The background features abstract, layered shapes in various shades of green and purple. A large, irregular purple shape is centrally located, overlapping with several green shapes. The overall composition is dynamic and artistic.

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

Michaelmas 1999

EDITORIAL

Dear Readers,

A main part of this Michaelmas edition of the Newsletter is dedicated to the introductions and reports of research which were given at the Section Conference, Easter 1999. This was the first Section Conference of all, an attempt, a seed on the threshold to the new millennium. It is to be hoped that we find ways in our arts that serve the development of Rudolf Steiner's artistic impulse. In this issue, the contributions fill the theme of 'stage-forum' in another way. There follows, too, some impressions on, and critical voices to, the Conference. We have not given an overall report on the Conference, and hope that this will happen through word-of-mouth and through the Newsletters in the different countries.

The main content is a sequence of articles on the sources of eurythmy: on the Mysteries of the Word and the Sun Secret; the relationship of Eurythmy and Cultus is also approached. Furthermore, there is a detailed article on the task of the Section at the turning of the millennium, which hopefully will stimulate an intensive discussion. What do you see as necessary, and how can it be done fruitfully! What can we do that the crisis of our arts can become fruitful? How do we work on new ways of working in our arts? Who has positive experiences that he/she would like to report to us all?

Please help by writing many different contributions, if possible in a short form. We are especially happy when they are typed on disc, or even more, when they reach us by e-mail. Do not forget, as well, to make your financial contribution. The costs at present far exceed the budget.

*With warmest greetings,
from the Editor*

Werner Barfod

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SECTION CONFERENCE 1999

'The Inaudible Element in Music, Eurythmy and Speech'

Words of welcome Dr Virginia Sease

Dear Artists,

On behalf of the Executive, of the College of Class Readers, of the co-workers at the Goetheanum, and the preparation group for this Conference, I would like to greet you all most warmly. You are actually the people who, as Class members and as artists in the arts of eurythmy, speech and drama, and music, have decided to become co-workers as Class members and as representatives of your arts. This is an important decision, not one that can be taken for granted.

We see this Conference as a kind of call for meetings and conversations, for human and artistic meetings. For more than two years, the preparation group has worked with me and with the people here at the Goetheanum in order to plan this Conference. We regard it, now at the end of the century, as making it possible a little particularly for the artists to speak to each other both deeply and openly.

In this Conference and in preparing for it, three aspects came into consideration, and I think you will recognize them here and there during its course. Behind all the considerations and conversations, there was always one special mood. Its quality penetrates everything that is present, too, in these three main aspects. The question is: How, at the end of the century, is the situation of a kind of accountability towards those artistic impulses which originate centrally in anthroposophy? Everyone comes with this question of accountability, so to speak, from a quite individual direction. What one could call norms do not exist! Everyone stands accountable to himself, to his art, to the spiritual world. This mood of

accountability towards art is rooted in something which Steiner mentions in relation to education, that anthroposophy is not a teaching, but it is, in the practical sense, the method. This might perhaps come out in the discussions. Well, this is one mood which we looked at in different ways in the preparation group.

And now to those three aspects. One aspect is linked to the question: How is it for the spiritual pupil, when he/ she arrives at the threshold to the spiritual world, and even repeatedly steps over this threshold? How for example through the content of the Class lessons? And then, quite specifically: How is it regarding the situation of the threshold today for the artist in the performing arts? Is the artist through the experiences on the threshold (in which everyone participates in carrying out these arts) privileged or disadvantaged? One could bring this question together with the first aspect of this question. And how does the artist fulfil the prophecy which we hear at the end of the seventh Class lesson?

With the second aspect, we see how the human being today since the first third of this century comes into a special situation when he leaves the physically audible and visible world. He comes into a dimension where today the Christ is to be found in etheric form. The Christ-being will be found today by the seeking human being, either during his life, or, if he is seeking, then, after death. But if during this incarnation he is not seeking, and has nothing in his life that related to this search, then he will not be able after death to experience Christ in the etheric realm. He will have to wait till his next incarnation. Just here, however, for those people who in this incarnation are not at all able at least with their thoughts to discover the Christ in the ether-

ic, the arts serve, which you are carrying out of anthroposophical impulses. They make it possible that human beings who in no way approach this experience, can still during this incarnation, through eurythmy, formed speech, music, are able to come to it, seen from this point of view.

You see now that we then reveal another realm. We reach a realm where the arts can bring resurrection-forces to experience, not only for the artists who practice the arts, but also for those who experience those arts. This is now present towards the end of the century in an intensified form, even more than in the lifetimes of Marie and Rudolf Steiner. How can this be?

A hundred years has now passed since the end of the Kali-Yuga age [the age of darkness], and in those hundred years, in this century, the vestiges, too, of the Gabriel-forces have been played out. The forces of the previous epoch remain in effect for approximately a hundred years, or a little more, and now we stand centrally in the age of Michael.

And now to the third aspect, and this should not be understood superficially. It is deeply real, and concerns the question: How can we be really joyful at the possibility of being together here? How can we celebrate this possibility? Not only because one likes to celebrate and be happy oneself, which is all very nice, but also one can say in all modesty, as a counterbalance to the sadness, the hate, and the war which now rages everywhere in the world. The spiritual world also seeks for moments when human beings can really and truly celebrate, with the heart, with the eyes, directed towards the spiritual world.

Now to conclude this welcome, I would like to describe and explain some conference details. A first question is, why do we begin with the eighth Class lesson? Many people know that in several connections in the Section over the last seven years, each year there came a Class lesson, during [con-

ferences for] eurythmy, for those concerned with the eurythmy-trainings, for the musicians' conference, and up to this year for the conference for speakers and actors. This Class lesson (beginning for the first time in 1992) served as a thread, linking us in our endeavours. Consequently, we begin today with the eighth Class lesson, and we shall arrive at the eleventh Class lesson.

