for the speakers and those interested in the speech work.

Since 1990, the Association has sponsored annual "Speech Weeks" in the summers, and some shorter sessions in winter where speakers get together and, well, speak! Some years have had themes, such as last summer's "The Threefold Human Being in Speech", and sometimes we have been more performance-oriented, as in the previous summer's preparation for the Ann Arbor conference, or one year's focus on the translation and recitation of the Foundation Stone Meditation, which has since become part of all of our gatherings. We have also sponsored master teachers to come and work with us. The numbers have increased -- there are now about 30 speakers on this continent, with more soon to arrive from trainings abroad. As this occurs, the need to meet and discuss issues of curriculum in Waldorf Schools and adult education trainings, therapeutic aspects and artistic approaches becomes more evident.

The Association also sponsors summer courses by its members. Now this sponsorship is increasing to include the founding of "The Speech School of North America", scheduled to open in Fall 1999. This training will take place at any of five locations, each with a core faculty member -- Judith Pownall (Chicago), Michael Steinrueck (Spring Valley), Craig Giddens (Washington D.C.), Helen Lubin (Fair Oaks), and Patricia Smith (Seattle). We hope to include many others in the teaching faculty, especially wishing to take advantage of eurythmy and other courses already taking place at each location. Students and faculty from all courses will meet together for a summer session, possibly also at other times during the year. This training endeavor has come about with the co-operation of the Section leadership in Dornach.

It is also possible to become a "friend" of the Speech Association, to support its work and receive its (so far) annual newsletter and other information about its activities. If you would like more information about the Speech Association, please contact:

Patricia Smith, 13726 23 Avenue NE, Seattle, WA, 98125-3322, USA

Tel/Fax: 206-364-2688; E-mail: psmith81@juno.com

*Judith Pownall is the contact person for the Speech School, at:
505 N.Lakeshore Drive #2704, Chicago, IL 60611, USA Tel/Fax: 312-565-2477*

Discussion within the Section for the Performing Arts on Questions of Aesthetic Judgements in Eurythmy, with Thomas Göbel

Werner Barfod

Following an invitation of Thomas Göbel in the weekly journal *Das Goetheanum*, about 30 people met for discussions during the last weekend of January 1999 in the Goetheanum, Dornach. People brought the most varied questions with them; already at the beginning it became clear that the area of work would be too wide for a satisfactory result in all areas. Some of the questions and themes mentioned can be noted aphoristically here:

Is art the outlet for the subjective feeling of the artist, or does it occur against a background of spirit and soul 'reality', out of which the work of art appears in the sensory world, transmitted through the individuality of the artist, who becomes an instrument?

Are the eurythmic fundamentals in the study of man presuppositions, so as to arrive at a consensus regarding its mission, out of which the individually-coloured direction, the differentiated style, can then become fruitful?

The theory of art demands understanding the way the consciousness-soul works—the practice of art needs the awakening for the way the imagination works.

The 'I' can be understood as a double being: In science, it stands facing the world as a knowing-soul—in art, it becomes in its essential being, in its becoming one/ unique being, objective to the spiritual world. The artist lives in the breathing between these two [situations], in the goal-directed practice and in the artistic fashioning.

Questions about the speech apparatus and its revelation in eurythmy were discussed exactly like a very rudimentary explanation/ discussion with the time-qualities of the etheric-body.

With a clear description of the artistic means: movement—feeling—character, the participants tried to create a basis and criteria to perceive a eurythmy performance, which took place in the evening. An intensive, fruitful discussion and exchange of what was perceived was the next step of the exercise, in order to arrive at an aesthetic judgement over the background of what had been discussed.

At the end of the meeting a clear direction of will for the resuming of discussion work and the deepening of aesthetic concepts was apparent. A next meeting is planned for late autumn 1999.

Report on the Eurythmy Training Project in Cape Town

Silke Sponheuer

Since January 1998, there is a new Eurythmy Training project in Cape Town, South Africa. It works with the Waldorf Teachers Seminar, on their campus. Six students (four black, two white) have gathered for this project, in order to train both in eurythmy and in for teaching in Steiner (Waldorf) Schools. The Waldorf School movement is steadily growing in South Africa, especially in the townships; small play-groups and schools come about, mostly under very poor but creatively-formed circumstances. The need for eurythmy is crying out everywhere. With this training, the first eurythmists will be able later to become active in these special initiatives.

The students come from very different cultures and bring very different expectations with them. Six languages and cultures are represented: Xhosa, Zulu, Sotho, Afrikaans, English and German. This is like a mirroring of the manifold cultures of this land, the 'Rainbow Country' as it is called here. The cultural differences are simply vast. This is one of the problems with which we have to struggle and grow. Differences exist between all the cultures, even between the Africans. Moreover, the expectations towards the training are also extremely different. Ever and again great differences open up. All the more important, then, how strong the will is to learn from each other, and to seek for the harmony for working together to unfold.

The task of slowly working into the African languages is manifold. The languages live strongly out of vowel combinations, and then especially out of the different 'clicking sounds', rather foreign to the western ear. In the first year, as an introduction, we worked at listening especially to how words [mutually] compare. For example, in the work with the forms for the personal pronouns, we found how the 'T' (*ee*) in the African for 'T'-words lives: (phonetically) *ndim* in Xhosa; *imi* in Zulu; *Kinna* in Sotho. Now in the second year we are undertaking further steps in the different languages, for later the four African students will be teaching in these languages.

The biographies of the four African students, and the way that brought them to Waldorf education and to eurythmy, commands your respect and astonishment. Their strong enthusiasm and zeal shows how much they wanted this study and have searched for it. The students live in very poor circumstances; grants for the tuition fees could be found, but the cost of living is often so hard for them to scrape together. In 'unemployed' South Africa it is not easy to find jobs. We try in the Waldorf School circles to organize a network for baby- and house-sitting, and have now begun a vegetable garden project. The age-old question remains, have the students enough to eat and to live?

The inner and outer attitude for their training is great; an intensive attitude to work with initiative is shown, and a deep love for eurythmy. As far as I can see, they are developing positively, not only in eurythmy but they are also developing personalities.

Even in South Africa, the cultural all-embracing nature of eurythmy can be experienced. Eurythmy is an art for humankind. The task stands before us to develop the African languages and, for the children's local sphere of experience, to create new, harmonious pictures for the work in the African play-group and schools. But what is crucial is how eurythmy is primarily taken up, and is there to be experienced, by everyone. And it is just the strengthening of the archetypally human that you experience here especially. In the apartheid just this was violated. To train and build up people as human beings, can also be a healing influence here. Above all, when hopefully the students have graduated, eurythmy can spread in

the townships and the communities there, and will benefit the children.

Since the training runs closely with the Waldorf Teachers Seminary, the students meet practical experience earlier than usual, so that already during the training later tasks project back, adding strength for the [often difficult] transition from the training to their own work.

The tension-laden situation in South Africa is very difficult. The first clouds are rising with the change-over from the charismatic personality of Mandela to his successor Mbeki. The inner-political crisis is great: poverty, unemployment and the accompanying increase in crime. A constant wakefulness is necessary—and inwardly a strong adoption of positivity, in the spiritual sense, for the human dignity of work. This, too, the students experience—and experience the chance with gratitude and reverence for eurythmy.

The Eurythmy Stage Group Company Berlin presents itself

Andrea Achilles

The '*Freie Bühnengemeinschaft für Eurythmie*' ('Free Stage Association for Eurythmy') is a eurythmy stage-group, whose home for many years is Berlin. This artistic initiative began in 1985 with some short contributions for festival celebrations within the anthroposophical circles. From this, with various other collegial co-workers, our eurythmical work grew ever more into the surroundings both within and without the anthroposophical context.

The first fairy-tale production, 'Jorinde and Joringel', came about through a request. The premiere took place in March 1987 in the 'Fuchsbau', an official youth centre. A good 200 children came, who were so enthusiastic that even the representative of the city-council was impressed, and we received special funding. This encouraging experience led to the decision: We carry on! We would like to help to carry eurythmy into the world.

As yet there was no name for the group, and we felt well provided for in the various rooms given over for rehearsals (in the study-centre at Nollendorfplatz, in Rudolf Steiner House, and in Thomas House, Berlin, to mention a few). You dived into a community-organism, experienced something from the people active there, and in the mutual exchange could contribute something for community-building. Several years went by, in which new productions came into being. From this came the question: Could we form our 'own' association, an independent bearer of rights?

Meanwhile, great changes for us in Berlin, too, were occurring, for the Wall came down and suddenly surrounding land was available directly in front of the door. We began to undertake short tours. The cultural, institutional buildings originating in the East-German days especially appeared to meet the need. Rent was reasonable, or we were invited, and audiences were established. A sequence of fairy-tale performances took place.

We found this work a tremendous challenge, for there is not only a giving, but also things to learn. Then there arose once more questions about basic rights and work arrangements: from what do the artists live? how are they able to pay medical insurance, pension contributions? and so on. There came into being out of an ideal and practical questioning, in February 1992, a carrying association, the '*Gemeinschaft zur Förderung der Eurythmie e. V.*' ('Association for the Promotion of Eurythmy Ltd'), which looks after the rights and work-affairs of our stage-group, which for this purpose is called 'Free Stage-Group Association for Eurythmy'. With this impulse, the decision for an artistic director was strengthened. In the meantime we had behind us 15 fairy-tales, 10 evening programmes and many smaller and larger productions in Berlin and elsewhere. Our perfor-

mances had led us to larger and smaller 'houses' in Germany, to Steiner (Waldorf) Schools, therapeutic homes, but also to official cultural institutions, and twice in Switzerland as the aim of a tour.

Not only is the artistic aspect of eurythmy a real concern of ours, but we also want to promote the educational side. Introductory sessions and weekend seminars take place repeatedly, but also many educational demonstrations and introductions given before the performances. We see the work of eurythmy for children within the educational realm as a pressing task.

Since 1990, we consist of three original members; for a few years we were five, and for a while even seven eurythmists. Then one or more speakers and a musician, according to the programme and the possible means, which the council of the 'stage group' or the educational activities could put at our disposal. A lighting technician has been with us for a few years now with most of our programmes.

In summer 1996, after several attempts, the first concrete possibility came to rent from the city the association's own rooms for all these artistic and educational tasks. We deliberated, planned and reckoned. In the end we took the step and in January 1997 we could open our 'FREE SPACE—a meeting place for eurythmy'. Two small rooms, made into one large room, has become the home of our eurythmy work.

As human beings we can only achieve freedom when we 'make ourselves free' for a certain time from the daily things that weigh us down; in which we create in our soul the free 'space' in which the spirit can breathe. So too for the art of eurythmy, a 'FREE SPACE' should be created, in which she grow. But it should not be a 'protected' inner space, for the impulses which we want to cherish should if possible stream out strongly. That's why we try directly in town, in Tempelhof and the neighbouring areas, to made good contacts and to keep them up. Of course, this can only be an attempt to build up much experience in which the learning-process can unfold, for example, by inviting local cultural institutions, as well as play-groups, who generally get to know eurythmy with such fairy-tale performances and by joining in playing children's games.

In 1998 about 130 events in the form of courses, seminars and performances for children and adults took place. Now the third year has begun in 'FREE SPACE', and we look forward to further work.

*Andrea Achilles, Freie Bühnengemeinschaft für Eurythmie
FREIRAUM—eine Begegnungsstätte für Eurythmie
Gemeinschaft zur Förderung der Eurythmie e. V.
Manfred-von-Richthofen-Str. 46, D-12101 Berlin-Tempelhof
Tel: (0049) 30 785 66 99, Fax: / 785 22 88*

Freie Projektbühne BRIGID

Erlebnis Autorentheater Eurythmie BRIGID—Celtic goddess and saint

Astrid Bässler

In the 'normal' theatre-world this is nothing special. A writer writes, or better said, conceives, a piece, in order to rehearse it with an ensemble of artists. Things are tested, you improvize, rehearse, change things, and somehow, if all goes well, you approach the essence of the project. Or alternatively, you begin carefully, improvizing, and then arrive at a resulting text. For us eurythmists this is rather an unusual way of proceeding, and so, we began

with 'Bridgit' as one usually does. Our choreographer Kjell-Johan Häggmark created forms for the existing text, and we tried to practice eurythmy.

Very soon we met unknown problems. We discovered that we had no 'Celtic basis' for a standard of gesture. We consequently had to engage in 'fundamental research': What is 'Celtic'; how did the Celtic druids move; how did the elements speak to him; how did he perceive their message...?

Another field of experimentation was the meeting and coming to terms with text and music. After we had begun with the first rough version, we met for several hours in a council of war. The result was highly interesting. We chiselled away, even if not unanimously yet in the tendency, which scenes were too long or perhaps even superfluous. Concerning the music, it became clear, where more transitions had to be created and where the music should be longer or quite different. For our composer Christian Giersch this was not only not a problem, but he liked this kind of work to achieve the desired effects. He was for years the composer of the Circus Calibastra of the Michael Bauer School, Stuttgart, and knew about this way of working. It was he who encouraged us to go on, not to let go until we had 'the' solution.

A new challenge for us eurythmists, working with the existing text and music, and finally for me as the author, was to bind up the experiences and pour them into new forms of words. In particular Kjell Häggmark inspired us through his many years' experience. This process of turning-inside-out was repeated 'writ big' twice, for example, between the premiere and the tour (!), but 'writ small' it was always present. In order that to reach the point of saying: 'Stop, we have to stop, immediately implementing new brainwaves', we fixed the text as it had become and the music that had grown around it.

As difficult as it was to begin our process of jumping into the creative process of the piece, the 'becoming fluid', so was the later experience to fix the result, or better said the transitional result, to accept the structure that had set. And, of course, the process continues. (The text that will be published as a book contains another version than the one we played.)

On the whole we can say that Bridgit was an exciting process for all involved. Everyone who joined in the 'fluid phase' were active in its formation. Those who through changes in the ensemble came later, only received an echo from it.

Text: Astrid Bässler; Music: Christian Giersch; Choreography: Kjell-Johan Häggmark; Director of the acting: Marc Vereek. Premiere: 7.6.77, Stuttgart. Tour till 8.5.98; total of 15 performances throughout Germany, Switzerland and Scotland (Isle of Iona, Iona Abbey).

Report from Slovenia

Gabrjela Balog (speech)

A year and a half ago, two interested people began to rehearse parts of scenes from Steiner's mystery dramas. We started with preliminary exercises in movement and speech. It became a kind of schooling through the content as well as the exercises given by Steiner. Further parts of scenes were rehearsed and presented at the yearly one-week summer course in Istria. In the autumn of the second year, rehearsals for the Christmas play began; a group mainly of Waldorf-Teacher seminarists also had the initiative to rehearse the plays. The idea crystallized out of the wish to give groups of social outsiders a present of some 'warm' Christmas mood. We played in refugee camps as well as a children's hospital. The project ended with deep heartfelt thanks; it will be resumed next Christmas.

Two more people interested in acting joined the players of the mystery-drama scenes. In order to reach a broader audience, we decided to produce A. P. Chekhov's 'The Bear's Joke'. Besides the interest in acting, it was mainly the social impulse they carried at heart. We experienced the healing qualities of art in body and in soul. Yet, through confronting our own limits, we repeatedly met death-points which have to be overcome. A hard struggle that mostly ended in victory. The rehearsals took place in the room of the Anthroposophical Society. The name VIDAR was born for our group (in Croatian it means 'healer', originating from VID, 'behold' and VIDOVTI, 'clairvoyant'). We were able to perform nine times, with success (youth hostels, old people's homes, hospitals...); especially impressive were the ones in the psychiatric units. In these institutions, in which in the meantime we have already become a regular visiting group, live institutionalized people, criminals, the homeless and jobless, alcoholics, ex-soldiers, and others. We saw those who had been familiar with the writer or his writings moved to tears; others could find no relationship.

For the next project the group re-forms. Some had to leave, but new people led by the wise leadership of destiny joined us, and were heartily accepted by the 'family'. I am always amazed how people, differing greatly in age and background, who, finding their way to us (students, early-retired people, eurythmists, and so on), are united through the idea, the impulse, and the choice of piece, developing tolerance and true mutual respect.

Simple observation exercises and improvization after M. Chekhov, and speech and acting exercises after R. Steiner, accompany our activities, training our faculties and human senses. Although such exercises, and eurythmy, are unknown to some participants, they are done without prejudice.

'Where there is love, there is God' by L. N. Tolstoy seems to us topical and right for the winter. Russian songs and eurythmy enriched this dramatic version. We made contact with a clinic, where mainly heroin-addicts live through their first withdrawal-symptoms, and we performed there. It was a risk. Will they be able to bear it at all? Who still believes in God and Christ? Yet, already with the setting-up of the scenery (in their recreation room), they willingly lent a hand. One of them took one of our props (a fat Bible) and did not return it till shortly before the performance. To the astonishment of the doctors and psychiatrists, the piece was received with deep concentration. One psychiatrist chose the theme of our play for the next conversation-therapy group. A good contact came about.

Today we are seven in number, and find ourselves near the end of a project, 'The Cyclops', adapted from Euripides. In the summer we shall conduct some intensive rehearsals near the sea, and also perform there. We draw strength and motivation out of the shared experience of all the situations, and out of the experience of the human-forming substance in word and gesture, which is a carrying bridge to the people for whom we play.