For the Class lesson, it is of course not possible for a simultaneous translation, but in the lesson in English, the mantra will always be read in German. This is the custom over the whole world wherever the Class lesson is read in another language than in German. The question came, and how about those who do not understand either German or English? I have just a quick word to this: You are artists, who are also working with the inaudible element. To the simultaneous translation: This will take place, except for those events where there is only a German or an English indication in the programme-brochure.

This evening we come to the memorial for those who have died. The talk during this memorial will be bilingual. I would also like to mention here (as it will not be possible in the memorial meeting) that the recitation is carried out by Johannes Händler from the Goetheanum, the singing by Marion Ammann, and the instrumental music by Felicia Birkenmaier and Christoph Day (violins), and Christoph Killian (cello). The music is composed by Philia Schaub, and the eurythmy is presented by members of the Goetheanum Stage Group. There are cases of illness, too. People have send their apologies; I mention now Jügen Schriefer. We hope that he can be with us, but he will not be holding his talk tomorrow. Consequently, Werner Barfod will have a little more time. And now let us begin with our contributions, and through this to plunge into the Conference.

Introduction to the Conference Theme

Don Vollen

Dear friends and members of the Section, it is a great pleasure for me to welcome you here in English and to introduce to you some of the thoughts which have been worked through over many, many months in the preparatory circle. It is also an opportunity to introduce you to certain English concepts, and to invite you also to use these concepts, and to bring the English language as a working element into the conference. After my short address to you, Rüdiger Fischer-Dorp will follow and greet you again in German.

I would like to start with the very first concept, an important concept that we've worked with over months, and that is the concept, in German, "*Das Unhörbare*", the inaudible. And looking back over the last eighty years, and feeling the presence at the threshold of the twenty-first century, and making pictures about the future of our section, we can ask ourselves: "How much have we really understood about the inaudible?", we've been speaking about the inaudible in our circles for decades, "How much of the inaudible have we really been able to grasp and incorporate in our work?"

At the end of her life, Else Klink asked us again and again, she asked us on this stage often after performances to interact more with one another. She said the future of our work will depend that we begin to speak to each other, that we begin to tell each other about our perceptions, about our questions, and she asked us that we engage ourselves in this conversation, that we tell each other what we've experienced, what we think, and what we perceive of each other's work, of the questions that live within us. And certainly one of these questions can be formulated in this way: "How much of the concept of the inaudible has really become a part of our work today after eighty years of work? Can

we speak about the inaudible in a modern, scientific, artistic language to other people who are not involved in our work? Can we describe it sufficiently? Do we have experiences with the inaudible? Or has it remained a kind of a general concept, or a feeling, that we experience in connection with a pause, with an interval, with an empty space between two moments, where one element ends and before another starts? Is this the inaudible, or do we have more precise perceptions about what the inaudible is?" Another way of posing that same question is to ask: "What is the difference between the inaudible, the unspoken, and the invisible? Can we distinguish between those three moments? What is the unspoken, how is it different from the inaudible?"

And in these questions we see that we are, in a certain way, still at an early stage in understanding what is meant with these terms, and at the same time we do have a certain understanding. If we think of the inaudible, we think of a world, a creative world, a world of creative harmonies in which we live before our birth, a world which is self-created, our ear, and the capacity of audible perception, of hearing, and we left that world and came into birth, and met the sense reality, but that which formed our ear before birth, that is the inaudible. And Rudolf Steiner says, we want to use the audible, that which we hear, in order to indicate that which has stayed behind the sense world, is not able to enter the sense world, and that is the inaudible. And that is very different from the invisible, that, out of the light, which has formed our eye in a prenatal stage before birth, that which has built the very structure of the eye, and, upon entering birth, we leave those etheric formative-forces behind and we enter into the sense world. And those very same forces, the forces of the invisible, stream through our eye at every moment, and only that part which we can hold back from those forces that is what we perceive

as the visible; everything else is the invisible. And the point of our arts is to indicate to other people that that invisible world is present. And so it is also with the unspoken. That which has built our larynx, which has built our speech organs, which has had gifted us with the capacity of speech, those etheric forces stay back in the spiritual world, and we come through the gate of birth, and we speak and intonate only a part of those forces, and a large portion of those forces remains unspoken.

And if we think about these three stages, the inaudible, the unspoken, and the invisible, we see, those are etheric forces which have already gone through one transformation. They are very close to the eye, to the larynx, and to the ears, they've already come very close to the activities of sense perception. And there is a very wonderful English concept which I'd like to introduce to the conference: it is one of those special expressions which the German language doesn't have, and that is why I'm happy to be able to introduce it to you in English, but we also invite the German-speaking friends to use this term. It is a concept which is one step before these three terms which I've named before, and it is the expression "the ineffable". The "ineffable" is a word which is often translated in German as "the unspeakable", "the unutterable", but it is not that, it is one step before that; it is that which cannot be expressed. It is not connected to the speech organs, to the ear or to the eye, it is that which is too sublime to be expressed. "The ineffable", that which "cannot be expressed", in German something like "*das Unausdrückbare*". It is a word I'm sure that Rudolf Steiner would have used also if he had spoken in English. The "ineffable", a wonderful expression, and very deeply connected with the mission of anthroposophy. Anthroposophy is a cultural movement which wants to express, which wants to indicate to humanity that the ineffable is present and active.

This concept, the "ineffable", is that which is at the very core of our artistic work, indicating, pointing to something which cannot be expressed, and that what gives our Section its spiritual dimension, working with this element of the "ineffable", what "cannot be expressed". Goethe used this concept at the very end of his *Faust*, in the very last lines he uses the word, and this is the concept, "*das Unbeschreibliche, hier ist's getan*". And this is the concept in German of the "ineffable". It is often not used because the German word "*Unbeschreibliche*" has another nuance of being unbelievable, or especially beautiful, "*das Unbeschreibliche*", but this nuance of not being able to be expressed because it is too high, or too sublime, it is too spiritual, this is the actual concept.

I want to leave this for a moment and look at another aspect of our Section work at the end of the century, and that is a kind of a – I want to speak very openly, it is one subjective interpretation, but maybe the questions live in you in a similar way –, perception that our section is going through a kind of a very rapid transformation at the end of the century, and I want to look at this transformation from the point of view of our speech artists and actors. We can see that in the last years a tremendous effort has been made to perhaps move into a much more definite sense of stage realism. That which the actors are saying, that which they are playing, that all of this becomes very real today, a kind of a spiritual realism. There has been questioning among the actors "How valid is it today to over exaggerate, when they intonate their poems, or their lines, or speak dramatic dialogues with each other, to dive into a kind of an inflated world, a very magnificent world, but a world where they are personally not always present?" These are the questions which have been living in the actors during the last five, six, or seven years. How can they bring the speech-impulse down to the point

where they are standing in their own situations, with their own personal abilities, and inabilities, today?

A similar thing has happened amongst the eurythmists, the question, and there is no criticism in all of these questions: "What does it mean to enter into a space and to begin to do eurythmy? How real is that space?", or: "How much am I extracting myself from that space and creating a kind of an imagery, a kind of a magnificent, but symbolic world? How can we create a space that is ever more real today?"

And these questions, I believe, have led to the fact that the countenance of our arts have changed dramatically within the last two years, in eurythmy and particularly also in the drama work of our Section. And some people experience this change as a great loss, as a contraction, a receding from the grand productions of the past, and others feel the work is only just beginning with this step. And there is quite a bit of controversy about where we stand right now at the end of the century. And there is no point in taking one aspect or another, supporting one point of view, but I do want to make an observation, or share with you one observation which I have made over the last couple of years particularly in the field of speech and drama. We have had a kind of a contraction. The speech-formation has been brought down to a much more real level, a certain personal aspect has arisen. One feels in the speech-formation impulse that the individuals are speaking much more out of their own personalities, and at the same time a new striving has arisen amongst speech artists, to grasp the very core of our work, and that is striving to explain and make visible what reincarnation is on the stage, what the mystery drama is on the stage.

And I would like to go as far as to mention a couple of names, and if I do mention names, please, don't think that I am leaving out other names. I am just mentioning the

names where I have seen it happen quite practically. You all know other names, add these names on to the ones that I am not mentioning; it is not a choice, but a very concrete perception. I am thinking about Wilfried Hammacher. He began a few years ago to write new dramas, reincarnation plays, and to confront himself with the very difficult task of bringing reincarnation in a modern way unto the stage. Christopher Marcus, in London, grasping the English mystery dramas in a new way, devoting himself to this work, realizing that this is the core of our work, to re-enlighten this impulse of reincarnation, mystery plays on the stage, going as far as to working with the English mystery dramas and then taking a step further and himself writing new texts and looking for ways of bringing these on to the stage. Olaf Bockemühl in Stuttgart, he himself says: "If he were to do it again he would do it completely differently." He is not satisfied with these results, but he feels the necessity to write a play about reincarnation for people who are not acquainted with the content of our anthroposophical work. Philip Beaven, looking for new ways of bringing eurythmy and drama together with everything we know about reincarnation. Georg Darvas, writing plays out of the content of the karma lectures, trying to capture insight from Schubert, Heinrich Heine, finding ways of transforming one cultural epoch into another. And these are so exciting, to see these people and others, who have not discussed this with one another, but the impulses arising within them to remain true to this central impulse of the mystery dramas and reincarnation plays, to find new ways of bringing these contents on to the stage. I think there is something very exciting about this, because as our Section work, this is a personal judgment, is in a certain way contracting, there is a certain contraction today, but as we can see this contracting, we can also see that the artists in our

Section are concentrating on the very core of the work that needs to be done in the world for anthroposophy today.

And so I'd like to end by encouraging you in our next days to pick up the theme, to think about the theme: "What is the ineffable? What do we know about it? What can we communicate about it? What have we experienced about it?" Because we can see that this one impulse from the five people that I just mentioned, that is a genuine investigation of the ineffable, "*das Unbeschreibliche*", a striving to re-open, to make accessible, this world of reincarnation, that which we cannot utter, we cannot speak about it, we cannot express it, we can only indicate that it is there, that it is a reality. There is no way of bringing the reality of reincarnation on to the stage, it is impossible, but we can indicate that it is there.

And one last thought. You noticed that, of the five people that I just mentioned, all of them are men. And the question is, and it is a question that I am restating, Hagen Biesantz already mentioned this in the 1970's, 1980's: When will the time and the role of the woman, the female role in our section, find its proper place again? It is a serious question, because the very listening, or investigation, or experience of the ineffable, the inaudible, has always, through all cultural epochs played, a role which has been very much connected to the woman and the female elements, the listening, the interpreting, and the living in to the inaudible. And if the work of our section in the past years has become very masculine, very male-orientated, as has the leadership of a lot of the work, we need to find a way not just to keep up the status quo, by having a couple of women on boards and to include them in our work, but to really listen and find that which is irreplaceable, that female element which needs to be a part of our Section. I believe this very strongly that if we make that step into the spiritual, into the inaudible, the

invisible, and the unspoken, the ineffable, then that contribution will also have to come in a very new way into our work. That which will help us to establish new footholds in the cultural life of our time, can only be to make over more specific perceptions into the spiritual realities behind our arts. We must not become a society for art appreciation that indulges in the beauty of the classics, but we must uncover the spiritual in the arts. This will certainly be one of the themes of our conference. I would like to ask Rüdiger Fischer-Dorp to follow. Thank you.

Rüdiger Fischer-Dorp

Dear Friends,

I would like heartily to greet you with Frau Dr Sease's third aspect. This was the first meeting of the preparation-group, when Cara Groot said with her amiable, heart-felt voice: „It is such a joy, that for the first time eurythmists, speech-artists and musicians come together for a shared discussion.“ And I hope this joy will blossom in us during these days: joy for the enthusiasm, joy for that which we want to accomplish.