Report from Israel

Jan Ranck

Although Israel is often featured in news reports around the world, up until now no reports have appeared in the Newsletter of the Section. This is not because there is no relevant news, but because so much is happening that there is no time for reporting! Hereby a telegram-style retrospect of some events of the past seven years in their world context:

- Sept.1992 Opening of the Jerusalem Academy of Eurythmy. "Course Aleph", with 9 students under the direction of Jan Ranck
- Sept.1993 Oslo Peace Trealy signed between Israel and the Palestinians
- Sept.1994 The 7 students of "Course Aleph" who completed two years of full-time training go their individual ways
- Oct.1994Peace Trealy signed between Israel an Jordan
- Sept.1995 "Course Bet" begins with 12 students determined to finish their course of studies in Israel
- Nov.1995 Assassination of Itzchak Rabin
- Mar.1996 Greatly intensified terror attacks against Israel
- Sept.1996 Violent clashes between Israeli and Palestinian Police
- Sept.1997 "Course Bet" begins the third year of training with 8 students
- Mar.1998 The eurythmists Annemarie Bäschlin, Katharina Knipping and Jan Ranck perform in reknown theatres in Tel Aviv, Jerusalem and the Galilee, with warm reception on the part of the predominantly non-anthroposohical audiences.
- Oct.1998 Opening of the School for Speech Formation and Drama in Kibbutz Harduf with 10 students in coordination with Jaakov and Miriam Arnan, Chemi and Daphna Bar-Joseph and Iftach Ben-Aharon.
Wye Memorandum signed

Planned:

- June 1999 Public graduation performance of "Course Bet" in Jerusalem followed by participation in the meeting of gradualing classes in Dornach and several presentations of the all. Hebrew program in anthroposophical institutes in Germany.
- Sept.1999 Beginning of "Course Gimmel" the third class of the Jerusalem Academy of Eurythmy.

As all initiatives, the events described above have demanded and will demand great amounts of donated work and can be contiunued only with the help of donated funds as well. Anyone interested to support the work may contact ALMA Association-Arts for Man, P.O.B. 99 Bet Zait, 90815 Herusalem, Israel. FAX 00972 -2- 53 44 679. Donations from Germany and the USA are tax deductible.

Austin Eurythmy Ensemble

Dear Friends,

Now that the 1997-98 school year has come to a close, we thought it a good time to update you on our most recent activities and to give you a preview of our future plans. This June marks the completion of our first full school year of activities.

Most of our work since January has been in the realm of local outreach. This was important work in order for us to become a bit more visible in the Austin Community. In February, March and April we visited public schools (both elementary and high), senior centers, and we gave an artistic presentations/demonstration in a downtown art gallery. So, a lot of people were newly exposed to eurythmy in Austin. This work was done with the help of speaker Sibylle Eichenstaedt, pianist Angela Hardin and outreach coordinator Dawn Harringer.

We hope to continue this type of work in the future. It was extraordinary to hear reactions from both young and old – reactions of interest, depth and perception. One group of children from a charter school were literally moved: many of them got up and joined in the movements during the program. Many of the senior citizens were so thankful and surprised at how much they enjoyed the movement and colors, that they lingered for conversation afterwards. Our downtown demonstration received many positive responses because we showed the process of actually working on a piece in eurythmy – listening, taking up certain musical elements, and transforming those into movement. The audience felt a real part of the activity through being asked their perceptions and reactions. This reaching out is a learning experience from both sides and can bring us closer to the realities that lie within eurythmy.

Our autumn activities will include a Michaelmas Festival, the Austin Waldorf School Learning Fair, more local outreach, a high-school demonstration, another artistic demonstration centering on speech eurythmy, and the Christmas Festival. We will also be sponsoring a few benefit performances of storytelling and music. In spring of 1999 we plan a tour to the northeast which will include our new evening program that we are presently working on.

Financially we are in a similar place as last year at this time. We have paid off over half of our piano payments, but that fund is nearly dried up. Donations received to date were also of similar value to last year, yet the numbers of our "Friends" are less than in our founding year. Since January about thirty-five "Friends" have donated \$ 4500. Having an outreach-and-publicity manager helped us greatly so that we could concentrate a bit more on the artistic side of the work, but due to our limited finances we will not be able to offer the position next year. We realize that it is a fine juggling act to balance our artistic activities, our finances and our requests.

We are currently seeking funding from various sources to help us bring our future plans to reality. If you feel you would like to further support our work we would be most appreciative. The Austin Eurythmy Ensemble accepts donations on an ongoing basis.

We send our heartfelt thanks for your past or present support of this eurythmy initiative.

Sincerely,

The Austin Eurythmy Ensemble

OBITUARIES

Ingrid Asschenfeldt, née Reinhardt

b. 28.2.20 in Insterburg, East Prussia – d. 4.9.98 in Wildbad

Madalene Sieglöch

The life's work of Ingrid Asschenfeldt is quite unique in the world. Since 1978 an impressive building stands in Stuttgart, with three large eurythmy rooms, a stage and a small attic studio, situated below Uhlandshöhe in a quiet, green spot within easy reach of sister institutions. This building houses the study-centre for eurythmy, whose educational influence extends over a wide area. Here the most varied public courses take place daily. Beginners, advanced, and part-time students; Waldorf School parents, housewives, seminary students and children of pre-school age all come once or twice weekly. An intensive course was started for active eurythmy enthusiasts. Till the end, Ingrid Asschenfeldt gave between 20 to 25 lessons a week, and other eurythmists rented rooms for their courses.



For many of Ingrid Asschenfeldt's course-participants, a special peak of the year was that for decades during the Twelve Holy Nights, she placed at the centre of the daily eurythmy lessons Rudolf Steiner's words to the 'twelve moods' with the eurythmic gestures for the zodiac and the planets, every year contributing new aspects to this sublime theme.

Ingrid Reinhardt was born 28.2.20 in Insterburg in East Prussia. When the family moved to Magdeburg, 'Lauenstein' (the earliest anthroposophical therapeutic centre) was frequently visited. There the eleven-year-old Ingrid met eurythmy and Cornel Asschenfeldt, her husband-to-be. In school, she moved up a class, and at 17 years old she studied for her *Abitur* [school-leaving exams] as she wanted to study eurythmy, though strongly warned that 'this profession has no future'. In the summer of 1937, she moved to Stuttgart and enrolled at the Eurythmeum with Else Klink and Otto Wiemer for the coming training-course of April 1938.

The political situation had in fact become threatening for eurythmy:

Autumn 1935: Else Klink and Otto Wiemer, sanctioned by Marie Steiner, had begun the first eurythmy training-course in Stuttgart.

November 1935: the Anthroposophical Society was forbidden in Germany.

January 1936: a second training-course began.

Early 1936: public eurythmy performances were stopped. The training for eurythmy-teachers for Waldorf Schools was tolerated.

January 1937: the third training-course began.

March 1938: the Free Waldorf School was closed by the Minister for Culture.

April 1938: Else Klink nevertheless began the fourth training-course. Ingrid Reinhardt joined this course.

She wrote about this: '...so we lived in the Eurythmeum in great seriousness and an atmosphere of deep thanks, which came about out of the tireless devotion to the artistic and creative strengths of eurythmy. After the outbreak of the Second World War in September 1939, despite the sufferings and difficulties, the work continued even more concentrated

and intensive. The big question was: How should the trained eurythmists acquire the possibility to carry the healing forces of eurythmy into the world?'

After much discussion, it was decided to enquire at the *Reichskulturkammer* [Chamber for Arts and Culture], Berlin, whether it was possible for an autonomous group 'Eurythmy' to become a member. A representative of the Chamber was sent at the beginning of July 1941, who was to investigate the training-centre for several days and to witness the qualifying performance. Tremendous preparations were necessary to present everything from the rod-exercises and basic elements to great poems and pieces of music. The qualifying year had to study the literature of the dictator. In the exam, Ingrid Reinhardt was questioned on racial doctrine. She gave a talk on the book of the racial-theorists quite neutrally, but so clearly and cleverly that the examiner was highly impressed and enthusiastic that a 'twenty-one-year-old dancer' could do such a thing. He promised to send the recognition and diploma and returned to Berlin.

A few days later, the secret police came and forbade any further eurythmic activity. All the staff and students had to register at the Job Centre, and the rooms had to be let immediately as storage space. A few days after the closing by the Gestapo, Else Klink received from the Chamber in Berlin, the recognition of the Eurythmeum as a training-centre and the official diplomas for trained eurythmists!

Ingrid Reinhardt began as a medical student in Göttingen, changing to chemistry. She married Cornel Asschenfeldt who had also studied chemistry, but had joined the war. He was missed, and she never heard anything from him or from anyone else about his fate. You felt that the connection to him also illuminated Ingrid's further way in life, for their relationship had been completely orientated towards a joint future for anthroposophy. After World War II, the life's path of Ingrid Asschenfeldt was devoted to an unlimited eurythmic work.

On the first day of school 1.10.45 she joined the teacher-collegium of the reopened Free Waldorf School, Stuttgart, and taught there for thirteen years. After the reopening of the Waldorf Teachers Seminary, she taught till 1981 for thirty-five years.

In 1953 after the death of Ruth Kahl, she took over her public classes. The participants valued the sensitivity with which she perceived each individual and encouraged without overmuch criticism. And they rejoiced over the imaginative and yet understanding way with which she revealed ever-new sides to eurythmic creations. This was enriched through her own performances, which she carried out for many years with Diotima Engelbrecht. Her courses grew and increased in number, and it became increasingly difficult to find appropriate rooms. In 1973, she decided to build a house for day and evening classes in eurythmy. Through her intelligence, her practical sense and her determination, she overcame all obstacles. And the people whom she inspired for eurythmy, joyfully helped. After twenty years' of the existence of this house, and after fifty-three years of most intense eurythmic work, Ingrid Asschenfeldt died unexpectedly during a holiday on 4.9.98 in Wildbad in the Black Forest. In recent years, she had introduced two eurythmists, Brigitte Caroli and Seraina Clarke, to the responsibility for the study-centre, allowing a continuity for her work.

Further memories of Ingrid Asschenfeldt

Diotima Engelbrecht

For years the people of Stuttgart experienced her as the Page in the Three Kings' Play, a role she expressively accomplished with dignity and grace. In the course of the next years

she began, alongside teaching in school, the gradual building-up of her spare time work with the public classes. She found for this a room in the house of the singing teacher Olga Hansel, which was completely given over to her eurythmic work. (This was 1955, the time in which we met in our work.) With the building of the Teachers Seminary, she also began to help in the teaching of eurythmy there. Her especial care went to the Karl-Schubert School, where she not only taught eurythmy, but also took on the free religion lessons. There her first impulse to build was kindled, by taking part in the intensive discussions and decisions for the new building at the Karl-Schubert School.

She built up the work with the public classes; on this she concentrated her forces for probably her last twenty years. (In about 1960-1980 in Stuttgart and Esslingen over 50 eurythmy courses were given every week by a few eurythmists.) For 15 years, Ingrid Asschenfeldt and I regularly three or four times a year contributed eurythmy programmes to the yearly festivals. In addition to doing it, people should learn to see it, too. The performances took place first in the Waldorf School, then in 1957 in Rudolf Steiner House, which was always full. Regularly in Easter Week (once in 1961 also in the Holy Nights) a joint combination of the daily work of our two courses took place, each time with a specific theme, the lessons on the same day being divided (affectionately and jokingly called 'the five-days run' by the course-participants). A few times we asked Lory Maier-Smits to these conferences to work on the original impulses of eurythmy. These were always festive days, with much enthusiasm, joy and thankful astonishment for the first eurythmist!

The eurythmic work in the Holy Nights, Ingrid carried out alone with many people up to the year of her death. For many years we were concerned ever more concretely with the idea to build our own eurythmy house, for which we could also inspire our course-participants. When in the '70's a necessary extension of the Hensel's house was not possible, Ingrid Asschenfeldt decided on her own to build a eurythmy house. With great perseverance against all outer obstacles, she managed to build the '*Studienstätte für Laieneurythmie*' (Study centre for public eurythmy), in which for twenty long years she carried on a blessedly-rich work. The building was open to other eurythmy initiatives as well. Still in the last months of her life, she accomplished an extension to the stage of the eurythmy house. Her most impressive qualities were determination, persistence and perseverance, virtues of Gemini of one born a Piscean.

After many beautiful journeys together in foreign lands to the remains of ancient civilizations, the Schwarzwald was for her a beloved place of recuperation. There, too, after a quiet warning from heaven into her continuously active will, seeking some peace, she crossed the threshold.

Ingeborg Bässler

16.7.10 - 26.5.98

Rudolf Heymann

Ingeborg Bässler started to learn the cello at 72 years old. On the morning of the day she died, her cello teacher, Christian Keller, played by her death-bed. Early in the afternoon, her soul was released, freed through the sound of music.

The dead know the special signs:

They remain silent for the souls who desire

and silent for the souls who do not yet revere -

yet you are allowed to reach the dead, when,
 freed from all weaving of wishes,
 you do but come in return thanks for their life.

(Albrecht Haushofer)

These six lines written in her wonderful balanced handwriting found amongst her literary remains, should set the scene for the following sketch. Ingeborg Bässler was born on 6.7.10 as the third girl in a protestant household. Her father, a railway engineer, expected a son called Felix. He often called his daughter 'Felix'. At the birth, the doctor told her mother: 'Who knows what life will bring this little girl, dear Frau Hees!' –and how right he was. These are words from a short account of Ingeborg Bässler's life. Later she writes: 'I grew up very sheltered. I felt especially connected to my grandmother, who died in 1914. Shortly before her death, I crept up to her bedside, stood on a stool and fed her with a squashed banana.'

In school, Inge was sent back a year because of some heart trouble. The ensuing school period was painful for her, for no teacher earned her respect. She was good at sport, jumped without a mat 1.40 metres high and 4.90 metres long. At 16 her scholarly achievements were so retarded that on medical grounds a break from school and a period of recuperation was demanded.

At this time, she was allowed to travel to Dornach to her eldest sister, who as a librarian had met Steiner's works and had decided to become a Waldorf School teacher. At the Goetheanum, with the permission of the speakers, Inge heard many lecturers, including Dr König, a young doctor from Vienna, on embryology, Ehrenfried Pfeiffer on bio-dynamic research, and the geologist Dr Otto Eckstein. At the end of this period, Fr. Dr Roeschl allowed Inge to come and talk, and together they reviewed the previous quarter of a year. Now, at 17, decisions for life were made.

Through her sister Erna, she visited the Waldorf School in Essen and blossomed in Classes 11 & 12. After this, from 1930-33, she studied eurythmy in Dornach under I. de Jaeger, where also Lea van der Pals was her teacher. Meanwhile her sister Käthe lived and worked as a pianist. Both sisters experienced the stage-work of Marie Steiner and worked on the first production of Faust, Käthe as pianist, Inge as eurythmist. So over the years an artistic exchange grew between them, and they took many art and holiday trips together till their old age.

After her training and stage-experience at the Goetheanum, Inge spent a year in Dublin giving eurythmy courses. She was called to return to Germany at the death of her sister Erna, at the birth of her second son. This event now determined her life. On her deathbed, her sister expressed the wish that Inge should take on the children. So she took on both sons, one aged 4, the other nine days old. In order to keep the children away from a National Socialist orphanage (meanwhile World War II had broken out) in 1942 she entered an emergency marriage with her brother-in-law, who was moved to the East Front. She could only spend a few weeks holiday leave with Ludwig Bässler. In 1946 he returned very ill from captivity in Russia, but his track ended in Frankfurt/Oder. Since then he was counted as lost.

From Mecklenburg, where Inge and the children had lived with friends, she moved to her mother in Essen after her father died in 1941. There the family lived through many terrible nights of bombing, and the unlimited suffering of the bereaved. In 1942 she moved to the southern Black Forest and remained there till the end of the war.

In 1946 the request came to Inge Bässler to take over the eurythmy lessons of the newly reopened Waldorf School in Marburg. The 'taxi' that picked her up from the station consisted of a ladder cart, pulled by the founder of the school, Herrn Dr Wolfgang Schuchhardt. Having arrived, she lived with her two sons, now 9 and 13 years old, and her mother in a

small room on Hainweg, which as the only heated room was at the same time the teachers' meeting room, and the school doctor's room. Such was her entry into the school management of the Waldorf School in Marburg, which as one of the first schools was allowed to open on 8.10.45.

Until her retirement in 1982, the school for Frau Bässler always came first. Generations of pupils, parents and colleagues experienced in her an upright, honest human being, who, with great strength of form and a astonishing will for the forming element, entered on the sense-training subject of eurythmy. She gave this subject a countenance and an image to the school, and when it had to be, then she went with her pupils to the Ministry in Wiesbaden in order to show the officials what educational value eurythmy has for children and young people. From her intensive initiative, too, the 'musical evenings' returned. Shortly before the aural *Abitur* [school-leaving] exams, the pupils showed their work in sculpture, painting, music and eurythmy. She so placed the artistic element in public view that indeed it was never a self-indulgence but was educational. As a result, the pupils to this day, as far as receiving grades [in art], are able to recognize their achievements.

In all areas of the school, Inge Bässler was active with her sense for form, beauty and her high demands on the personality of a teacher. She organized many events of the Anthroposophical Society and numerous festive occasions, through her own eurythmy performances which always possessed a high standard. From 1967 till her retirement in 1982, I was permitted to work with Frau Bässler for 15 years in an harmonious teamwork. We toured with our classes and showed what the pupils in the upper school were able artistically to achieve.

Words can only incompletely express the gratitude that the school owes to Frau Bässler. Up to her 72nd year, she taught for 36 years at the Marburg Waldorf School. Towards the end of her active time in school, she looked after new eurythmy teachers throughout Germany in their often not easy start to teaching in school.