It is, then, the first Conference of its kind, and when artists try and always where this happens, especially within the School of Spiritual Science, when artists meet each other in order to look beyond their own concerns, that is, the eurythmist really perceives the speaker, the speaker perceives the musician, and so on, how this could then be concrete in life then something comes about of a causal character in a new way of community-building at the end of the century.

This Easter is indeed special, for it is the last Easter with the number 19. And it was already mentioned, we look back over a whole century, and, because it is Easter, a time of resurrection, one starts thinking: What wants to resurrect now? And in the sense that we celebrate a Christian Easter,

we look back: What historically happened thirty-three years ago? Rudolf Steiner gives us that rhythm, that the impulses given at Christmas-time, if it is contained in a historical stream of becoming, will resurrect after thirty-three years. We look back to Christmas 1965, and I entreat you now to come with me in a broad survey, not quibbling over the details because I am not completely sure of these. But Christmas 1965 was the preparation for the first general Eurythmy Conference here in Dornach; well, I take Christmas as the whole of 1965, because I am unsure when the preparations started, but in July 1966 the first general Eurythmy Conference took place. In the autumn Rudolf Grosse spoke with enthusiasm; the whole Goetheanum was filled with movement, with light; it was shone through and filled with rhythm: he was enthused by this first general Eurythmy Conference thirty-three years ago. It was a light-beam in this century. And we see that in connection, with this thirty-three rhythm, we stand now again at a growing-point. I may also mention in passing that in 1966 the first large Medical Conference, and the first large Conference for Curative Teachers took place, here in Dornach. All this was took place in 1966, like a first common impulse after many and various events in the past history of the Society.

And that now this Conference takes place, and that it is as it is, I render my warmest thanks to Frau Dr Sease, for it really is something where one can say: This stands in the historical stream of the becoming of this Section.

I would like in a sentence to mention that while we are meeting, we find ourself at war with a part of Europe. And this is of course something that concerns us very much: Where is this leading? We are thankful that we are able to meet here at all and may work, for indeed how the world takes the eventuality of war touches us very much, and maybe from this joyful Conference some rejuvenating forces may stream out.

When some time ago in a small meeting in Stuttgart, I said that we are preparing a Conference here, "the inaudible element in speech, music and eurythmy", then the others grinned. I thought, what's there to grin about? And then they said: Well, that will be a very silent conference! And I pursued precisely that idea. I imagined the whole programme silent. Everything happens as it is written on the program, but silently. And that which will occur straight after in the auditorium, is silence. And what will come about in this silence if tonight, as it is written in the program, the Class, Frau Dr Sease or whoever takes, is standing here she will do everything as she does it usually, but silently. And we listen. What comes about in this silence? And also the concluding lecture by Herrn Schmidt-Brabant, and everything between but we listen to what comes about there.

The second thought was: Where have you experienced that before? Then I suddenly was driving (this really happened) for some hours through the desert, meeting nobody. Then I thought: Now you have to stop and get out, and an unbelievable stillness! Then you experience suddenly in this stillness how noisy you are yourself. Your breathing is terribly loud, the circulation, the pulse: everything was very loud in a true stillness, and you had to calm this down. And then your ears grew, and your eyes gazed into this austere beauty of the desert, and great sublime thoughts arose. You felt you were very small: the power of nature, but hearing everything, hearing into it. And then a coming about, but a boundary. A few hours later (it was already getting dark) I reached a desert town with millions of light-reflections, with noise, with incessant commotion and light effects. You were as if pushed into your most inner kernel, and had now to do the reverse process: I had to hold myself and had to bear the boundary which caused that in me, place myself against it, and in time not to hear any more a dulling process.

The one process, a widening process, the other, a dulling process, between which the soul swings, trying to orientate itself to these extremes.

I will now take a very big step over the threshold. We hear from Rudolf Steiner how he heard in a spiritually-real way the seventh scene of the mystery drama, and he 'only' needed to write it down ('only', I say now in quotes). That means, he condensed into speech that which he spiritually heard. Maria, Philia, Astrid and Luna, spiritually hearing, condensing it into speech – and today one maybe sits in front of the book and tries to hear. How does it sound when it is spiritually audible?

A further remark. Elena Zuccoli described that Marie Steiner spoke in a spiritually significant way. When she spoke as a speech-artist, then it was spiritually significant. And this was later not to be heard any more, after Marie Steiner's time. This means direct spirit which breaks through into the speech itself becomes expression in the speech.

Another motif. Whoever was privileged to do eurythmy on the speech of Kurt Hendewerk (I really must say 'was privileged', especially if one was a beginner) you were at the stage of knowing your sounds for a Rudolf-Steiner verse or whatever it was, and you suddenly realized, all this doesn't mean anything! You were taken up by a breath-stream of speech full of imaginative fantasy in which you blossomed, and you were able to work imaginatively. Thank God you *had* practiced, but all that you could forget. You dived down into a real stream.

A further step. Else Klink said once to a speaker: I cannot do any eurythmy with your speech. You speak beautifully, but I cannot move with it. And you see now what the actual coming to terms is, the confrontation. How far can something happen in the soul, when in creating or re-creating it brings forth the poem, the music or whatever, how far can there be present something alive and real, that it so to speak

becomes perceptible from the other artist, and he also can express it? That is, not that the eurythmist chases after the musician who plays much too fast, and that the eurythmist somehow tries to deal with the speaker, but that an actual, real artistic *meeting* takes place which fructifies each other in the creation of something new, in the Goethean sense of a third element, not the same but an augmentation of that which exists as a polarity.

This Conference, this growing-point Conference, this future Conference, with the questions which really live in one's soul: How does the eurythmist hear, how does the musician hear, how does the speaker hear? There are musicians, I have been told, when they read the music, do not hear it they have to practice it first note by note. There are musicians who, with the music in front of them, *do* hear it. In the same way with a speaker when he deals with a poem; does he hear himself speaking it? In this Conference, something comes towards us of that which speaks in the work itself, I mean now really in the fructifying, spiritual point of departure of speech. How does the eurythmist hear when he is dealing with a work of art? And when everyone hears and lets this become a meeting, what kind of future experience of art will come about then? Will it be that which then surely will be effective for the audience?

Due to limitations of time, I will finish my welcome, and would like to add a final word. Everybody says: We are in a crisis. And I find that good. Because crisis means renewal from the inside. Otherwise it would be repeatedly the same old thing. That cannot be. And this is what I hope from this Conference, that together we find in conversation ways that we can now begin to be newly creative. We cannot continue the tradition crisis, renewal from within! And if you put the negative positively, as a challenge, I would like to present three sentences in conclusion.

If we loose *eurythmy* then the whole spiritual-scientific movement loses its artistic soul; it will be only a dried-up anthroposophy.

If the human being loses *speech*, he loses his humanity; we have here an incredible challenge.

And when the human being loses *music*, he loses his connection to the cosmos.

I wish us all a good, fruitful working-together.

Deepening the Arts Meditativeley

Introduction

Werner Barfod

Dear Friends,

'Meditative deepening for the artist' is a theme that can be taken up in very different ways, and it is obvious that I can only try this morning one way of entry, one colour. I would like in this contribution to try to enter into that which Rüdiger Fischer-Dorp spoke about yesterday, that this inner change, this inner renewal is something that we need. Perhaps it may become a building-stone upon which we could work in future.

When we speak of meditation, we mean first of all a spiritual concentration, the means to [attain] self-knowledge and world-knowledge. We take it that meditation is something which provides working-methods of the 'I', or ego, enabling steps towards attaining higher knowledge to be achieved.

Facing the *sensory* world, on the one hand, we are able with our day-consciousness to take note of that which we perceive in the most manifold ways; we are able to remember it, to reflect on it. With our day-'I' we are awake in our bodies, and are able thereby to lay hold of this world of objects, letting it affect us. The *spiritual* world, on the other hand, is the polar opposite. It only

reveals itself to us when we get beyond our day-consciousness. And to open ourselves to this spiritual world, we can in our consciousness try to get beyond the hindrances of the world of day, precisely with meditative activity. If successful, the spirit can approach us; in other words, it is exactly the reverse: we are the object. It is the reverse to the day-world, where we are the subject, observing, taking note and perceiving the world of objects.

On the one hand, we are connected with the world in *knowing*, and, on the other hand, with our *actions*. With our mental pictures and concepts, we try to know the world, to lay hold of it. These concepts have been formed out of that which we have gained from the *past*. With our abilities, however (which of course we have practised), we engage in the *present*, in order, though, to fulfil the tasks which still lie in the *future*. Not only our thinking-knowledge but also the trained will are needed for a meditative deepening.

The side of the will in this deepening is to be pursued a little further today, for this is precisely the area that belongs to artistic activity. The processes of the will in an event, a movement, are unconscious for us, and it is necessary in this meditative work a little to free these processes of will from what we call the world of objects, that is, from the sensory world, upon which the deeds of our day-consciousness are based.

This means, for example, to awaken into the conscious and ensouled movements of *eurythmy* without a relationship to objects. That is, just as the world of objects is no longer the motive, as far as human movements, our deeds, are concerned, we arrive in a region which is freed, where movement is freed from this sensory, perceptible world. *Eurythmic* movements, which we all know very well, are perceived from spiritual-etheric movements, and are then made visible in the form of the expressive gestures of art and therapy.

Gestalt-Meditations

I would now like mainly to point to some gestalt-meditations, which are at home in eurythmy, and perhaps later bring an example where all three [performing] arts are involved. The eurythmic meditation is there for an awakening in pure human movement, and, because a gentle awakening of the soul is announced, it means that something real can be manifest within it. The human being can experience two frontiers of the spiritual world, the world of *thinking* and of the *will*. With his 'I' in the body, he is on the one hand a being who is completely 'breathed in', centred, open for the sensory world, and at the same time, with his 'I' as if 'breathed out', he is a being of the periphery. The aim is step by step to awaken in this peripheral being, or condition, or (expressed differently) to remain in this sleeping condition as if 'over-awake'. For this, the eurythmic meditation, which I would like to speak about, is the way.

The eurythmic meditation can awaken the sleeping will through its penetration with light, that is, it can be awakened when the *light of thinking* flows and streams into the sleeping will. This also happens in an artistic process, when in the performing arts we round off the practice-process and reach the performance, in the moment of performing when we try to act out of the actual matter itself. We act out of an all-embracing motive, which no longer comes immediately from a day-consciousness. Out of this tableau-like moving, whether musical, speech or eurythmy, the presentation can arrive in a creative manner. This is such a kind of meditative process, but occurring in the moment of the performance.

Now for something more concrete. The 'eurythmy-meditations', a phrase Rudolf Steiner himself coined in connection with the TAO (we shall speak on this later), all have an esoteric source, which means, Steiner drew them out of the mystery contexts, or from that which we can also read

out of the Esoteric School of the early years of this century. But when this should become a eurythmic meditation, he always does something special. He adds to it a little, often in the details (or seeming details, but they are important changes, or rearrangements), in order to adapt the exercise for the consciousness today, that it be effective for the person practising eurythmy.

A characteristic feature for the eurythmic meditation (which came to me in pondering over these things) is that they always take place in *standing*. At first that does not say much, but it is nevertheless an essential basis, for the upright human being, standing upright upon the earth, is the prerequisite. As long as we are moving in space, this condition is no longer simply given. It means, then, in an artistic presentation, that we enter into this tableau-consciousness, mentioned above. Out of this we are able to move 'over-awake'; something similar appears [, too,] in this waking-up of the sleeping movements. Initially, however, the standing is a characteristic which you can also experience in the doing: when this standing [position] is relinquished and you proceed to move, a new stage appears, a communication to the world.