Till the last day of her life, Ingeborg Bässler could organize her own daily life. In the old people's home in Marburg, close to 'her' school, she felt she was well placed. Her death came unexpectedly after she had courageously lived through the breaking of a hip-socket. Her intensive life, rich in work, earns our deep thanks.

(First pub. in the Teachers Newsletter of the *Bundes der Freien Waldorfschulen*, No. 64, Nov. 1998)

A . E . I . O . U

Sunset red in the evening
 beams on my roses so soothingly.
 Colours are fading increasingly,
 silver and gold soon look blue to you.
 Hark to the bells in the evening
 ringing in chorus so beautifully.
 Sunrise all red wakes the sleepers up,
 lilies and roses and tulips too.
 Father, your blessings are cheerfulness
 filing with glory the universe.

Heidrum Leonard

(hexameter)

ANNOUNCEMENTS

Course in pedagogical eurythmy in Järna, Sweden

22nd - 25th April 1999

(Thursday 4 p.m. - Sunday 12 noon)

Once again we have the pleasure of inviting eurythmy teachers and other eurythmists to an intensive continuation course with Helen Bouden, guest teacher from Emerson College in England.

During the week-end, we will primarily work with the various aspects of teaching in class 9 - 12.

Please send in your application by 22nd March to:

Aurora Granstedt
Rudolf Steinerseminariet
S-15391 Järna
Tel. +46-8-551 50325
Fax. +46-8-551 50685

Do you need accommodation? Please let us know by 22nd March.

Course fee: SEK 1200.--
Board & lodging: SEK 1200.--

Fundevogel Eurythmie-Theater Wien

Zottelhaube (a Norwegian folk-tale)

'If only we had children...', sighed the Queen. Only through the advice of a beggar-woman can her wish at last be fulfilled. But, alas, because the Queen did not exactly follow the advice, she first gave birth to a girl who carried a wooden spoon in her hand and who rode on a billy-goat. As she looked ugly and despicable, she was called Zottelhaube. After this, a beautiful and amiable child was born. The two girls were inseparable and grew up together in the

King's castle.

One Christmas-Eve, the troll-hags made a commotion around the palace, and Zottelhaube wanted to go out and chase them away. As her beautiful sister looked out of the door, the evil troll-hags changed her head into that of a calf. Zottelhaube has to fight with the troll-hags and has to undergo adventures until... well, in the end a double-wedding is celebrated!

Shadow-puppets - A story between day and night

Mouche, a girl from the country, tries her luck as an actress in Paris. Discouraged through many disappointments and failures, she decides to finish her life in the Seine. On the way to the river, a cobalt from a puppet-theatre approaches her and involves her in conversation. Fascinated, she forgets her suicidal intentions. Given back to life, she continues with the puppet-theatre. Her naturally-innocent talent helps the ensuing performances to reap success. Yet her intimate relationship to the puppets becomes ever more overshadowed by the brutal character of the puppet-player who only sees good business in Mouche. He robs her of all dignity. One night, he trespasses and has his will on her...

Shadow-puppets work with the theme of 'multiple personality'; the childhood of the puppet-player Michel was disturbed. He was abused. His soul is inhabited by splintered personalities. They reveal themselves in the individual puppets.

Paul Gallico's novel *Little Mouche* gives us this highly topical theme. Gabriele Geeger-Tinhof has reworked this sensitive story for the stage in a specially-suitable form for the meeting of eurythmy and drama. The inner drama and soul-conflict is presented in

dance. Puppets and acting give the framework of the outer action. The many layers of this theme become directly experienced.

Directed by Jürgen Maztrat, the Eurythmy Theatre Vienna has created a captivating production, which is a hugely-moving experience for the audience.

North-German working-group for lyre-players

An invitation to work

Who has gained some experience with the tuning for music-eurythmy (A440 or !432)? For me the question is: With which realities are we dealing? The ear clearly perceives the difference; what happens with the etheric element in the eurythmic movement? Is it possible that musicians and eurythmists can join in the search to answer this question? Personally, I do not want to approach it dogmatically. It is rather a question whether one can experience something and describe it. Perhaps this theme is so delicate, and the effects so homoeopathic, that it is easily passed by, regarded as not so important. For a response and for further comments, I would be most grateful.

*Marie Hollander
Brehmhof 1*

D-30173 Hannover

Tel: 0049 / 05 11 - 81 36 17

Fax: 0049 / 05 11 - 81 78 17

The North-German working-group for lyre-players

An international Lyre-Festival is planned for May 2000

in cooperation with different lyre-groups from all over the world for Ascension (Wednesday 31st March to Sunday 4th July).

A theme is intended for each day: the lyre in education; the lyre and therapy; the lyre in the service. Some lyre-groups have already offered some musical contributions.

Information and suggestions can be obtained from : The Editor of the Lyre Newsletter –

Redaktion des Leier-Rundbriefes

Maria Hollander

Brehmhof 1

D-30173 Hannover

Tel: 0049 / 05 11 - 81 36 17

Fax: 0049 / 05 11 - 81 78 17

Calling all eurythmists!

A wholesale and retail shop for eurythmy shoes in Austria offers reasonably-priced eurythmy shoes made of material or leather, in different styles. If interested, why not ring us? We will send a catalogue.

*Kaesbach Tanz-Schuh
Nonntaler Hauptstr. 16*

A-5020 Salzburg

Tel: 0043-662-849636

Fax: 0043-662-845993

Eurythmy Centre Stourbridge

We wish to apologize to those who wrote and telephoned us concerning our advertisement in the Michelmas, 1998 edition of the Newsletter, The Eurythmy Centre for researching, demonstrating and performing in Stourbridge, had to cancel the dates given because of serious illness.

The Centre will be moving to Germany soon, and we will inform you in the Michelmas Newsletter of 1999, just where that will be.

We thank you for your understanding.

Eurythmy Centre, Stourbridge

Norman Vogel

Eurythmy-Studio 'Bewegungs-Chiffren' (‘movement ciphers’)

Diana Maria Sagvosdkina

The ‘Studio for Eurythmy’ is a place for a seeking exchange. Any impulse that people bring can take place here. The Eurythmy-Studio’s work, geared towards contemporary works by poets, composers, and painters, reaches out to other arts of movement, too. The Ensemble is formed afresh for each project. The Studio in the first instance is an ideal space, which appears when people meet each other. It has been working on the most varying programmes since 1996.

Furthermore, work-meetings for eurythmists, and lessons for small children and adults are held.

In 1999, the programme ‘*Ein Zeichen sind wir...*’ (‘A Sign are we...’) and ‘*...wie leicht wird Erde sein...*’ (‘how light will the earth become...’) will continue to be performed; further, two new programmes will be rehearsed, ‘*...wie die Stille...*’ (‘like the stillness...’), a poetry-reading by Günter Amulf with eurythmy, and ‘*Wandlungswege*’ (‘Changing paths’) – ‘*in mir auch du*’ (‘you too in me’) – with poems of the contemporary poet Gabriel Jakobi.

A programme for children with a fairy-tale on the creation of the letters is being rehearsed with the ‘Theater Tredeschin’ till the summer, with acting and eurythmy.

Change of Puppetry from the Section for the Humanities to the Section for the Performing Arts

We would like to make it known that since 1997 the department for puppetry at the Goetheanum has been assigned once again to the Section for the Arts of Eurythmy, Speech and Music (the Performing Arts), after being included in the Humanities

Section, under the leadership of Dr Hagen Biesantz. After the death of Dr Biesantz, this change was seen as sensible, since in its main activity puppetry in its special way presents the art of the stage. Furthermore, the preparatory group for puppetry is now active within this Section. It consists of people who feel committed to this art of the stage in the spirit and intention of Rudolf Steiner’s artistic impulse.

The department for puppetry at the Goetheanum organizes regular study-courses (as in 1998 ‘The human being, masks, and puppets’; see the report), and a conference every two years. Frau Dr Virginia Sease welcomed the puppeteers very warmly, for which we would like to render our cordial thanks.

Conference for puppeteers, 29th April–2nd May, 1999, at the Goetheanum, Dornach, Switzerland.

‘The language of the puppet’

Puppetry has quite a special task and influence, when it succeeds in recognizing its own possibilities of expression as a performing art in productions and puppet-plays. In lectures and discussions we shall pursue these questions, deepening through exercises in the working-groups. The performances specially chosen with regard to the theme, should bring to experience the manifold possibilities of the art of puppetry.

The Executive of the General Anthroposophical Society in Dornach have asked Frau Carina Schmid to become Director of the Eurythmy Stage- Group at the Goetheanum.

On 1st November I shall take up this position of responsibility. With the help of all concerned, I hope to fulfil the expectations

which are connected to my being called to the Goetheanum. I wish to thank all the artists who in the past have cared for eurythmy at the Goetheanum, developing it further. They have laid the foundations so that further work can now take place.

My aim is to make people aware that the Goetheanum, which is the world-centre of the General Anthroposophical Society, is also as the world-centre for eurythmy. This process demands new structures, much patience, and the understanding of all involved. An important part of the new conception is the possible co-operation of all the training centres for eurythmy, as well as the groups which all over the world work on eurythmy. These, too, should be given the possibility to be able to perform their eurythmical work at the Goetheanum. Furthermore, it should be seen that additional artists can be asked to take part in different performances. The Goetheanum should grow to become the eurythmy centre. In addition, the trainings should keep abreast of the times. This means, courses will be offered in future for those who train eurythmists. The same also applies for stage-work. These are a few areas of renewal that should be realized early on.

I wish to make use of my calling to direct the Eurythmy Stage-Group at the Goetheanum, with the help of all those willing to work, to create for eurythmy the highest possible position in the world. In order to realize all this, people are needed who see in eurythmy a future that serves the development of humanity. The way is the aim!

Current information will appear in the weekly journal *Das Goetheanum*.

*Carina Schmid
Hamburg, February 1999*

From 1.9.99 Paul Klarskov will be entrusted with the leadership of the [drama] stage

What are my aims?

- * I would like to produce a contemporary production of the Mystery Dramas, in a version that can tour.
- * More works should be taken into the repertoire from world-literature, able to be part of conferences.
- * We shall research artistically, and consciously seek a meeting with eurythmy.
- * Schooling and further training should be linked more with the stage work.
- * The present level of consciousness of people has to be taken hold in, through and with artistic speech and acting.

In order to place the work on a solid foundation, I ask for the possibility to form the Ensemble afresh. This is different from the eurythmy [at the Goetheanum]; for the acting only minor changes are anticipated. Everyone involved should increase mutual awareness, and be prepared to give their eye-teeth for a Rosicrucian spiritualizing of art. We want to show the world a strong, adaptable and sensitive face of anthroposophy.

Firstly, in the autumn the fourth Mystery Drama, director Christiaan Stuten, will rehearse, so that all four Mystery Dramas can be performed for the change of the millennium. Till summer 2000; then Peer Gynt by H. Ibsen, 'Chinesische Legende' by A. Haushofer, which then can also go on tour. We require support from many people. The Goetheanum cannot be what it was. It can only become what people want. In *Faust*, we hear, 'Earn what you have inherited from your father, in order to possess it.' Slightly adapted, it would also apply to us: 'Support it, in order to keep it.'

Dornach, February 1999

Paul Klarskov

News from the Eurythmy School, Hamburg

On 1st September, Stefan Hasler with a collegium will be responsible for carrying on the Eurythmy School, Hamburg. After deep struggle, I have decided to take up the request from the Executive at the Goetheanum to take over the eurythmy work there from Autumn 1999. Of course, the question arises, what will happen to the training-centre here? The 21st-year celebrations in September 1999 clearly showed that a substance has been built up in the School over the years, which is now available. And so it may be time, too, that the concept of the school changes and be given into younger hands! Many fruitful meetings in the collegium have taken place, and out of the listening of everyone, new steps will be attempted from the autumn. I myself will also try to keep the connection to the Hamburg School through teaching blocks.

Carina Schmid

With many eurythmists out of the various regions of work and with the present students, we have discussed what a eurythmy training today should include. It was clear for everyone that the main concern is the achievement of eurythmic ability for itself, that is, practice, penetrating and mastering our own eurythmic instrument. This is the basis in order to be able to stand in the various professions. Then, concrete preparation training, asking what belongs to the basic training and what to an further professional training.

In conclusion, different ideas to change the style of the training: individual training programmes; independence in practice; overall structure of the course and of the school; relationship to the path of schooling; the spiritual background; 'discipline and freedom'.

On the basis of these discussions, and of course the criteria that we as teachers take

as essential, we have worked at a new concept, which mainly contains two novelties: [firstly], alongside the continuing lessons on the basic elements with the teaching colleagues, regular eurythmy teaching-blocks are planned with Carina Schmid, Melaine Lampson, Renate Nisch and Werner Barfod. In these weeks, either single themes can be taken giving quite different points of view to the continuous work, or new thematic areas begun.

Secondly, for a project-day during the week and for two project-weeks, different eurythmists in the Hamburg area will be asked to work with small groups of students on special areas of eurythmy, tasks arising from the professions, and so on. In other words, one student, for example, may work up a piece to performance standard, another on what the elements contain, a third will need unlimited time (and supervision) in order to work conceptually on the teaching material. This flexible form of working should meet the individual needs of each student, promoting individual activity, awareness and initiative.

Our collegium for the coming school-year will consist of Matthias Bolts (music), Petra Richter, Tanja Masukowitz and Stefan Hasler (eurythmy), supported by a larger group of eurythmists in the professions, with subject teachers. We hope with this new concept to meet the needs of students today and of eurythmy in our time. We are sending our prospectus for 1999/2000 to all those who are interested.

*For the collegium,
Stefan Hasler*

Project 'Worlds of Sound'

Christoph J. Keller, a composer living in Oldenburg, has written a piano-cycle *Klangwelten* ('Worlds of Sound'), inspired by various moments in Rudolf Steiner's mystery dramas. The four movements of the cycle relate to the four elements, fire, air, water

and earth. The individual movements use coloured lighting, linking to Alexander Scriabin's synaesthetic idea of a unified work of art. The realm of entities of the sight- and sound-ethers are brought together in the artistically-changing sphere of expression. The composer, in an ordered sequence of the structure of the fourth [number 4, Tr.] and a new treatment of serial-technique in composition, tries to find new principles of form and structure. A future choreography in eurythmy would be welcome.

First performance 20th March, 1999 in the Waldorf School Oldenburg, 8.00 p.m., performed by Aaron Grahovac (Berlin) and Jesko Brandt (Bremen), piano, and Nils Düster (Oldenburg), lighting. The composer will introduce the work and speak the relevant texts from the mystery dramas.

A further performance will take place on 30th May, 1999 in the lecture room of the Anthroposophical Society in Hannover. Those interested in this 'Worlds of Sound' project, are invited to contact the composer (Tel: ++49-(0)441-33197).

Eurythmy Weekend Conference for amateurs, students, and eurythmists

Friday 14.5.99, beginning 7.15 p.m., till
Sunday 16.5.99, 12.30 p.m.

Friday 15.10.99, beginning 7.15 p.m., till
Sunday 17.10.99, 12.30 p.m.

Akademie für Eurythmische Kunst

Baselland

Postfach 24, Ch-4143 Dornach

Artistic director: Christoph Graf

The cooing of doves
keeps the earth
from spinning too fast

love is also the light, is truth,
is also the rising Christ

Memory swirls behind us
rises again to meet our eyes
shows us where our blood has been
as century comes to its rounding
we remember to say

it is the cooing of doves
that keeps the earth
from spinning too fast

love is also the light, is truth,
is also the rising Christ

*from The Roses of Piesia. Rhodos. 1995. Copenhagen.
(ISBN: 877245 624 8) by Gordon Walmsley*

F O R T B I L D U N G

Advanced Course for Speech Artists

Freie Studienstätte Unterlengenhardt
Training and further training centre for
speech artists and artistic speech therapy

23rd – 28.5.99

Christa Slezak-Schindler and collegium of
seminar tutors. Further training seminar for
artistic speech therapy

'The five different forms of illness, with spe-
cial attention to those illnesses arising
from the physical body' (infections,
immune weaknesses).

(For speech artists and interested doctors)
February to June 1999 (5 Saturdays, 1 com-
plete week)

Gabriele Endlich, Irmhild Limpet-Rommel
and Christa Slezak-Schindler

'Correct, expressive, speech on the breath,
for a healthy, personality-imbued speech'.

(A part-time course for people whose pro-
fession requires a good ability in speech)

Newly-planned from Autumn 1999

Further training introducing artistic speech
therapy for qualified speech artists (part-time)

Freie Studienstätte Unterlengenhardt

Burghaldenweg 46, D-75378 Bad Liebenzell

Tel +49-07052-9265-0; Fax. -9265-10

Advanced Course for Speech Artists 1999

10th–15th May in Berner Oberland

Led by Dorothea Mendel

Out of her many years' experience as a speech-
artist and eurythmist, and having worked with
Marie Steiner, Frau Mendel will work on the
vital substance of speaking on the breath
(especially when speaking for eurythmy).

A. Bäschlin, Ringoldingen,

CH-3762 Erlenbach

Tel: 041-33-681-16-18 or 681 22 85

Dagobert Kanzler

Tel: 041-33-681 16 11

Advanced Course for Eurythmists 1999

Led by Annemarie Bäschlin

25th–28th May: Basic elements of music-
eurythmy, in Berner Oberland

5th–10th July: Music-eurythmy therapy for
eurythmy therapists, eurythmy-therapy
students, doctors and medical students, in
Aesch near Dornach.