Something further. All meditations have their source in the region of the *heart*. What we call in eurythmy our 'eurythmic point of departure in the soul', is their home. And then they manifest in the most varied ways, each one in a different manner, directed to something else, to the human being of movement, the human being in general, and most essentially of course to the new, to be created, etheric human being as the task, to wake up in it. The eurythmic meditations share this basic prerequisite: the upright standing human being between earth and heaven, filling the periphery with his arms, his gestures.

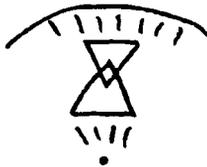


On the one hand, this of course is something obvious, but on the other hand it is something special, for we repeatedly notice that Steiner takes this vertical between below and above as one dimension, and the periphery, qualitatively, as the second dimension. Naturally, the bodily, spatial gestalt is always present in this three-dimensional space, but the concern here in that which is being sought, is always in one level. That is indicated through this vertical [axis] between heaven and earth, earth and heaven, and through that which as periphery wanting qualitatively to be taken hold of, from within outwards and from outside inwards.

'Light streams upwards'

This becomes more clearly emphasized when we experience our uprightness between light (*Licht*) and weight: *upwards*, to the blue heavens, or from the blue heavens surrounded by the sun and the stars, and *downwards*, standing on the earth, orientated to the middle of the earth, over-

coming weight. And in the *middle* of this gestalt, the human gestalt, there comes about this free space. You all know this.



This is the exercise given by Steiner out of the mystery-centres of the Middle Ages [Dornach 12.1.24, GA233], where it had a specific function as a skeleton-exercise. If we take it up today for the practice of eurythmy (for which it was not immediately given), it is because it plays into these qualities, about which I have just tried to begin to indicate, where this space that is left between upwards and downwards forms the middle space.

I would like now to link to that which Dr Sease spoke about yesterday afternoon, where one is orientated in the lower triangle to the earth's centre, and in the upper triangle is orientated to a cosmic-surrounding,

in a sun-filled periphery. Indeed, the two different levels are linked together. One has to do with *gravity*, with the physical world, and the other has to do with the forces of *light*, with the etheric world, the etheric body I prefer to say 'body' in order to emphasize it, for it is just this tendency in fact that makes possible our uprightness, the raising of ourselves into the light. And this is very significant, that it is quite simply the level of *life*, relevant, too, for every plant, which wrenches itself from gravity through the sunlight and does not simply possess lightness (which would be the polar opposite to gravity), but needs precisely the forces of light in order to be able to grow into its future form.

The exercise of the gestalt carried out with our consciousness today demands that these small nuances are done differently, to experience with feeling the quality of the weight of our own bodily gestalt right to the earth's centre. The standing upright, arms open to the heavens, striving into the light, to give oneself so that a balance comes about, and to call up within oneself this dual feeling of light and weight, all this promotes the fact that this gestalt-exercise can become meditative. Though apparently quite small, the decisive thing is this, that my feeling of the movement (which is indeed sparse in this exercise), is applied to the earth qualitatively differently from that directed towards the heavens. And you may then experience something of the etheric body. As normal mortal beings, of course, we are never able to lay hold of this directly, but only on a roundabout way to the goal of the endeavour, via the feeling. With this, then, a stream of movement of the etheric in time is experienced.

If we take a further step and gently try to place the human being into this earthly life and soul-life, and out of this polarity (which is this elongated hexagon) to lead down into a pentagram, so that out of the polarity a new centre comes about, then out of this

cosmic basis of the living element in the body, a soul-element, an ensouled inner space does come about.



This, too, is well known to you all, of course. An inner space comes about in the region of the *heart* when we place this human pentagram there, allowing it to come about out of the polar situation. We have already acquired here the etheric centre of the gestalt, and now something new comes. This living being acquires an ensouled inner space; a third element appears precisely through the drawing-in around the head, so that the entire human gestalt becomes an image of soul and spirit, because that which previously was expressed in the uprightness as polarity is now included.

With this the three sources of movement, not only of eurhythmics but also for our three [performing] arts, is born: The etheric centre, the centre that gives life in the upright gestalt around the *solar plexus*; the soul-centre in the region of the *heart*; and a spiritual centre around the *head*.

IAO

Let us look at the first exercise, which you all know (here too I would like to point to something which is precisely the special thing, how Steiner changes it a tiny bit), by taking the first exercise 'I-A-O'. He gave it to Lory Meier-Smits, as you know. He describes how she should so place herself that she feels her weight on the ball of the foot, feeling into this with her weight, sensing this makes the thing inward. This position is the prerequisite, that a pillar, or an axis, of light (he calls it a 'pillar') should be experienced before the gestalt along the breastbone right up to the forehead. Very much depends that this is felt not only upwards but also downwards (at least this is my experience) in order that this wholeness of the axis *in front of* the physical gestalt is

felt. These are the famous few, if you like three, centimetres in front of the gestalt, which is the important thing, in order to feel this upright axis of light. This coincides with the feeling-meridian of the human energy-centre, proceeding through this 'T' (*ee*)-pillar of light. With a leaning backwards and a leaning forwards, this 'T'-pillar (this is precisely that little bit which is necessary) has to be taken along and may not be left behind, so that thereby the 'A'-experience and the 'O'-experience come about. The light-filled, upright gestalt is that to which the person exercising can relate. And in so relating, the 'A'-experience appears as if by itself. By holding himself *in front of* the 'O'-space, in this held and felt pillar of light before him, the 'O'-experience appears. The effect in the feeling is that the ether-body is experienced as a whole. The gestalt ends as in an oval-feeling, pointing in the feeling-realm to the etheric gestalt.

TAO

I would like to pick out two more exercises, because there is more time and I hope you can still follow. I choose one of the last exercises Steiner gives us, the TAO-exercise (23.2.24, GA278). It is the oldest mystery-word coming from ancient Atlantis, where the people always had experienced the gods directly. Steiner once again makes something contemporary in this eurhythmic meditation, which suddenly turns up in the music-eurhythmics lecture-course. This exercise will be able to accompany us far into the future.

The 'T' (*ee*) as feeling-of-the-ego in the 'I-A-O' that is there connected with the gestalt, is here turned about [to be received] from out of the cosmos, from the periphery, or (speaking more exactly) as ego-impact: 'T' (*ee*) becomes 'T'. With this power of the upright between earth and heaven, with this light now penetrating from above into the human being, a thrust of *conscience* is awoken at the same time. Through this con-

science, the human being grows beyond his bodily bounds into the spiritual element. In the 'A', he experiences in the soul-response of his answering-soul, *wonder* (astonishment) concerning that which has come about through the impact of the 'T'. In the 'O' he connects himself with the world in *compassion*. Wonder, compassion and conscience are the three forces which, since the Mystery of Golgotha, people can gradually penetrate and make their own.

In this connection, the T-A-O-exercise stands on a different level from the I-A-O exercise. In the T-A-O-exercise (I can but indicate this) there live the creative forces of past, present and future. Music and speech are integrated through note, interval and vowel. What happens here, what Steiner brings about, is unprecedented.

This exercise, [beginning] out of man's periphery, takes hold of the soul and the soul-element, continues into the movement, tunes the instrument (as he says), making the forming-movement supple. Something new comes about if we integrate [the elements of] this exercise, and here again comes 'the little bit different' from that which we are perhaps used to from [our eurythmic] tradition. I will briefly describe this, that one does not separately practise the elements of the speech and the music, but combines them; if to the 'T' the double-sound 7th-6th is heard, and then one passes over the 3rd-experience immediately to the 'A', and from the 2nd one passes over into the 'O'. Once more, then, a little related to each other. (I cannot now present this here in detail.) Steiner gives us the material for this meditation. How we should *use* it, trying to read the account closely, is not immediately understandable. It is perhaps a challenge to use it in such a way that it *become* 'an esoteric intermezzo'.

This exercise (as has already been mentioned) has quite a different quality, when the spiritual being of man, his destiny-ego, or his 'night-ego' (as Steiner also names it),

is connected with the soul right into the ether-body, through the human movement-gestalt, bringing it to sound.

With this eurythmic meditation, where I only wanted to point out the small changes, the drawing-attention to the details, which as far as I can tell are all-important, we have to do with the deepening in experience through the controlled movement, in standing, that is also astonishingly to be found with the TAO-exercise. Steiner gave us the exercise in standing for the [inner] suppleness of the instrument. The assurance grows during the eurythmic meditation with regard to the eurythmic *movement* and its sources, and the assurance with regard to the eurythmic *space*. It can only grow, nurtured precisely through this exercise, through the feeling from the heart that becomes a perceptive organ.

The Vowel Human Being

Now another exercise, which involves speakers, singers and eurythmists. This is 'the vowel-human being'. Steiner describes this by way of suggestion, yet so eloquently, in the lecture of 9.1.15 (GA161, E.T., Z.69 in R. Steiner Library, London) and it also played a role with our preparatory meetings that the complete sounding of the five vowels involves the entire etheric human being. When the vowels are spoken, the etheric body is constituted to move in eurythmic movements, but it is hindered through the [fallen] body. In eurythmy, it is attempted quite similarly (as occurs in singing and in speech) to draw out that which the ego can produce in the movements of the etheric body. (This is now in my words what more or less Steiner describes more fully.) With speaking and singing of the vowels, the whole human being always appears, and always in the movement-forms of the etheric body, perceptible to the spiritual researcher, even if following each other sequentially as in a spectrogram (as Steiner calls it). Sometimes the head appears more

brightly, then the chest region more, then more the limbs, each according to which vowel is sounding, and everything else remains in the dark of the human etherical-weaving gestalt.

Now he doesn't say exactly when, where, how, or what, so I always feel that we do have to do something here. And when one ponders about it a little, then (and because you know about these things, too), I can summarize quite briefly. The wonder in the 'A' (*ah*) appears in the correspondence as the interval of the third; 'A' *third*. And when you treat the gestalt as the ensouled monochord-string (as in time Steiner, of course, took as implied), which appears only once briefly in the 'Answers to questions' in *Das Wesen des Musikalischen* GA283 (E.T. in *Newsletter of the Assn. of Eurythmists*, Aberdeen, Spring 1998; also quoted in *Eurythmy as Visible Singing*, II [Stourbridge 1999], p. 10), we see that he speaks there of the region of the heart. We have: *third 'A' realm of the heart*. And, inwardly taking the eurythmy figure, [we might ask:] 'Who would have suggested that in the 'A', this wonder of this whole gestalt which streams down from the heavens to the earth, would stand there opening itself to the earth, whilst over the chest-region we see an intensive, double veil in a green-blue?' It is certainly 'A' the region of the heart that is pointed out, which lights up.

With 'E' (*a*), that sound of the placing of yourself facing another person, or the world. The correspondence is the interval of the fifth, where the boundary enters between the lower and the higher tetra-chord. It is a border-situation, this 'E'-sound as corresponding sound on the gestalt in the region of the mouth and larynx, the place where sounding [itself] lives, when you look through the gestalt at the corresponding intervals. And, remembering the eurythmy-figures, it is quite astonishing how strongly this 'E'-crossing occurs there, and how with the tips of the fingers it reaches as far as the ears. On the figure, the

gestalt of 'E' can be seen in this very high region. And this holding-itself-upright of the soul in the region of the mouth and larynx, is illuminated in the 'E'.