15th–24th July: Basic elements of music-
eurythmy; cultural epochs; A. Bäschlin.

Artistic Speech and Speech-eurythmy: Alois
Winter.

26th–30th July: colour; English eurythmy.

Between 19th July and 13th August: various
courses (including colour, English euryth-
my, and music-eurythmy).

11th–15th October: Music-eurythmy thera-
py for eurythmy therapists, eurythmy-thera-
py students, doctors and medical students.

28th–31st October, Basic elements of music-
eurythmy, in Kings Langley, England.

Those interested in music-eurythmy thera-
py courses at other times, please send your
suggested dates to the address below.

A. Bäschlin, Ringoldingen,

CH-3762 Erlenbach

Tel: 041-33-681-16-18 or 681 22 85

Music-eurythmy therapy course

at the Goetheanum, for eurythmy thera-
pists and medical students. Led by
Annemarie Bäschlin.

5th–10th July 1999 at Rudolf Steiner Schule
Birseck, Aesch bei Dornach.

For further music-eurythmy therapy course in Berner Oberland, please send your suggested dates to the address below:

*A Bäschlin, Ringoldingen,
CH-3762 Erlenbach
Tel: 041-33-681-16-18 or 681 22 85*

Centre for Eurythmy Vienna

Training in Speech- and Music-Eurythmy
Work Days and Further Training

14.5-15.5.99

Notes and intervals. The differentiated interval-experience in Bach, Mozart and Bruckner.

For eurythmists, musicians and students of the 4th and 5th years.

6.6.-9.6.99

The three cosmic levels and the two paths of the soul in the Zodiac. Work on the Zodiac related to our time.

9.6.-11.6.99

The dramatic force of expression in Bach, Mozart and Schubert. How do we form the orchestral aspect of piano music?

For eurythmists and students of the 4th and 5th year. Others interested are heartily welcome to the morning sessions.

6.7.-8.7.99

The four elements in the earthly realm and as spiritual substance in the zodiac.

For eurythmists and fifth-year students.

9.7.-11.7.99

Music-eurythmy. The dramatic song of Mozart; the inner word of Beethoven; the interval-experience with Bruckner.

For eurythmists and fifth-year students.

1.10.-20.11.99

Advanced courses: Cultural epochs in connection with the zodiac and the planets. The Hebrew, Greek and Latin alphabets,

with work on different texts.

Music-eurythmy: Beethoven, his way of working rediscovered in eurythmy.

For eurythmists and fourth- and fifth-year students.

1. Further training in artistic eurythmy and
2. Training in educational eurythmy

1. The training centre for eurythmy in Vienna is working since Autumn 1998 on a project in which eurythmy (music-eurythmy and a fairy-tale) of the further-training year with the 4th and 5th year will be taken to Hospitals and Children's Hospitals.

New productions are planned for the summer and autumn, 1999.

2. Training in Educational Eurythmy (with additional Diploma)

14-day block seminars (with Walter Appl), alternating with teaching-experience and independent teaching-practice; from Autumn 1999 (4th October) till Easter, incorporated with the further-trainees.

Edeltraut Zwiauer, for the Collegium.

Registration and information:

Bildungsstätte für Eurythmie

Tilgnerstr. 3

A-1040 Wien

Tel +43-1-504 83 52.

Hogeschool Helicon

Eurythmy Training, The Hague

Courses for trained eurythmists:

3.5-7.5.99: Poetry and Music of the 20th Century. Tutor: Werner Barfod, Gia van den Akker.

25.5-28.5.99: Stage/Eurythmy Lighting. Tutor: Peter Jackson.

31.5-4.6.99: Eurythmy with Adults. Tutor: Gia van den Akker.

These courses are open to students of the 5th year in the eurythmy training.

Weekend Course:

14.5 and 15.5.99: The Sources of Eurythmic Movement. Tutor: Werner Barfod.

How do the eurythmic gestures for the zodiac come into being?

Can the various connections between everyday-movement and sound, between technique and zodiac, enrich the eurythmic gestures?

We work in seminary-form on these questions. Date: Friday 14th May 19.30 till Saturday 15th may, 21.00.

Place: Riouwstraat 1, The Hague.

Cost: 180 D.M. includes a sandwich lunch on Saturday.

Summer Week:

15.7-20.7.99: MY LIFE, A FESTIVAL OF THE DANCE

Eurythmy meets Modern Dance, Flamenco, T'ai Chi and Egyptian Dance.

*Hogeschool Helicon, Riouwstraat 1,
NL-2585 GP Den Haag.
Tel: (0031) 070 3550039
Fax: (0031) 070 3543330*

The secretary offers help with accomodation.

Courses with Annemarie Ehrlich

With the simplest elements, we aim to form 'small works of art' so that people in the work-place enter an artistic process. For eurythmists and other interested people.

16-21 July '99. Heilpädagogisches Therapeutikum, BERLIN (14163), Quermtenweg 6.

24-29 July '99. Hogeschool Helicon, 2585 GP DEN HAAG, Riouwsraat 1.

30 Aug.-4 Sept. '99. Akademie für Eurythmische Kunst, München 82284 GRAFRATH, Marthashofen 2.

Practical research with Steiner's basic exercises, geared for the adult.

31 July-4 Aug. '99. Hogeschool Helicon, 2585 GP DEN HAAG, Riouwstraat 1.

Please register (closing date 1 June '99) with A. Ehrlich, Dedelstr. 11, 2596 RA DEN HAAG NL. Confirmation will be sent after 1 June.

Post-Graduate Courses at the School of Eurythmy

Spring Valley, NY, USA

5th Year/Post-Graduate Artistic Course

The School of Eurythmy in Spring Valley is offering a post-graduate course from September 1999 until Spring 2000. The exact form of the course will depend on the number of participants and their individual needs and initiatives. Generally speaking, one could anticipate joining the Fourth Year for the Fall term with the opportunity also to work more individually and independently. The latter could include work on forms by Rudolf Steiner both in speech and tone eurythmy, working with the English language as such, as well as creating new forms. After Christmas, the students continue independently of the Fourth Year with guidance from the faculty and have the possibility of performing the items worked on in a studio program before Easter. For further information, please contact:

*Eurythmy Spring Valley
260 Hungry Hollow Road
Chestnut Ridge, NY 10977
USA*

*Tel. (914) 352-5020, extension 13
Fax (914) 352-5071*

Summer Eurythmy Week

at Eurythmy Spring Valley
August 8 - 13th, 1999

Once again we will be hosting a week's course for eurythmists and the public in August, 1999.

Since our very first course several years ago, we have had a chance each year to experi-

ence how refreshing it can be to immerse oneself in eurythmy during the quieter peace of the summer. Leaving behind all the responsibilities one is normally juggling allows time for both discovering and reconnecting with one's artistic perceptions and inspirations.

This year we are fortunate to have Liselot van Lennep and Tertia Gale joining us to offer courses for eurythmists. Each summer we try to rotate our focus for eurythmists so that different elements of eurythmy can be highlighted. Along with the exploration into various elements of eurythmy we have also provided pedagogical courses for all those who would like a refresher, as well as those who are just beginning their explorations in this aspect of eurythmy.

In August's course, Liselot van Lennep will be bringing out of her wealth of experience a concentrated work on Soul Gestures. Tertia Gale will be leading the work on different aspects of pedagogical eurythmy. Her focus will be,

"Can We Make A Difference?

A Course in Pedagogical Eurythmy for Grades 4th – 8th for aspiring or practicing eurythmy teachers."

She will be exploring techniques of class management and styles of working, as well as sharing materials.

Come and join us! For information, please contact Eurythmy Spring Valley, telephone: (914) 352-5020 ext. 13, Fax: (914) 352-5071.

A training-cycle in a new form begins in Paris-Chatou from October 1999.

From the first term, eurythmy is accompanied by various chosen subjects which will build the basis for a good further progress. In the First Term: basic study of sculpture (Greece, Middle Ages, Renaissance), using

works of art in the various museums of Paris and its surroundings—with sculpting. In the Second Term: training in listening. Entering the works of the great masters (Baroque, Classical, Romantic)—with anatomy.

In the third term: a two-week artistic tour to Greece—with work on Rudolf Steiner's lectures on the Mysteries.

A detailed programme for the First Year, in connection to speech- and music-eurythmy is sent upon request.

L'Eurythmée

Establishment Libre d'Enseignement Supérieur

1, Rue Francois Laubeuf

F-78400-Chatou

Tel./Fax. 0033-1-30-53-47-09

Eurythmy Teachers preparatory course, Witten/Annen 23.8–2.9.99

For the seventh time in late summer, the six-week professional preparatory course for future teachers of eurythmy is held at the Institute for Waldorf Education in Witten/Annen.

Main Content of the Course:

1. Examples of practical work of the classes, or specific age-groups, of the eurythmy curriculum of Classes (Grades) 1-12 (including play-group and eurythmy for small children).
2. Methods and theory of the eurythmy lesson.
3. Deepening of anthroposophical study of man, in relation to the stages of child-development within the first three seven-year periods.
4. Eurythmy in connection with other teaching subjects in the entire curriculum of the Steiner (Waldorf) School.
5. Seminar work on the themes:
 - [inner] exercises for the teacher
 - the school organism, self-organization
 - work with parents, work in a collegium, and other topics.

6. Artistic speech, in relation to the differentiated use of the voice when teaching.

Collegium of the Course (at present):

Katharina ADAM, Charlotte FRISCH, Ulla HOFF, Iona LINK, Bettina KRONER-SPRUCK (eurythmy); Dr Richard LANDL (study of man); Christhild SYDOW, Ulrika GARRIDO, Dr Christian KRÖNER (Waldorf curriculum); Georg GLÖCKLER (inner path of the teacher); Christa KNAPP (artistic speech).

Times:

The course runs from Monday 23.8.99 to Saturday 2.9.99, all day from 8.00 a.m.–1.00 p.m. / 3.00 p.m.–6.00 p.m. (including Saturday mornings).

Participants / Application:

The six-week course is initially conceived as the (continuation-) for graduates of the eurythmy training at the Institute for Waldorf Education and is tuned to their educational and eurythmy-teaching requirements. Applicants, graduating from other eurythmy trainings are heartily welcome; they should nevertheless be able to bring with them or demonstrate comparable requirements (relating to education and eurythmy teaching, e.g. practical experience, seminars).

Requests for information and application forms, please contact:

Institut für Waldorfpädagogik

Fachbereich EURYTHMIE (z. Hd. Charlotte Frisch)

Anriener Berg 15

D-58454 WITTEN / Annen

Tel: ++49 (0)2302 9673-0

Fax: ++49 (0)2302 68000

Cost:

The Course costs 700 DM

(=300 DM, student community/ 250 DM seminar costs, inclusive/ 150 DM, registration fee).

Advanced tone-eurythmy with Dorothea Mier at the Goetheanum

For trained eurythmists and eurythmy students in their final year

Place: Dornach, Holzhaus

Saturday 19.6.99 and Sunday 20.6.99

Saturday 36.6.99 and Sunday 27.6.99

Requested themes, Weekend 1: with the theme of cadences,

Weekend 2:

Sunday afternoons free

(after 7.00 p.m. the possibility exists to see the performance of Goethe's *Faust II*, Act 5, with the Heavenly Ascension: tickets obtainable from the box-office.

Further details and application forms, please contact: Tagungsbüro, Goetheanum, Postfach, CH-4143 Dornach, Tel.: 0041-61-7064444 / Fax -7064446.

BIOGRAPHICAL REPORTS

Glimpses from Rehearsals with Marie Steiner

Eva Froböse

In my memory I see the Executive's car (with two colleagues from my course in Berlin, I arrived in Dornach on 3rd May, 1935) driving to Herzentalstrasse. The chauffeur Meyer has come from Villa Hansi, bringing Frau Steiner to the south entrance, for a rehearsal in the Goetheanum. Here she is awaited by her faithful companion, Louise Clason. She comes with 'Frau Doktor' into the great hall, always following a couple of steps behind. The actors and eurythmists, expectantly awaiting Frau Doktor, get to their feet, which accorded to Frau Doktor's dignity. She raises her hand in greeting, always smiling. What, however, were you able to learn from her entrance? I would say: 'The air is purified, the spirit breathes.' The atmosphere was absolutely refreshed.

In 1936 Marie Steiner moved from Villa Hansi to Rudolf Steiner-Halde. Rehearsals began at 11.00 or/and 5.00 p.m. The time before in the morning was free for the training courses of the eurythmy school, and/or the speech school. We eurythmists profited enormously when we were engaged in the diverse productions as angels or dancers. We had a special rehearsal with Frau Doktor at the Goetheanum. We worked with R. Steiner's verse, '*Die Geisterwelt, sie bleibt dir verschlossen...*' ('The spiritual world remains closed to you if you do not recognize that spirit in yourself which shines in your soul, and can become carrying light for you in cosmic depths, in cosmic heights.' Frau Wachsmuth spoke the verse for us; we were lucky that 'Frau Doktor' had recited the verse a few times before for us. It was unbelievable how we flew... She took the sound, the word;

we were carried by the stream of her breath; and she released it again! This letting go is very difficult. What an experience!

Here is a nice little incident during an intimate eurythmy rehearsal in the great hall (now 'Halde 1') with Frau Doktor. In the beginning of the '40's, short eurythmy performances were arranged in Zürich, for example, in business clubs. Marie Savitch liked to make use of the opportunity to give gifted young eurythmists the chance for further experience. And so I had to present 'the false nun' in the poem *Die Königskinder* ('The King's children'). Savitch said to me: 'Take a veil with you and put it over your head.' Well, with my entrance I appeared with a veil. Frau Doktor: 'Why has she got a veil over here face?' 'Well, Frau Doktor, she looks so young.' Frau Doktor: 'But it can be a young fiery nun. Her movements are good.' Typical Frau Doktor.

I remember something else. A rehearsal in summer in the *Schreinerei* (carpenters' workshop). A eurythmist was making her debut. She had to present herself to Frau Doktor and wore a red veil during her peice. The rehearsal begins. Everything goes smoothly, also the piece for this eurythmist. Some time later between two numbers, Frau Doktor's voice is heard: 'The one in the red dress has to practice head-positions. She is too stiff.'

Edwin Froböse very pictorially describes how a speech chorus all came about and how it later became 'world famous' (*Beiträge zur Gesamtausgabe* Nr. 101)

Yes, it did sometimes get very late, and the artists were expected for a meal. I still see the whole crowd as they poured out of Frau Doktor's hall to Haus Haldeck. Edwin Froböse appeared mostly last of all because Frau Doktor still had something to discuss with him. He enjoyed telling how Marie

Steiner let him play the witch from Faust I, his witch, as he played her. And that was amazingly full of temperament and expressive spirit, right into the gestures and facial expressions. For his entrance, he had placed a chair behind a chimney, from which he jumped down with a broom. The Sea Cats had to look out to 'survive'. He eurythmized very expressively the magic circle with an 'S', which elicited praise from Lea van der Pals. 'Is he not a fine witch?' said Frau Doktor.

A charming story of Frau Doktor: She was rehearsing the scene with 'Care' (*Faust II*, Act 5). As ever so often, she always tried out other people. Nobody succeeded. Finally she said. 'Now we'll try Froböse, and if that doesn't work, I'll close the Section!' But it worked, and I never experienced such an excellent 'Care'.

At the meeting of actors in April 1996, I told this story, which I knew from my husband, and I was just in the mood. Everybody laughed out loud! I tried to say that Froböse wanted to indicate something... But what did he place into the centre? The stepping of each syllable. Of course, this is very important. In this connection, I can mention the booklet *Aus der Probenarbeit* ('From the rehearsals') which contains descriptions by Inna Punter which she wrote down during the rehearsals, with Frau Doktor's remarks. There you can find a lot on syllable-stepping.

In the scene 'Auerbach's Cellar' with the four drinking companions, it must have been splendid how she indicated the four temperaments, worked with them and finally spoke them. It must have been Hendewerk who remarked that only then did he properly recognize what a great actress she was.

After a rehearsal, Frau Doktor passed by Werner Teichert, saying to him: 'Well,

Teichert, isn't it true that you don't like it when I work so strictly with you?' Teichert's reply: 'No, Frau Doktor.'

In summer 1946, before the performance of *Faust*, Frau Doktor wanted to work through the Walpurgis Night Dream with all the participants. This rehearsal took place in the great hall in Rudolf Steiner-Halde. We were all present; then she appeared in the hall: She had become very fragile and small. She wore a natural-coloured silken dress and walked slowly without any accompaniment to her place on the bench to the left side. Of course, in order to greet her we had all got

to our feet. The rehearsal began, and every now and then we heard her clear voice, correcting. She had remained youthful. At this opportunity, two new young eurythmists were introduced to her, the one Dutch and the other English. This was the last rehearsal with her. She still worked intensively with some artists in Beatenberg, where she remained until her death.

On 28th December, 1948, in the afternoon, a great black car brought her mortal remains through the snow back into the hall, to that place in which an abundance of cultural deeds had been created through her.

The Ninetieth Birthday of Lea van der Pals

9th January 1999

Memories of her eurythmy and her school

Annemarie Bäschlin

Those who experienced the 'Lea-School' in the '50's and '60's could perceive that it was carried by and imbued with a superlatively healthy and artistic spirit. This was shown



firstly in the rich teaching of all the teachers. They could always learn a great deal from Lea, the leader of the School, and yet were left completely free in the way they taught. They all had their main task in the Goetheanum Stage Group, led by Marie Savitch, and out of this source of their artistic work, they allowed the best forces to flow into the Eurythmy School. The teachers with Lea at that time were Christine Custer, Cara Croot, Margarethe Proskauer-Unger, Jmme Atwood-Reipert and Anita Zingg. Lessons and practices were supported by good musicians and speakers, which also always gratefully received the right corrections from Lea. The sensible structure of the curriculum has proved itself to be very fruitful, and the timetable, too, always worked out rhythmically and organically.

During the second and third year of the training, Lea gave a weekly lesson on colour. Here we could experience how each sound and soul-gesture, has its essence and its strongly-differentiated power of expression. We were led during two years to the eurythmy figures through learning to experience the qualities of the colours.

The many eurythmy performances were an enormous enrichment. As a member of the audience, you were most deeply moved by the enlivening forces which Lea's eurythmy radiated, filling the whole space and the hearts of the audience. Lea was able to change herself into the greatest contrasting rôles, from the 'Mater Glorioso' to 'Care', 'the bad spirit', 'the ghost of Helena', 'Galathea', the 'Bacchantin', the 'Dyade', the 'Erichto', to mention but a few roles from Goethe's *Faust*. And who does not remember the mighty works of Beethoven?! The long [slow] movement from the 'Hammerklavier' Sonata, where Beethoven stood before you, wrestling between the deepest abyss of being and the most transfigured heights of the divine presence. Who does not vividly see the Theme and Variations from Beethoven's Paino Sonata, op. 109; who does not see Chopin's

Nocturnes (Db major, Eb major), Schubert's 'Trout' Quintet, Handel's 'Paris Chaconne', the van der Pals Fugue, the 'Birth of Venus', the van der Pals violin solo, and so on. The impressive work of speech eurythmy, carried by Kurt Hendewerk's singularly spiritual speaking: Goethe's *Urworte*, Olaf Asteson., the words of the Foundation-Stone, 'the angel-revenge', Cassandra by Schiller, C.F. Meyer: '*die zwei Reigen*', Pentheus, the dying Meduse, and many more, including the humoresques, 'The Glutton', and 'The Eye of the Mouse'.

Lea was in the truest sense of the word a Greek, but also in the truest sense of the word a eurythmist. She felt visibly the movement of the ether-body and of the surrounding forces which, through the wisdom in her limbs and out of her full humanity, she knew how to fashion. What effect had this strong etheric stream, which carried inwardly into movement? We were stimulated to engage with our own activity those same forces and wake them up in ourselves. But, as Lea remarked, this longed-for experience of being carried as by a stream, only comes after long practice.

When Lea watched the students, they did not feel restrained through her superiority; on the contrary, her calmness, greatness and goodness had an encouraging effect and stimulated the forces of the imagination. Through a few but essential corrections, the best progress occurred.

In the fourth year, when we could have all the speech and music lessons in eurythmy with Lea, this was a mighty abundance of substance which nourished and inspired, giving us wings. Everything with Lea was authentically and anthroposophically founded and worked through. Her Goetheanistic manner of looking at things made the lessons clear, concrete and practical. We always knew what we had to do to lead our experience, in order to transform it into the corresponding eurythmic movement. All the basic elements were worked through so that through each ele-

ment worlds were revealed, which brought the essence of the element nearer. The eurythmy-forms by Rudolf Steiner started to speak quite differently. We were led into the inner events of the poems and musical compositions, in order to learn eurythmically to dive into them. Thus different realms were intensively studied, like the elemental beings (sylphs, gnomes, undines and salamanders), the soul-forces (Philia, Astrid and Luna), Lucifer and Ahriman, and the cultural epochs.

You felt you saw clear ways for the work of the future. You felt too that in this way eurythmy will only rightly begin to be born, that you have so to work further on it in order to be able to grow into it. Lea's manner inspired an enthusiasm for practising, for the basics could be created step by step, meaningfully, out of the living source.

With reference to the future, Lea expressed herself in the following manner: 'It is necessary with courage and understanding to lay hold responsibly of Rudolf Steiner's indications, of which there are many still to be discovered, for the abundance is still not exhausted. Eurythmy has ever more its future tasks still before it... In the same way as the practice of eurythmic mobility of the whole human being can reflect back on to the ability of thinking, in an enlivening and productive way, so too can the enlivened imaginative and creative thinking can free movement out of its stagnation.'

The beginnings which Lea van de Pals, with Dr med. Kirchner-Bockholt, made for the development of a music-eurythmy therapy, came from her profoundly artistic, intuitive grasp of the effects of music-eurythmy, and out of the working with R. Steiner's advice. Her valuable book, *The Human Being as Music*, tr. Alan Stott (Stourbridge 1993) testifies to this as well, which preceded the work on therapy, *Ton-Heileurythmie* (Dornach 1991), (E.T. 'Music-eurythmy therapy' tr. Alan Stott in MS). The many years of experience which since then eurythmy-therapists

have made with their patients have led to fruitful results. In this realm, too, Lea has shown a path into the future in which lie undreamt-of possibilities.

About Lea van der Pals

Almut Schröder

The eurythmy of Lea van der Pals was always surrounded by a wonderful etheric expressive strength. When you were permitted to appear with her in a group-piece, you were protected and carried by her etheric strength. Lea van der Pals is not only the ideal of a eurythmist with tremendous etheric expressive strength, but also in all areas a comprehensively developed human being.

Elke von Laue

On 9th January, 1999, Lea van der Pals, at one time a teacher in the eurythmy training and later also responsible for the eurythmy stage-group, Dornach, received greetings and flowers from very many former students from all over the world. These many personalities have had their quite individual meetings with Frau van der Pals, who in looking back, recalls these sublime moments in her life. She, the 'Master' gave of her fruits and the seeds have landed on fertile ground. Some of her pupils (Ursula-Ingrid Gillert, Rosemarie Barsold, Werner Barfod, Christof Graf, Jan Ranck, Dorothea Mier) founded further training centres in Germany, Holland, Switzerland, Israel and the U.S.A.

The living room of Frau van der Pals was transformed on 9th January into a 'floral landscape'. In the evening the number of roses alone reached ninety! The climax of the Festival occurred on 10th January, when in the afternoon the birthday-celebrity received the gift of a eurythmy performance. The audience of a packed *Grundsteinsaal* were very happy that Frau van der Pals could be with them. In her introductory words, Dr Sease conveyed

from the Executive and our Section cordial greetings and good wishes, and she mentioned how the many-sided life of Frau van der Pals was filled with artistic activity. In the second half of her life, the written work became more intense. *The Human Being as Music* (Stourbridge 1993), 'What is eurythmy?' and 'Music eurythmy therapy' (E.T's. by A. S. in MS) are her well-known publications. Recently, the book of poems *Einsam-aber nicht allein* has appeared.

Annemarie Bäschlin (Switzerland) and Jan Ranck (Israel) are to be heartily thanked that they managed at this time to delight Frau van der Pals and the assembled guests with their programme. Some of the chosen pieces had received basic indications for choreographic forms, costumes, lighting and eurythmic fashioning from Rudolf Steiner. 'Neues Jahr' ('New Year'), a poem by Lea van der Pals, concluded the first half. Chopin's Ab Prelude (op. 28, 12) opened the second half. The audience delighted over this Prelude whose choreographic form had been created at one time by Lea. Whoever had a chance during the music to glance at her was allowed to see around her a tender, lively stream of movement and a smile. Well looked after by her carers, the eurythmists Ferena Janki, Maria Theresa Griffo and Nina Lehmann, she was able to receive this gift of the eurythmy performance. What streams towards her there, Frau van der Pals received with a sublime tranquility and openness. Everyone present was heartily thankful that the celebrated artist was able once more to appear in her former place of work. Herr Schmidt-Brabant and Dr Sease shook hands with her, whilst the rest of those present could only give their best wishes to her from a distance. All former pupils and all friends wish her courage and confidence for the future.

Urte Copijn

'Sweet birdie, now sing yourself up into the heights, let yourself be brought down again from the chariot of the sun in morning glory.

The softness of the cool night, which has made the lap of the earth rich with pearls, reaches now to prophecy for us the new day and light up the glitter of the pearly covering.'

(Prose tr. from the German of Urte Copijn [1964])

This chariot of the sun, she was able to wake up in us students! I recall the following experience. We were asked to find the interval-gesture for the major third, and after letting us experiment for a while, she demonstrated the gesture herself. Although we only stood there and looked on, for me it was suddenly as if a tremendous strength, like a great soft wave, took hold of me, lifted me up and carried me away till I found the floor under my feet again. I felt I was lifted beyond myself. Yes, in this moment I was the Winged Victory! It was a tremendous experience, and from then on it showed me the way to eurythmy. So I send to you for your ninetieth birthday belated, heartfelt best wishes and hope for further creativity. As it is expressed so strongly and beautifully in your volume of poetry, 'a lonely path-but not alone'.

Lea van der Pals as reciter

Cara Groot

Lea van der Pals was a real master not only in eurythmy, but also in artistic speech. The power of her breath was tremendous, and she could apply the means of speech consciously and with differentiation. During the many years she was permitted to experience Marie Steiner's rehearsals, she received the standard for a sublime and cultured speaking. She was employed also as speaker by Marie Steiner for 'Grazie', in 'Mummen-schanz' and as 'Mater gloriose' in the Ascension scene [*Faust II*]. When Lea recited during lessons or rehearsals, you could move wonderfully with her, and young reciters who came to speak for eurythmy were sometimes strongly put through their paces. Up to today, she still perceives with a true ear the nuances of speech, and it is not long since

that speakers with a special interest in speaking for eurythmy could come to her in order to receive valuable suggestions. In the eurythmy school, nearly always she recited for English and French herself.

After the War, the eurythmists were often invited to Strassburg in Alsace. This was mainly arranged by Elfrida Maurer, who worked there tirelessly as a eurythmist. Those performances on a small school stage were always a happy experience; the school doctor, Dr Schoch, enthusiastically took on to improvise with the lighting. After the War, with a Swiss or Dutch passport, you were able to cross the French border unhindered, whereas for the German border you always needed a visa. Once in the early 'fifties, a small group from Dornach was supposed to travel to Strassburg. On the evening before the journey, to everybody's panic, two visas were missing, for the reciter and for one eurythmist. The resolution was suggested by a eurythmy student (Willi Woldijk). With her Dutch passport, Lea van der Pals could take on the recitation, and the Dutch writer of these lines should jump in for the German eurythmist. So it happened, and the Strassburg audience to their surprise saw their most respected eurythmist, Lea van der Pals, not on but beside the stage, reciting French and German texts. With great applause, they thanked her for it, and Lea herself enjoyed this unexpected challenge.

An Unforgettable Impression...

Christa-Maria Schmidt

I do not remember which year it was, perhaps the beginning of the '70's, that I was engrossed in a eurythmy performance in Dornach, and experienced the following:

I sat in the first row to the left in the Schreinerei. Amongst other things, Rudolf Steiner's fairy-tale 'Of good and evil' was being performed. Lea van der Pals possibly took the part of the 'Man', she might have

been the Narrator; in any case I was blessed with the experience that I no longer heard the speaker at the side, but Lea really was speaking through her strong, expressive sounds. At the end of the piece I suddenly woke up and was really shocked. I had dived into the event: 'Now what was that, you didn't hear the speaker any more!' Lea herself spoke for me—I did not see only visible word-gestures, but I heard her movement at the same time—she was speaking! I shall never forget this experience.

An Experience from the end of the '40's

Ursula-Ingrid Gillert

After the War, when artists from Dornach were allowed to go to Stuttgart for the first time again, it was of course a great festive day for us. And so at this time the Eurythmy Stage Group also came (although at that time not called such). I had just started to study eurythmy with Else Klink in Köngen. We were of course tremendously grateful for the performance and were extremely excited. A eurythmist appeared. I knew she was called Lea van der Pals. Yes, she appeared, she didn't float, but she was suddenly at a place on the stage; then the music began and she moved. But she moved of course not a bit like us: form and notes. But it was really according to the feeling that a Greek sculpture, as it were, had descended from her pedestal and now filled the room with movement. At that time I was just twenty years old, and it was this experience of movement that simply took my breath away; it was beauty come alive. I also experienced something unforgettable in Stuttgart, at a similar time. This was Schiller's 'Cassandra'. Neither before nor since in later years have I experienced anything so deeply. Profoundly and significantly it impressed my eurythmy-soul.

Reminiscences

Margareta Habekost, Helsinki

An aphoristic posy for those past experiences which pointed my way:

I see her in the large room of the Holzhaus, in the middle of a lesson, get up from her seat and foot-rest and regally walk to the door—an astonished silence amongst us students. After a time, the door opened from outside, and she, entering again, threw a fist-sized rock on to the wooden floor!—Would we sleepy-heads wake up at last to what our teacher wanted to bring to us? Did we get it at last...?

She would demand of me: 'Too much water in your ether-body! Send some fire into your astral-body!' and 'Will you finally leave that gothic cathedral behind!' Her lessons were so richly-coloured and alive that as a student you noticed no inclination towards the other courses at the Goetheanum for all the students of the place, which appeared colourless compared to the eurythmy lessons with Lea. In her lessons, she gave much to ponder and think about. I remember, for instance, the remarks to awaken us to thinking, feeling and will and the corresponding forms of the gestures, curved-straight and dynamically rounded. The lessons on colour, too, were so alive, full of pictorial experience and strength. Once, coming from Denmark, I joined the course late, having chosen a too-difficult music solo out of ignorance, and of course couldn't master it. The teacher suggested a suitable piece shortly before the end of term, one that could be performed. Then, her voice carried the best and was the most full of feeling of all the speakers. You were sure and were carried when you knew that Lea spoke the poem. From her stage-work there stands before me the role of Galathea in the shell, from *Faust*. Queenly!

Outside the lessons 'she closed the visor' on her helmet, and appeared to many of us as unapproachable, almost alone. It was not given to everyone to break through this pro-

tection. All the more satisfying, years later, meeting your old teacher to discuss the further training of a pupil in Finland. Warmth; carrying strength; a readiness to develop underneath an austere, distant exterior—this is how I recall our teacher and celebrity, to whom I would like to thank for the years of rich teaching and the training for life at her school.

A kind of 'short fable'

Christine Lubczk

As the time of Lea van der Pals' 90th birthday approached, I dreamed with penetrating clarity:

In the Goetheanum a splendid eurythmy performance on the stage had just finished. The people were leaving, deeply moved and full of joy. Lea van der Pals had contributed to the programme, and once more through her artistic power the whole stage was changed into movement and beauty, so that the walls disappeared and the power of speech streamed down as though direct from the stars in tremendous and colourful richness of sound.

Many people of all ages met afterwards in the front room of her house, in which her father's grand piano stands to this day. Here the movement continued—stimulating discussions on the recently-experienced performance, questions to Lea van der Pals, and her answers and practical advice. Ever more people—especially young people—poured in and others left. During this exciting and stimulating meeting, Lea van der Pals disappeared unnoticed. Then everyone's attention turned, looking under the opened wing of the door, to the room behind. Behold! This room became ever larger and widened into an endless wonderful landscape, full of forces and full of plants: flowers, bushes and trees of all sorts became visible and especially the dark cypresses, which like a van Gogh strove towards the blue heavens like dark flames. And then Lea van der Pals in her white eury-

thy dress with the square-cut neck could be seen. She was on a little hillock involved in mighty activity: with her powerful arms she was moving the whole of nature around her and was forming the bushes, trees and even the clouds and wind ever more majestically. Everyone in the front room stood in silent stillness as though entranced; no one dared to speak. A wonderful blessing was spreading over everyone and everything.

A Thank-you to Lea van der Pals

Rosemarie Bock

It was in summer 1948; at this time only a few Germans could travel to Dornach. So I regard it as a great fortune to have been invited in the middle of my eurythmy training to a youth conference in the south of Switzerland. On the day we travelled through Dornach, there was a eurythmy performance in the Schreinerei [carpenters workshop] which we should not miss. And what an experience it was! To see all the 'old', great eurythmists. The greatest impression upon me was made by Schiller's Cassandra, as if personified by Lea van der Pals; a Greek woman appeared in a modern person. That which I had perceived in thought became a conviction: eurythmy has roots in Greece, as well as we eurythmists. But—it is the Greek spirit and sense of beauty which went through the Orcus [Hades] and has woken, and woken up stronger.

Everything which I have received through Lea van der Pals in conferences, and at the time of my visiting term in the graduation class, I could work at and pass on in my teaching. Alongside the inspired training with Elsa Klink, the gifts of Lea van der Pals were the most important elixir of life, and at the same time working the material, especially for my teaching work, whether the indications for music-eurythmy in the major and the minor, or in the scales; be it the colours, the zodiac-gestures, or the

basic indications for humoresques—everything was truly worked 'according to the etheric laws' (see Clara Smits in GA277a). On Lea's gesture, you could directly experience that the etheric body eurythmizes in fulness and breadth, and which 'enspirits' the body in a future way [already now].

The letting-go of the gesture into the space, the tremendous dynamic of colours and the musical harmonies in space, which are so often forgotten today when so much in done in eurythmy in standing, showed the greatness and mastery of this artist. In her little book, *The Human Being as Music* (tr. A. S., Stourbridge 1993), we see as in a prism, the origins of the art of eurythmy, lit up and formed. This can be a working-book for every eurythmist.

What could be thankfully received years ago, could be brought as reports of practical activities to Lea van der Pals during the last years in which she lived in seclusion. Her spiritual interest was always an enrichment.

For the 90th birthday of Lea van der Pals

Jan Ranck

It is an attempt to describe a phenomenon observable year after year in the spring (later, summer) end of term presentations in the Holzhaus of the "Lea School". Namely at every end of term of every course, the students would come into the performance space moving, as in every school, like miniatures of their tone or speech eurythmy teachers. Then came the first end of term of the fourth year, after one trimester of course work exclusively with Lea van der Pals. Into the performance space came. or better said, streamed - not miniatures of Lea (unfortunately, one is almost tempted to say?) but rather every student as he himself, having however grown enormously in his own individual eurythmic capacity. It was as though Lea were a sun

which shined over all, helping each to unfold his own being. Her eurythmy, because it was so pure and archetypal, carried one like an underground stream but it didn't determine one. In this lay her greatness as a teacher—beyond her unequalled capacity to build each subject and each lesson out of an amazingly rich background as a deeply organic whole. While she relentlessly corrected bad habit, she didn't replace them even with her own good habits. She allowed no "incorrect" movement but she left one completely free to do the "correct" in the way that it arose out of one's own self. May we all one day approach this ideal!

For Maria Jenny-Schuster, on her 92nd birthday of one of the first eurythmists

Cara Groot

In the dark years of World War II, in small Holland (occupied by the enemy), for young people who had just met anthroposophy, it was an experience to hear about the Goetheanum in legendary Dornach through older members. Besides many other things, magnificent artistic experiences were spoken about: the Mystery Dramas and the actors, about the first complete production of Goethe's *Faust*, and of course also about eurythmy. When this was mentioned, a young beginner in eurythmy picked up her ears. Many names resounded: Savitch, Mimi, Zuccoli, Simons, Lea, and so on. Also a certain 'Schusterli' or 'Schuschu' was repeatedly heard. You could experience how unique the Mozart performances of this eurythmist were, and also that she was able to make visible the most mobile Doctor-forms in the smallest space. Apparently she was small; her movements were delicate but could also be strong and dramatic. People enthused over her appearance with the 'Ritterli' (Eda Ritter, later Schweigler), as an ideal duo. Such accounts appeared to me then like pictures from an unreachable dreamland.

1949—the War was over, and the Dutch eurythmy student was able to complete her training in Dornach. In the Goethe year 1949, she was allowed to take on the role of Eurphorium. For the duet with the wildest of the girls of the Helena-chorus [*Faust II*], she was partnered with Jenny-Schuster. The latter had just returned to the stage after some years away. The young eurythmist looked forward with excitement to the first rehearsal with this famous, but now in her imagination 'old', eurythmist (at 42!). She also asked herself if this star would at all accept a beginner. What a surprise—Maria appeared... and there were no problems at all. With fire and precision right into the tips of her toes, she went quite naturally into the short scene, which years earlier she had created with the 'original Euphorion', Erika Mohr-Senft ('Mimi'). For the new Euphorion, this was an overwhelming experience! Working with this fiery artist, you came to completely new impulses and felt yourself lifted to new levels. At the same time, this experienced artist was humanly warm and uncomplicated. From the beginning, you felt you were taken seriously and left completely free. It was unforgettable. Dear Marie, I am very happy here to convey my heartfelt thanks to you!

In Conversation with Jürgen Schriefer for a third of a century

Wilfried Hammacher

Music–Singing–Speech and Acting

I first met Jürgen Schriefer during a eurythmy conference at the Goetheanum in the mid-'sixties. Under Werner Barfod's initiative, a eurythmy group had been formed in Bochum to perform along with many other groups. Jürgen Schriefer held an opening address. In a similar way in which we read of the Christianizing of Europe through Columba and other Irish-Scottish monks, he described the spreading of anthroposophy in the

Ruhrgebiet from the beginning, with a knowledge of the karmic details, lovingly described, spiritually-rich, fascinating. The conventional, suitable form for such addresses, through which the various eurythmy groups coming from many lands introduce themselves, takes ten to fifteen minutes. After a good half an hour on the exciting history and karma of a region, the young people of the professional audience, who had only come for the eurythmy, interrupted with applause. With a few sentences, Jürgen Schriefer ended his address, very much to my regret and my thoroughly unsatisfied interest.

On the next day chance would have us find our places next to each other in the last row. Jürgen Schriefer began the conversation—referring to my first production in the Goetheanum: ‘You are indeed a very famous man!’ ‘So’, I said, ‘what did you see?’ In this way he began the first conversation. I soon noticed that he had a great talent simply for taking the opportunity in meetings. You felt his unlimited interest, his love for meeting people. The next meeting took place in the lovely, friendly ‘House of Kühn’ in Bochum. This time neither of us took the slightest notice of the hours flowing past during the stimulating, exciting exchange; so it was to be repeated throughout the decades.

Our friendship received the first orientation towards joint activity through the great singer and singing-teacher, Valborg Werbeck-Svårdström (1879-1972). This is also a small karmic story. Frau Werbeck had for decades devoted her activity completely to therapeutic singing, and on principle no longer took pupils in artistic singing. She kept strictly to this attitude, and it was well known that she could not be persuaded to make compromises. In addition, she protected herself from disagreeable pupils through a personal tip from Rudolf Steiner, that she should never take a pupil who was not completely agreeable to her. I myself have experienced how inflexibly she affirmed her freedom with this motto. I

knew of her influence through my sister, Helga Hammacher, who through her many years of therapeutic activity had developed such a grave heart trouble that she had to stop her work; perhaps, if she didn’t get any better, for ever. Frau Werbeck in the course of half a year sang her completely well, so that she could fully resume her profession again, without relapse.

Since Frau Werbeck no longer ever took those interested in artistic singing, through my sister I could ask nevertheless whether I could put a question to her: How could one in real practising bring to conscious experience Steiner’s indication that recitation and declamation exist as a creation between speaking and singing? And, wonder of wonders, she actually received me for an initial discussion in her music room, with its large grand piano, on which a beautifully-framed picture of Rudolf Steiner was placed in a commanding position, a marble bust of herself in her earlier years of European fame as opera and concert singer, many leafy plants and her two fine old-fashioned armchairs, upon which we sat facing each other. She had a elegant figure, completely upright in her carriage and in her walk, well on in her eighties still of an enchanting grace, with deep, somewhat hoarse voice placing her words very decisively, in which the Swedish accent resounded charmingly; her very bright, blue eyes tested through and through the person opposite. After an hour during which her initially strict seriousness ever more made way for such a heart-warming and charming smile, the second maxim had conquered the first, in my favour. I was not a patient, but I had elicited her sympathy. And so after many years, I became her first aspirant to artistic singing. For about two years I was allowed to take lessons with her.

One day she said to me during the lesson: ‘I have taken Jürgen Schriefer as a pupil. He has completely taxed his voice through teaching in the Waldorf School. I have to

help him', sending a sideways glance in my direction. Apparently she wanted to explain that my situation should remain an exception; she had taken Jürgen Schriefer only on therapeutic grounds. Soon, however, she remarked to me that she was deeply impressed how highly musical her new 'patient' was—as she reported ever afresh—and in this manner the way was laid for Polyhymny, the muse of singing, between [her as] master and [him as] pupil. For the rest, I did manage—alongside a few wasted attempts—to slip in another musician to her, my brother-in-law, the pianist and conductor Luigi Sagrestano. From her lessons he received fundamental advice for his further musical work. She spoke about both these musicians of rank like a concerned mother speaks of her extremely different sons: 'the Schriefer' and 'the Stano'—as she always said—and handed on to me through her trust a kind of honourable godfather to both. Both in their way were enthusiastic about this unique personality, and Stano with Italian verve confirmed this in his way, by calling out: 'you could fall in love with the old lady!'

One day, as I had to travel away from Dornach, lessons were unthinkable. The master was in turmoil, her eyes flaming, her cheeks very red. 'You know what has happened?' she said. 'I was speaking with Schriefer about my school and how it could be continued. And suddenly I heard myself say: "You must take over my school!" And hardly are the words out of my mouth, than I thought: "What are you saying now? He is not a singer at all. This won't do at all!" And I am so shocked by what I have set up. But I have said it.' And then there followed a long description through which her intuition, under which she had fallen apparently without warning, had asserted the right to disregard her critical professional understanding. Finally she was consoled and sure in this decision of destiny. Nothing more beautifully showed her deep elemental

spirituality, which was peculiar to her genius, than that she had a radical need to justify [it] before her thoroughly sober consciousness-soul criticism. Her decision carried with it the karma of over two thousand pupils, who Jürgen Schriefer taught and trained in Werbeck-singing during the course of the past quarter of a century in many places of the world.

Frau Werbeck took part in her ninety-second year at the founding festivities of the Novalis School for Artistic Speech and Drama, and heartily assured me that our two schools actually belonged together. This could find a certain realization, in so far that first Luigi Sagrestano and then for many years Jürgen Schriefer took the singing teaching blocks for the speech and drama school. Many artistic suggestions and destiny-forming conversations with the students through Jürgen Schriefer have enriched the student life. His lecture-cycles on the development of music in human history were tremendously important. To one of the last of these cycles Else Klink came daily to listen. One evening she told me on leaving: 'He speaks really from the spirit; not about, but out of the spirit.'

Our co-operative aspirations took a decisive and blessed turn through my request that Jürgen Schriefer should write the music for the rehearsals of Steiner's four mystery dramas with the Novalis Stage Group. For seven years this music has accompanied over 120 performances at more than twenty places in the German-speaking world. Through the sounds, this music spiritually extended and depended in soul the dramatic and eurythmic play.

Here are a few impressions, which try to characterize the completely musical events: In Scene 1 of 'The Soul's Probation' we experience Capasius, struggling with the mantric words of Benedictus, unable to penetrate to the spirit, given over to confusion. The music reveals his inner state of soul. Out of the discordal chaos of soul-sounds, the vio-

lin struggles towards the heights and the light, carefully seeking a way upwards—and yet losing itself. Then Benedictus enters, and in Capasius the resolve is made for a renewed seeking. Again in the postlude, out of the deeper instruments the violin wrestles to a greater height, anxiously fleeing, groping forwards. And now, even the deep sounds are lifted towards the heights, filling themselves, increasing into an awakening as if blessed by glances from a future, still tender like the dawn.

The postlude of Scene 2 is quite different, the conversation of Maria and Benedictus. The voices sound in a closed concord, a closed strength. The violin raises itself out of this, but now like the radiant view of knowledge. Then the sounds as in pain turn towards the darkness, into a battling suffering, as announcing a battle of knowledge with Ahriman, turning itself strongly to clarity.

It is wonderful, how in Scene 5 after the experience of the fairy-tale of the Rock-Spring Wonder, the flute opens up the enchanted sphere of elemental-astral secrets, embracing in a healing way Capasius's spiritual wounds with the veil of the fairy-tale, and yet opening his higher senses as in a dream. At the end of Scene 10, in which Capasius recognizes his destiny and breaks down, the flute on the other hand plunges down as into the depths of the sea's waves of destiny and is darkened in the labyrinths of pain.

I have always especially loved the interlude accompanying the appearance of the spirit of Benedictus in the Knights' Castle. The rising and falling melodic phrases described by the orchestra, arching one over the other, are like praying hands leading above with the ardour, strength and clarity of a scholastic formulation of the spirit. This must suffice to describe this music so full of inspiration and imagination, which thankfully can be heard again at the Goetheanum.

A special task linking Jürgen Schriefer and myself was our enthusiasm for Steiner's sug-

gestion given to Tatjana Kisseleff, which is to present Scene 7 of 'The Portal of Initiation' with Maria and the three soul-forces in the following sequence: 1. instrumental, 2. singing, 3. speech, 4. silent eurythmy, 5. speech, 6. singing, 7. instrumental. This sequence of metamorphoses holds a wealth of experiences which can be experienced in no other way. The process as such opens doors of Inspiration. We were able to put this sequence seven times on to the stage at the Novalis-Stage and other places. It was a first-ever performance. Jürgen Schriefer's music possessed the spirituality and the intimacy of soul required for this sequence.

You could hear to what inner, intimate experiences the spiritual language of the song is capable of opening in his Novalis Songs and other songs he has composed, which for a while could be heard by the A Capella Choir of Frau Waltjen at the Goetheanum. Here the astringent sounds succeed to satisfy that which our consciousness demands today, which has more or less left behind all romantic sounds of major and minor, yet the singing soul is fully and completely asserted in beautiful way. In a wilderness of musically strange mis-sounding, abstract intellectuality [today], we have to thank the composer that we are allowed to experience so much melodic intelligence of soul.

One of Steiner's impulses, which for many years has brought Jürgen Schriefer and me together is the renewal of the yearly festivals, as stimulated by the four archangel Imaginations of Autumn 1923. Amongst these, the St John's Imagination is the one where music is found at its centre. With heartfelt congratulations and best wishes filled with thanks and hope for the birthday-celebrity, are combined the wishes and the will that our friendly conversations and our providential co-operation after sixty journeyman's years of travel might find a climax in the staging of such festivities for the yearly festivals, as the St John's Imagination and Inspiration could and should be.

BOOK REVIEW

Eurythmie als menschenbildende Kraft ('Euythmy as human-creative power') by Silvia Bardt

Werner Barfod

This book is written out of the experiences of many years' teaching of eurythmy for pupils of all ages in the Waldorf School. It is addressed to a wide readership of people who want to experience something of the essence of eurythmy: teachers and educators who want to experience and learn how the eurythmy lessons accompany the developing child year by year; and eurythmists who are drawn to teaching, or who seek concrete inspiration and a deepening of the study of the human being.

Furthermore, eurythmy can be experienced out of its source, anthroposophy, from the most varied sides and with concrete examples. The possibility of a eurythmic schooling explains the reason for the turning inside-out of the circle with small children, who feel embraced from outside, who live in the periphery, right up to the 18-year-olds, who learn to take hold of the periphery out of the middle-point in which they stand. They have to work again for their connection to the cosmos as a seed and a task for their whole life.

Through all this it becomes clear that eurythmy is the source for everything fruitful in education. It is brought to our experience, however, that the concern is for the art of education as a whole, in the curriculum, in the yearly sequence of grades (classes), and in the individual lessons. The whole human being of body, soul and spirit stands at the heart of the presentation. Eurythmy as a cultural impulse is understandable in all the facets that are illuminated. In doing eurythmy, you can raise your consciousness

to a different level. This level is touched on, in which the angels form pictures in the human astral body which create the powers for the future development of humanity. May many people read this book and receive a new understanding for eurythmy in the cultural life, and may many eurythmists find the way in education.

W. Barfod, Tierkreisgesten und Menschenwesen ('The zodiacal gestures and the human being')

Birrethe Arden-Hansen

'You could visit all the lands of the world. You could experience everything that there is on the earth; you would find nothing to compare to the unending richness of forms streaming to the human being and the world from one single zodiacal sign'

(Rudolf Steiner).

If you allow such a sentence to make its effect for a while, and then compare it with the introduction which Steiner gave to the eurythmists in the speech-eurythmy lecture-course of 1924, then the sentences in the 10th lecture on the characteristics of the zodiacal gestures appear astonishingly concise: 'Lift up both arms, palms facing outwards, stretching all the fingers.' And later: 'There stream out like the sun what we can call the element of enthusiasm, the element that originates in the chest. And "the Lion", which carries this in a specialized way as its characteristic, is what you have in the corresponding gesture.' Then in the 11th lecture, simply: 'Lion, t (TAO).' 'Unbelievable richness of form'? More than an experience of the whole earth? Indeed, but only when you experience these short indications as seeds and yourself as the earth, in which it

is laid! The apparent 'poverty' as a challenge: live with it, work on it, produce out of your own inner experience the promised fullness of form!

Those who have experienced the themes of Werner Barfod's courses over the years, know how intensively he has worked with the subject of the Zodiac. From ever new points of view, he has practised it himself and with the course-participants, out of the gestures, the sounds, the colours, the forming powers, and finally out of his own inner discovery the connection with human movements in practical work. The summary of all these endeavours is now given as the above-mentioned book, 'Zodiac-gestures and the human being. A path to the sources of eurythmy', a book that demands your collaboration, like the sentences in the 10th lecture. Its style is very concentrated; it can't simply be read and learnt, it has to be practised and carried out. It needs to be taken as an experienced echo of the archetypal experiences. The help which you get in the twelve chapters consists in the richness of the aspects, which really do point to the sources of eurythmy.

First of all, you are placed into the cosmic moods of the creation of the human being, where the gestalt condenses out of the cosmic Word. We discover that one half of the gestures come about in spiral-image tendencies, the other half tend to radiate out. The experience of the colours is intensified out of the original indications. New aspects of the eurythmy-figures are conveyed. The sounds are described in seven stages between 'essence' and 'work-world'. The world-cross of the Zodiac, the triangles of the elements, the cultural epochs... the manifold aspects are all practised and observed throughout the Zodiac. An enormous and impressive work is achieved here.

The chapter on the movements in practical work gives some completely new points of view. Shovelling, sweeping and throwing are related to the F; braiding and weaving

with the W (v); sewing with the H, and so on. Even our entire technology has its archetypal image in the Zodiac—initially an astonishing thought, but very clearly presented in the book. The next chapter is also pioneer work: the origin of the six gestures of speech and the natural gestures in dialogue are to be found in the Zodiac. Here possibilities are opened for a new way of co-operation of the speech-artist and the eurythmist through a common recognition of the cosmic roots. Two beautiful examples of poems show what is meant.

Chapter 10 is entitled 'Artistic exercises and training belong together'. Two paths are mentioned: The one way proceeds from phenomena, from the building-bricks, and seeks to come to a wholeness in practising the elements of the instrument; the other way fulfils the coming-into-being from the archetype, in order to arrive at the forming of a work of art.

To conclude, the experience over many years with eurythmy as a path of schooling, is humbly indicated here through the fine, inner observations about living with the Meditation for eurythmists, and with the exercises I A O and T A O. Eurythmy and anthroposophy out of the same source!

Werner Barfod's intention with this book is to show that eurythmy can help people to link again to their spiritual origin. It is intended in the first instance as research work for eurythmists and speech-artists—but anyone can become enriched who would like to understand the human being as the microcosmos within the macrocosmos. It is a special gift for the teacher in the trainings, eurythmy therapists and eurythmy teachers of the upper school, a help to convey the zodiacal gestures from ever fresh points of view.

MISCELLANEOUS

The experiences and questions about eurythmy of a Class 11 Waldorf pupil.

The student Ariane Dieter, in looking back to her school-time, writes in the Anniversary Issue of the Magazine of the Waldorf School, Tübingen, a few sentences on the artistic lessons, which have quite a different colour. Was here the [teaching aim for] development of independence in creativity and of a feeling for what is real, successful? Ed.

What does it mean? –the ability to stand above one-sidednesses. This was stimulated in our school in the upper classes through the many conversations and lessons, and through our own work. What is important for this faculty is the feeling, the more or less conscious conviction, that truth has nothing to do with fanaticism or purely formal criteria, but that this faculty possesses a truth which lies above the personal one-sidednesses, and that it shows itself to the individual in different aspects which are to be seen together.

Already in the main lesson books of the lower classes we were asked to form artistically and appropriately the connection of the contents of what we had learned in another medium. In the artistic lessons, too, especially in eurythmy, we could experience the objectivity of the artistic means of expression, the rightfulness to lead out of the thought element right into the forming of the word and gesture –we ourselves became creative. It was satisfying to live right into a poem or in the class-play into a role, to become one with it and also be able to convey this to the audience. Last but not least, thank to those exercises, I gained the faculty to experience art as a ‘higher nature’ which brings the lawfulness of nature in

purser form to one’s perception. This is not customary at the university, yet of greatest value in every situation in life.

Educational Supervising, Advising and external Mentoring for Eurythmists – a suggestion

Eugen Meier

Even in the realm of our movement the recognition slowly penetrates, that advising and supervision can be helpful. Especially the eurythmist frequently stands under a pressure of expectation; this subject places especially high expectations on educational abilities. In the daily situation, that ‘inner peace’ mentioned in *Knowledge of the Higher Worlds...* that creates the space to observe yourself as a stranger, as if from outside, in order to arrive at the right self-knowledge in reference to the lessons and in reference to yourself, is not always managed. Here advising or supervising can be taken as a help for the further life of the adult.

The eurythmist as walker on the threshold

As a eurythmist, I stand often enough at that place where I ask myself: Where actually do you stand with your eurythmy, your lesson? What do the young people actually want from you? Shouldn’t you do everything completely differently?... Such crises are healthy, but not funny. To whom can I turn then? – Who has extra time and strength to come into lessons and discuss the matter? – And indeed, does not very much depend upon a good supervisor?! Two kinds of hindrances can appear with an exorbitant demand. It can lead to a weaken-

ing towards an acquiescence with a tendency to give up, or the contents and 'protected' forms of teaching are taken over without the corresponding individualization. This leads to a mechanization, which counteracts the fundamental principle of living education, and to which the art of eurythmy is diametrically opposed (cf. Vincent, in the previous *Newsletter*).

The training of the advisor

The coordinator in the *Bund* (Steiner Schools Fellowship), under Michael Harslem, have created Trigon Entwicklungsberatung, a training for advisors to accompany the professions. In this connection it is unique and completely original. Here the painstaking work is laid down, to build a bridge from *The Study of Man and Knowledge of the Higher Worlds—how is it attained?* to the tasks and the practical implementation of an advisor, or a supervisor. All the staff of this training have many years of experience in Steiner (Waldorf) Schools. In an intensive course of three years, they attempt to obtain the abilities which are in the position to be able to offer a helping hand when a deepening of the quality of collegial work in our school-movement are in question. This training consists of three main pillars: organization-development; educational supervising and mentoring; managing conflicts (cf. the article in *Das Goetheanum*).

Educational Advising for Eurythmists

This must be wished and asked for by the eurythmy teacher. It proceeds from the needs of the individual. The essential process is directed to the learning-process, which intimately plays between the teacher and the pupils. It is concerned to show, to awaken and to promote possibilities of development. The following main emphases come into consideration:

– Visiting lessons with ensuing discussion of the experiences undergone there. Evaluation of, and changes to, the discussed steps.

- Preparation for the lesson. How do I prepare?
- Questions, relating to the path of schooling of the eurythmist.
- How do I relate to the being, eurythmy?
- Survey of the curriculum.
- Help for the understanding of eurythmy in the College of Teachers.
- How do I form work with the parents?
- Discussions on development.
- Help for problems in your own College, with learning partnership (collegial consultation).

Eugen Meier is a eurythmist and eurythmy therapist, who has worked for 21 years in schools in Switzerland. For 4 years he was a project-leader at the part-time training seminar in Friedrich von Hardenberg Institut, Heidelberg, and in the adult training. Since 1992 he works as a eurythmy teacher and eurythmy therapist in the Rudolf Steiner School, Aargau.

Address: Im Tubackacker 2, CH-8234 Stetten, Tel./Fax. +41/52-643 41 46.

Food for thought... Anthroposophy and its Opponents, by Wolfgang Müller-Funk

Spirits, Gurus and Secret Teachings

Bayern 2 Radio, 23.12.98, 7.30 p.m.: Critique of Culture programme (conclusion of the broadcast)

...one thing, however, is clear: The activity of anthroposophy depends upon a picture of the human being, in which he is more than an abstract entity deriving from genes, and its significance lies—our foregone conclusions notwithstanding—in its rejection of

scientific reductionism.

There are good reasons openly to debate anthroposophy, rather than leaving it to talk and hearsay. A discussion between a critically-interested public and anthroposophy would be beneficial to both parties. Here one might think not only about spiritual questions, but also quite practical, 'hands-on' problems. In times that are so poor in social concepts and initiatives, it could be of interest to investigate Steiner's ideas on social reform, as he developed them in critical arguments with Marxism.

On the other hand, Steiner's disciples will find it difficult to maintain a teaching so ironically characteristic of its time as anthroposophy, which quite obviously is no longer in touch with people's perceptions today. We refer here, for instance, to the precarious relationship to sexuality, the image of the sexes, and an over-emphasis on spiritual harmony, as well as its pretentiousness to world-wide teaching. These are inherited from Christianity and, in this form are now a barely-tenable Eurocentrism. Finally, such a faithfulness to the master could lead to a rigidity which destroys the positive impulses of anthroposophy.

The present situation of anthroposophy is not least its own fault, because it failed to use for its further development a powerful contribution arising from new ecological-social movements. Appropriate attempts exist, for example, in the Dutch Anthroposophical Society; branding it as a sect attempts to hinder sensible discussion and argument. Behind this is an authoritarian tendency, seeking to ban it by legal means, because trouble or competition is feared. Its representatives have to endure having their political self-evidence queried. In an enlightened and liberal society it is ridiculous to want to protect people from spiritual dependence. The flip-side of freedom, in the extreme case, is the potential freely-chosen dependency. It lies in the logic of a self-confessed enlightened mod-

ern position—the post-modern—that even religion and everything to do with it becomes pluralistic.

Second call!

Encouraged by the Werner Barfod's words at the beginning of the Michaelmas *Newsletter*, we repeat our call. We would be very grateful for exchange and help during the World Conference, 1999, concerning Steiner's two musical examples, the 'homespun' tune (GA278, IV) and the one from Mozart (GA278, VI). We are busy with the pedal-point, which Sibelius uses a lot. In carrying out choreographic forms, how do we understand, 'in the greatest possible calmness, emphasizing standing calmly' (VI), and so on?

Hoping for a fruitful meeting:

Tudi Tamelander, Spargatan 17, S-60223

Norrköping, tel: 011-132387.

Riikka Ojanpeä, Untolantie 72, FI-21570

Sauvo, tel: 02-4731106.

PUBLICATIONS

Eurythmy Rhythm, Dance and Soul

Rudolf Steiners Ideas in Practice

Thomas Poplawski

A concise and fully illustrated introduction to the principles and practice of eurythmy. A brief survey of dance from its origin in the ancient mysteries to its contemporary forms places Steiners ideas in their historical context.

Eurythmy is shown to be speech and music made visible, an objectively artistic expression of the spirit of word and tone.

Aspects of eurythmy training and stage performance are discussed, along with the important role of eurythmy in both education and therapy.

Thomas Poplawski is a trained eurythmist and practicing psychotherapist working in America. He has taught and performed eurythmy for many years, and the arts.

128 pp; illus; paperback; £5.99

Thomas Poplawski

Rose Cottage

45 Lexington Avenue

Northampton, MA 01060, USA

Alliteration and *Stabreim*

A work-companion arising out of the work of various teachers, come together especially through courses with Frau Eva Lunde (Oslo), useful above all for eurythmy teachers and class teachers of the 4th class (grade). Starting with Rudolf Steiner's advice, Eva Lunde's contribution contains further significant thoughts on the foundations of eurythmy.

This book contains, as a basis for understanding the essence of the alliteration-form, some important passages out of Steiner's lectures, with probably all his

advice about alliteration-eurythmy (also a contribution by Nora von Baditz published for the first time). In connection with this, a significant chapter by Eva Lunde: 'Why did Rudolf Steiner give alliteration as the first task for eurythmy?'

Substantial texts are reproduced out of the Old Norse about the creation, the manner and use of the *Stabreim* (translated in the correct verse form of Felix Genzmer) and its rules are clearly presented. Thus everybody can find for himself whether a well-known text really is a *Stabreim*. The concept of 'movement of will' points to what is special in this form.

The second part of this booklet is devoted to *Stabreim* in the lessons of the 4th class (grade). Helga Daniel and Christoph Binder steer the more general presentation to this theme; Ruth Vogel writes on the eurythmy lesson on *Stabreim* in the 4th class (grade) of children in their 9/10th year. Ernst Betz questions the old tradition of stamping. The educational work is also served with the rich list of lecturers, in which R. Steiner speaks about the transition in the child's 9th/10th year. Here is something of a monograph on the form of *Stabreim*, its nature, its presentation in eurythmy, and its use by the teacher in the children's translation over the Rubicon.

The texts of two plays for the 4th class with the details of a further play published by the Otanes-Verlag, with two chapters on the Kalewala and the hexameter, round off this short work.

The 9th/10th year. The *Stabreim*.

(91 pages.) Obtainable upon receipt of DM.20 from:

Ernst Betz

Ostpreussische Str. 15

D-28211 Bremen

Tel: 0421-445823

Note: A week's course for eurythmists on the *Stabreim* is contemplated for Summer 1999. Those interested please enquire as soon as possible to the above address, so that we can see if enough participants can be expected.

Arbeitsbuch Harmonielehre (‘Manual on harmony’)

Stefan Abels

Originally written for eurythmy students, but suitable for all music-lovers wishing to work through basic harmony. Each chapter is provided with exercises to stimulate experience, from the diatonic scale to chromatic and enharmonic changes, with relevant notes on the background of anthropology and the study of man. Includes a chapter of keyboard exercises on the scales, as far as cadences for the non-pianist.

Second, thoroughly revised edition; 127 pages, many musical examples. Ring-binding, Sw. Fr. 30; DM 33.

Obtainable from: The Goetheanum-Buchhandlung CH-4143 Dornach, Tel (0041) 61 7064275,

or from the author: Stefan Abels, Im Ecken 7, D-79429 Malsburg-Marzell, Tel (0049) 7626 60355.

New Study-Edition of the *Ton-Kurs*

Rudolf Steiner's Eurythmy as Visible Singing

Translation and commentary by Alan Stott

Vol 1: The eight lectures (Dornach 19-27.2.24); Steiner's Notebook, published complete for the first time, in facsimile, transcription and E.T.; Foreword by Dorothea Mier; Translator's Preface & Acknowledgments; 11 pages of Introduction; Index to the lectures; complete, 169 pp.

Vol 2: Compiler's Preface; 59 endnotes to the lectures (68 pp.); 8 Appendices (126 pp.): Nature and Art; The Artist between East and West; 'The character of each individual key'; TAO (i) The tradition, (ii) 'An esoteric intermezzo'. (iii) R. Steiner, Torquay 22.8.24. (iv) A note on the bar line; The angle-gestures; Live music, recorded sound and eurythmy; 'ALP-Elf' (i) Esoteric tradition, (ii) 'A remarkable tradition', (iii) The point of departure—a note for artists; GA278 as an Esoteric Document.

3rd edition, revised and corrected 1999, with 61 illustrations; box-set, handsomely bound in red cloth boards, is published by The Anderida Music Trust. Contributions payable to this Trust, who publish on eurythmy, from £30 + p.p., please.

The Anderida Music Trust, Churton House, Audnam, GB-Stourbridge, West Midlands DY8 4JA, England (not available from bookshops).

In preparation:

'A Further Companion for Eurythmists and Musicians'

contains two lengthy studies (i) Steiner's Notebook NB494; (ii) Character and Conduct in GA278. Also: The Point of Departure; Raphael's 'Marriage (betrothal) of the Virgin'; The Scale in GA278; The Meditation for Eurythmists, etc.

Hedwig Diestel, *Verse für die Pädagogische Eurythmie, ein neuer Sammelband*

(‘Verses for educational eurythmy; a new collection’)

Cara Groot

It is very good that a complete collection of the short poems, which Hedwig Diestel has written for children and especially in connection with eurythmy for children, is now available in one volume. This book may also be of interest to parents, play-group teach-

ers, teachers [of older children], in short, everyone who has something to do with children. What is special with these, initially rather unpretentious, short texts? Is it the ability of the poetess, to be able to dive into the sphere of children, with them to experience the small and great wonders of the world, with them to be joyful or to be fearful? Is it her well-practiced ease with which she moves with sounds, rhythms, rhymes, so that with these elements she can freely play as though improvising? Everyone should solve this riddle for themselves. Here we give just a few examples:

'Nursery' -type rhymes:

*Die Axt gepackt,
Das Holz zerhackt,
Zerknickt, zerknackt,
Zerklopft im Takt.*

The following poetic use of vowels:

*Ich sah, ich sah, wie die Sonne kam,
Die Erde ganz in die Arme nahm,
In Menschengaugen, in Blütenschalen,
Sah ich die Sonne widerstrahlen.*

A refreshing use of the short anapaest exercise (uu-):

*An den Schultern versteckt,
Hab' ich Flügel entdeckt,
Wachsen täglich ein Stück,
Sind mein heimliches Glück.*

In the 'Witches' kitchen' it rumbles in a delightful, terrifying way:

*Funke sprüht und Sternenschnuppe, –
Rühren wir die Höllensuppe!
Lassen abgenagte Knochen
Sieben Mitternächte kochen,
Nehmen Gift und nehmen Galle,
Frisches Obst vom Sündenfalle,
Flüche, Stiche, Hiebe, Kräche,*

*Heuchlerische Tränenbäche,
Faules Fett und dumme Schnäcke,
Diebestritte, Schandenflecke!
Seht, schon wallt, schon steigt die Frühe,
O, wir scheuen keine Mühe!
Schmechkt's dir nicht? Das ist uns schnuppe,
Dies ist ein Höllensuppe!*

The 'antispast' (u– –u) is accomplished, and suitable also for adults, too:

*Am Nachthimmel erglühn ferne
Die Lichtspender, die Goldsterne!
Bewahr innen in Herzgründen,
Was Weltwesen im Traum künden,
Und trag über die Schlafschwelle
Ins Tagwachen die Geisthelle!*

Any further commentary, to show that here in all clarity many pearls are to be discovered, is probably unnecessary for eurythmists.

Rosemarie Stefanek collected these verses, which previously have only been published in part, and arranged them in a eurythmically useful way. The thematic divisions are helpful (e.g. Verses - Vowels - Consonants - Rhythms - Seasons - Fairy-tales) and an index of first lines facilitates the finding of individual texts. A positive attitude to life and a mood of joy pervades all the verses. It is all the more arresting to read the biographical note at the end of the book, by Angelika Wegener, of the difficult destiny which the poetess suffered during the War. As a contrast to this, her verses, which she created out of pure soul-colours, shine the more radiantly. It is to be hoped that the poems of Hedwig Distel will find their way to as many children as possible, and to adults with young souls, too.

LYRAN, Kunst-Pedagogik-Terapi

The book 'The Lyre, Art-Education-Therapy' (in Swedish) is ready. It discusses the origin and significance of the lyre in connection with eurythmy, cultus, electronics, instrument-construction, education and therapy. Original contributions by L. Reubke, N. Visser, V. Dillmann, and others. Many photos, drawings and sketches. Gift edition, 128 pages, 170 Swedish crowns. Subscription price till 30.6.99, 140 crowns (c. £17). Order direct from Volker Dillmann, Skogsbrynsbyn 2, S-15391 Järna.

Hedwig Erasmý, Die 'zwölf Stimmungen' von Rudolf Steiner als Offenbarung kosmischen Schaffens und menschlichen Seins

('The "twelve moods" by Rudolf Steiner as a revelation of cosmic creating and human existence') published by the Medical Section of the School of Spiritual Science at the Goetheanum.

373 pages, cased, 39 Sw. Frs. / 43 DM.
Order from:

Rudolf Steiner Buchhandlung,

Rothenbaumehaussee 103

D-20148 Hamburg

Tel: (0049)40 410 75 26

Buchhandlung am Goetheanum

CH-4143 Dornach

Tel: (0041)61 706 42 75 / Fax 706 42 76.

Stefan Abels, Pfeil und Bogen ('Arrow and Bow')

Vom Urphänomen musikalischer Form ('on the primal phenomena of musical form'). Linking to the Goethean musicologist Viktor Zuckerlandl (1896-1965). Levels of musical experience of form, experience of time in music, the double stream of time in theme and transition, various forms of music seen from the primal polarity lineal (arrow, goes ever further) – cyclic (bow, returns to the origin).

30 pages, musical examples, ring-bound 12 Sw. Fr. / 14 DM.

Obtainable from:

Buchhandlung am Goetheanum

Tel. (0041) 61 706 4275;

D: Stefan Abels

Im Ecken 7

D-79426 Malsburg-Marzell

Tel. (0049) 7626 60355.

The A goes in my basket,
The E goes in my bag.
The I goes in my tin,
And the O goes in my box.

But who has seen the U?
I put it in my rucksack
And it must have fallen through.

Heidrum Leonard

READERS' LETTERS

Reader's letter to the Interview with Elmar Lampson (Michaelmas 1998)

Friedward Blume

To the question, 'Then you are not an anthroposophical composer?'

Elmar Lampson half disavowed this question and yet in the background he half acknowledged it! Why? Is not every composer who is immersed in Rudolf Steiner's advice and who tries to work with it, an 'anthroposophical composer'? What he achieves is certainly not the important thing. Here humility never causes any harm.

If I take pains as a composer to work with the substance of the intervals 'consciously', or to realize what the elements of melody, harmony and rhythm have to say, and am occupied with them not only in a tepid 'charming' manner in order to appear contemporary, then I am after all an anthroposophical composer, aren't I? Beat is not mentioned here, because for me it doesn't appear important any more in the present times. A eurythmic basic-impulse creates just as much order as beat does.

So much to think about. – If I only possess a membership card, without knowing Dr Steiner's texts on music, then...?

What is Eurythmy? Why Eurythmy at a Steiner (Waldorf) School?

Eugen Meier

In the previous Newsletter, I read the contribution from Vincent D (11b). His descriptions and questions are but the occasion to record here a sequence of freely-existing suggestions, which have come about out of many years experience. I am not sure

whether these are a real help. I myself needed a long time before I could develop for my lessons meaningful beginnings of solutions that could be given to the students as satisfactory answers to their questions: What is eurythmy, and why do we do it in Steiner (Waldorf) Schools?

Food for thought

'Why has nobody told us what we are doing here? Eurythmy? What is it? How can eurythmy contribute to personal development when the teacher dictates the material? – Little responsibility is given to the pupil! Individual group-initiative is as good as nothing, and thereby no social mood is created. – Very little is improvised; creative processes do not occur...', says Vincent. Wonderful! an individual who is breaking out and full of impulses for the future, and in addition a good observer. But how can we rightly meet their thirst and their hunger to contribute to the building of a new world? – how to nourish their innovative creativity?

How do I talk to the children?

My experience tells me that it is no use when I, as eurythmist, want to give the pupils an answer. Mostly I don't find the right words, or the answer sounds prosaic and lifeless. The basis in the upper school is that everything that I bring in a lesson has to link to the world. But that is not the point here. This has to be the acknowledged presupposition. The key that can open the door to the castle of eurythmy surrounded in mystery, lies in the pupils own creativity. And you don't have to be a magician to know how to put it into his hand.

The right time

And now the moment comes in the 10th Class (Grade)—usually in the second half of the year, when the pupils experience an inner jolt. In the attitude to work, it is expressed like this: 'I want to work now. —The pupils are achieving a new independent maturity, which comes in many forms. With Goethe's words, one can now say: "The time is at hand!"— And whoever does not lay hold, and in his lessons make use, of the awakening maturity, also in the power of judgement, does not remain unpunished. In order to avoid misunderstandings, I must add that I could also imagine that you can begin in Class 11 with the presentations listed below; it varies according to the class and the pupils. I answer with a teaching-block unique in the ten to twelve years, which over a longer period can result that, with the pupils, I work in systematic, and methodically-led form, on the question: What is eurythmy? Why do we do eurythmy in a Steiner School? I proceed as follows:

Stage 1

I divide the lesson into a longer part, in which I work on special exercises, which emphasize, for example, concentration, presence of mind, social skills, specific rod exercises, musical exercises, and improvisation. In the last ten minutes, the pupils have to note down their experiences. So that chaos does not arise, I jot down on the blackboard the enumerated exercises. I give them a book in which they regularly make their reports. And so on in this way, exercise for exercise, lesson for lesson. I do not help with their write-ups. The aim: (1) The pupils are studying the basics of work on consciousness, the facts which we need. (2) I introduce this without explaining, in order to awaken their inner, in fact spiritual, experiences. This is not easy for everyone.

Stage 2

Now we collect what the individual pupils have written. I write up all the points, and am amazed each time at what is expressed there. At the end of the lesson, everyone writes down once again what they have come to. The aim: The points of view are strengthened, becoming richer and more comprehensive. They are mutually complementary. From the single factors to, if possible, a many-sided picture.

Stage 3

I try to come into a discussion with the pupils. According to the maturity, perhaps supported through good 'chairmanship', exceptionally deep discussions can arise. With one good group, I could speak of the Mystery of Golgotha as an experience to which the human being can connect when searching for a balance between the two possibilities of error. Of course, I did not directly speak of Lucifer and Ahriman! With one talented class, we visited the Goetheanum. The whole class stood before the Representative of Humanity. The discussions always develop differently. Once, I had a class who were not mature enough for a discussion. I went from the reports to the next step, without a discussion. Aim: the power of judgement is appealed to. The pupils confirm, disagree, weigh up, argue, add things...

Sequence

1. I draw the sign for Saturn on the blackboard.
2. The opening of the Prologue to John's Gospel.
3. Experiences out of the eurythmy. Here we contribute our experiences. The pupils are helped by their reports to formulate their experiences. At the most, I help with formulating.

4. The results of these experiences in eurythmy.
5. The forming of abilities is the forming of personality. I concentrate on the forming of abilities: an extract of the experiences that were made.
6. What is eurythmy? Thoughts to the word; speaking; singing; the larynx; inner and outer movement, and so on.
7. The sequence of vowels, and the planets.
8. The consonants and the zodiac.
9. The meaning of eurythmy.
10. 'I think speech.' I introduce the exercise as a summary of everything that has been studied. I give them a conceptual help, characterizing the essence of the exercise.

The fourth stage corresponds to a meaningfully-led decision-making process in the community. It must fall like a ripe apple from the tree.

In all the endeavours, the word, the discussion, always takes the central position. It is frequently the star, that shines out of the wisdom of youth, and which is able to give the basis for the further work in the 11th and 12th class. This work is so important because young people want to penetrate into the nature of things, into the world, with their thinking, with their power of judgement. Whoever does not create room for this spiritual need, courts the danger of losing the inner bridge to the growing individuality. At the same time, he loses the great chance to show that eurythmy is connected with the modern, contemporary stage of consciousness; indeed, it is created out of it. The youthful soul, which carries the future in a much more reality-orientated way than we adults, seeks this source. It is bitterly disappointed when it receives no help.

Has Eurythmy changed since its Birth?

Brigitte Schreckenbach

Since I belong to the generation that has been permitted to experience many of the first eurythmists, I can simply answer: eurythmy has changed very much. I first saw and practised eurythmy in Berlin during Hitler's time. The child that I was, experienced such a spiritual reality that it was taken hold by a great joy in life and trust in the future, and despite the dismal and painful experiences during the 'Third Reich', can still today look back to happy and sun-filled times. Far removed from the earthly events, new worlds appeared, seeming to possess stability. The question arises whether eurythmy today still possesses the ability to send light into dark, bitter times, and bestow a joyful strength for life? After the War, Else Klink with her group gave the first eurythmy performance in Nuremberg-Fürth. I was deeply impressed by what I experienced. Through the audience went exclamations of wonder, joy and happiness for the spirit and soul and the etheric element appearing in the sensory world of appearances.

Then I trained with Else Klink. She and Otto Wiemer always helped us and often warned us to remain in the eurythmic and artistic sphere. The naturalistic and thought-out tendencies have no part there. When we learnt, there was nothing yet published apart from [Steiner's] two great lecture-courses and Dubach's book ['The Basic Principles...']. And we were told that we should not read these at all. All that was to be learnt was conveyed personally by the teacher and formed through our own experience. 'Not the naked thought, but artistry creates the artist,' we learnt, 'for only like can produce like.' In this, thinking was in no way unnecessary. But that which Otto Wiemer brought us of pure and energetic thinking was artistic through and through.

I first visited Dornach in 1952. I was astonished at the eurythmy I saw. I may say of my feeling then that to me everything was terribly dusty, producing an effect of age and not much life, compared to the youthful freshness and beauty that we were used to with Else Klink. But that soon changed, probably through the meeting with the newly budding element from Klink and her eurythmists. In Dornach at that time there were two eurythmy groups. The one was beautifully aesthetic, but uninteresting in expression. The other group could be expressive, but quickly became emotional and put you off. An amalgamation of both groups was hoped for, that would strengthen the positive elements and remove the negative ones. But in the end, the question arises: what in truth is the eurythmical element?

When I asked Tatiana Kisseleff in 1956, whether she had seen a particular eurythmy performance, she was highly indignant, answering: 'I do not go to such things any more; it has nothing to do with eurythmy.' Perhaps we should not straight away recoil from what sounds to us so tough. At first I became inwardly quite cold. Then I said to myself: a eurythmist who had been beside Rudolf and Marie Steiner and with these two has achieved the whole building-up of the eurythmy work for the world in Dornach then, who has known eurythmy from the beginning, has surely to be heard. But I soon noticed that not everything could be understood simply by listening. So I plucked up my courage, and in order to understand better used the opportunity to experience intensively Kisseleff in her eurythmic activity for over 14 years. She worked with and on us, training and changing what was necessary and possible. She took eurythmy and Steiner's indications tremendously seriously.

When I look at what has happened to eurythmy in the meantime, compared to that which Kisseleff could bring out of the beginnings, and when I hear such words

repeatedly: 'Human beings are no longer the same, but eurythmy for over 80 years has remained the same', then I am most astonished! We have received from Rudolf Steiner over 80 years ago immeasurably much in advice, in his introductions and impulses, and just as much in immeasurably rich possibilities, to understand that which we want to do. Yet we appear to stand clueless today, wondering why eurythmy does not flourish as we would like to see it do. What is the reason for this?

I think it lies only in eurythmy, as it appears today. This has changed enormously. Of course people have changed too; on the one hand they are more indifferent, on the other hand they tend to the thoughtful side of life. Eurythmy, however, is not there to adapt itself to the decline of certain tendencies in humanity, but to oppose this. To be 'according to the times' really does demand from eurythmy today tremendous courage in order not to swim with the current, but to give that for which humanity most deeply longs, but does not yet recognize.

Steiner once said to the eurythmist Natalie Papoff, when she asked why he had just summoned Tatiana Kisseleff to Dornach to build up the eurythmy, and who despite some opposition from groups of eurythmists endured there: 'After my death, eurythmy will quickly fall apart, will meet a swift externalizing. Kisseleff will protect eurythmy from this, if she keeps hold of it...' He spoke something similar to Kisseleff herself when she, somewhat hesitant, appeared in Dornach. After Steiner's death Kisseleff very soon had to bow to the opposition; there was as much as no possibility for her to work there any more.

During a eurythmy conference in Dornach, I asked Dr Biesantz whether in his morning opening he would mention that today was the death-day of the first Dornach eurythmist. He looked at me seriously and said: 'We are unfortunately not yet far enough to be able to do this.' Why not?—and are we

today still not far enough that we are able to look and point to that which she truly achieved in public courses, training, eurythmy for children and stage-work in Dornach and on tours? Not just the external side of her work should be understood, but especially everything, which, through her way and her abilities she creatively placed into the world, visible for everyone.

When Steiner said that he struggled with Ahriman for eurythmy [see lecture 9.1.15, GA161; tr. note], we have to consider the greatest exertions by this being to win back what was wrested. Perhaps it is easy game for him, if, after the Steiner's death, his greatest opponent is no longer present on earth, and he does not meet tremendous awareness and attention.

We [eurythmists] all believe and hope that such a thing will not happen, because we could experience with our own body, soul and spirit, the wonderful things that eurythmy has done to us during our training. We recognize its sublime worth, are perhaps also more uncritical and even more proud about ourselves, believing to possess the necessary thing that can protect us from danger. And now we stand there and notice that there is something missing after all. We look for what we didn't bargain for, when we blame the changing times, and then don't find it there. What have we neglected that we are no longer able to go with the times? Much is discussed and explanations are sought. The viewer, however, does not want explanations and teachings, if he cannot himself in freedom perceive that which eurythmy wants to bring him. All the indications about the wonderful possibilities of eurythmy are no use when the viewer leaves, empty.

In those early days, still under Steiner, you were often required to call in the less-practised eurythmists for a performance. In the shortest time they frequently had to present their 'finished' work, something which often succeeded. It did not matter then

whether someone had mastered the techniques, but whether he could be influenced by the whole artistic activity, so that the technique could find its ways and means itself, through proper artistic feeling. We appear today to be drunk in technique and wisdom, or gently sleep. It is surely good if we know much and keenly practise, but never externally, for then knowledge and technique should be forgotten, if we are concerned with creating.

People today are seeking for strong soul-experiences, and so the more 'aesthetic dances' are changing to dramatic dance-theatre. The hunger for supersensuous experiences cause them to stream to 'meditative dancing'. Why don't these people find eurythmy? Here they could still their hunger. Only eurythmy can mediate strong soul-experiences as true soul- and spirit-reality. Nothing realistic and naturalistic, nothing thought-out is felt so directly as eurythmy as a real art. How can we reach people again today?

Readers' Letters

Birgit Lundqvist

The report by the eurythmists in Berlin about their Balkan tour, was very refreshing and pleasing. One would like to wish them frequent experience of so much life. We notice that at all five places of the performance there was a great response by the media, the radio and television. That this young eurythmy group after each of the five performances in their bubbling activity were also invited for interviews, strengthens the positive impressions. In Belgrade the engagement was so strong that it led to a public lesson on the stage, till almost midnight.

The various reactions of the public was interesting, too, and here one could raise the questions of a critical theatre-director: 'Why such serious, mask-like faces?' To this, Steiner said that eurythmy is not miming, but also not anti-miming. We are reminded

of the eurythmy-figures, who are given completely different heads. Obviously, that must be shown in the face, always changing very imperceptibly. The different colours, too, should be there not only for the beautiful movements, but should as a result also be reflected in the face. Frequently you see wonderful changing movements, but the head always remains the same.

When is a project ripe to be brought before the public?

Karin Olander

Report on the forming and carrying out of a programme on death.

For years I thought to do a programme on death, also for those who have died: a kind of memorial for the death, an event for an audience in two worlds. I wrote a basic concept and tried to find a group to realize it. In autumn 1997, a group was formed: five eurythmists, one speaker, one pianist. Everyone in the group contributed their impulse to practice and to form it. But the will to show the programme was very divers. After eight months, everyone left. They were all too engaged in their teaching work.

From an experienced stage-eurythmist in Dornach: 'When nobody else is there, then you have to do it alone!' The same evening, a few speech-artists agreed to work: 'We find this project important; soon you will also have eurythmists again.' They all worked together on forming the programme. The task of practical preparations from the organization to raising money, from the planning of the tour to the lighting, fell to me.

Two weeks before the premiere, two speech-artists left. We were not able to cancel the tour with firmly-arranged dates and venues. We had partly to recite the texts amongst ourselves, and to arrange a new order. In this way we carried it through! And we were glad we did so. We felt strength-

ened through the decision. Afterwards the necessary money arrived, from foundations, entry tickets, a community, and the Anthroposophical Society. The expenses were covered.

The first part of the programme was 'dark', with poems on pain, fear and loss, with music in the minor; the other part 'light', with poems of redemption and joy, and music in the major. In between a verse by Rudolf Steiner and the 'Hallelujah'. Only one performance was linked to an anthroposophical venue. Many questions remained open: As a beginner, should one wait till one is quite sure that it is good enough for the public? And who should decide this? Should one take up opportunities if one feels that the task is important? Maybe it is also a question of temperament. Around 200 people have seen it; not bad for a small country, and a '...worthy' programme. I would take the opportunity again. I was very grateful that I was not alone.

This Newsletter is addressed to all trained eurythmists, all trained speakers/ actors and all musicians who are interested in the Section caring for the arts and their sources in anthropology. The Newsletter is published bi-annually and is supported by donations.

We beg everyone's understanding that we were not able to publish all the contributions in this Easter edition. The issue would have become too big and the costs too high. Please help us through many short contributions, so that the lively variety can be sustained. And please help with financial contributions, too!

*With grateful thanks for your help
Werner Barfod*

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Werner Barfod (Editor)
Maastrichtsestraat 54
NL-2587 XG Den Haag
Fax +31-70-355 83 81

Goetheanum, Rundbrief SRMK (Administration)
Postfach
CH-4143 Dornach 1
Tel +41-61-706 43 26
Fax +41-61-706 42 51

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No.30 Easter 1999

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Leader: Dr Virginia Sease

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Editor: Werner Barfod

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