The 'I' (*ee*) wants to place itself in the world; it appears as the corresponding sound in the interval of the seventh, and in the gestalt in the region of the forehead. The eurythmy-figure shows an awake and controlled gesture, reaching over the whole gestalt upwards and downwards, holding itself in balance. With this the whole head lights up. It is once more laid hold of by the light blue character, and is completely placed into this wakefulness.

Then the 'O', this loving devotion in the 'O', the corresponding sound to the interval of the second, in the region of the abdomen; *second region of the abdomen*.

The eurythmy-figure is astonishingly formed downwards with the 'O'-gesture in front of the gestalt, and the soul lives in this sympathetic feeling, as if in front of the solar plexus, to the world in warmth.

The 'U' (*oo*), the sound of fear and of longing (both are included), both with the connection of seeking for supersensory events, or of the pulling back into yourself, and the corresponding sound of the interval of the prime, in which the 'U' appears again [as a very similar gesture]. The sound corresponding to the prime, the ensouled string of the monochord, is to be sought in the legs. The eurythmy-figure for the 'U', the 'U'-gesture [flows] completely downwards with this bright yellow streaming over the gestalt. As a summary, one can perhaps say that, in this way, these are the gestalt-moments which becomes lighter in the aura, one after the other from the heart up into the head and then down via the abdomen into the limbs.

If we add that the ether-streams rise from the left foot up into the head, down into the right foot, over into the left arm, into the right arm and stream back [in reverse], only then do we have perhaps the totality, the

completeness of the gestalt. This was by all means known to the Gnostics, and was then lost. I feel that this is really what Steiner meant, without spelling it out, though he saw it quite clearly. Now is not the time to bring more of this exercise here.

In the little book which has recently appeared, *I A O und die Eurythmischen Meditationen* ('I A O and the eurythmic meditations'), this is explained in more detail. Everything is condensed in the mantram for eurythmy, where Steiner briefly touches these three motifs, which can bring about the results of the matter. I refer here to the meditation for eurythmists 'I seek within [myself]' [given Dornach 11.7.24, GA279] which lives on another level, and should not be confused with the above-described meditations. There are three instructions, that through an ever-rekindled waking-up of a certain soul-mood, we can make ourselves receptive for the feeling and sensing of the expressive gesture for the *feeling and sensing*. And then he continues, it can have to do that through a meditation which is concerned with 'the secrets of the human organization', the eurythmist enters especially into this fine feeling *secret of the human organization*. And the third: through doing the meditation, we can experience that we are as if woken out of the world-sleep into the heaven of eurythmy, which I believe is nothing other than learning to experience the level of *man as an etheric being*.

In working with these hints, which as far as I can judge makes possible an inner renewal, a deepening, it is always the case that the connection is sought to the spiritual [element]. The human being with his gestalt on the earth seeks the connection with his higher being, his higher Self. In these eurythmic meditations, which are within everyone's grasp, it is always [open] in a very differentiated way to progress on a path from the body-bound human being to the human being who is [freely] breathed out.

Some thoughts on theatre arts

Introduction to the Theme: "The Perception of Today's Questions in Relation to Art"

by Christopher Marcus

The following are some ideas that I hope can be taken as a stimulus for further discussion. Many of the points I raise need to be elaborated upon and seen from other perspectives. Perhaps there are others who would consider writing a response on any of these issues in the next Newsletter.

If we attempt to come to grips with the knowledge of anthroposophy, we are introduced to a spiritual world about which we are able to think. Because we live in the physical world, our thoughts are full of the mental pictures we have made that arise out of our experiences in this world. We can be sure that the spiritual world itself is entirely different from the way that, based on physical analogies, we conceive it to be. And so there is an abyss between what we read and think and the reality of what it is that we are trying to imagine. This abyss is something we all have to go through.

The situation for the artist is that he or she is continually tormented by this abyss. The artistic forces that the artist works with are not those of the sense-world, but he or she is at the same time living and working in that physical world, and the art that he or she produces must be expressed using physical means.

Artists everywhere, not just those who say they are trying to be inspired by anthroposophy, must always wrestle with this issue. Every artist knows that real inspiration comes from something that is inaudible and inexpressible. In drama we have been able to see, throughout the twentieth century, a development away from the safe old forms that were based first and foremost on the laws of physical reality. More and more

directors and actors have worked to reveal the unspoken in their art. What once was fringe has now become mainstream. Directors and actors who are in any way on the cutting edge know that they cannot allow themselves the complacency to make performances that are guaranteed to pull a crowd. Although public tastes will always lag some distance behind that first wave of those trying to be relevant to our times, directors and actors who want to get a name for being a credible and relevant force in theatre must come to grips with attempting to reveal the unspoken. It is the new demand of our century.

Behind all this, we can say that there has been a gradual emergence of what could be called an art of the *consciousness soul*. It has come into being out of an era of sentient soul performances where audiences measured the success of otherwise of the show through the degree of the "feel-good actor" that the took away with them. Directors who look for other criteria of success are asking themselves questions such as. "How can my work be true?" "How can I make it unusual?" "How do I make use of that which the times have brought to light and make it serve art?" "How do I not rely only on talent?" And behind all this, the critical question which may not be articulated but which is still an active force; "How do I speak of the spirit without speaking go the spirit?"

It could be assumed that people working with anthroposophy would have a great deal to offer to this situation. The world is searching to reveal the spiritual - surely anthroposophists have some facility in this that they can bring into the cultural situation of the world at large? Yet the recognition by the mainstream world of the anthroposophy-related arts has almost become a zero in the post-modern world. Why has there been so little progress in how our art is seen and noticed? The reasons are not simple, but it is certainly a very important issue and to answer it, it

will be necessary to try and take an honest look at ourselves.

Certain elements in contemporary are a taboo for many anthroposophists. Their mental prohibitions stop them from seeing something else that is actually there. But if we do that to others, we set up the situation where they cannot but do the same to us. People who do not have knowledge of the spiritual world and perceive it only from their experiences on the intellectual level are still able to detect if another's art is really full of the atmosphere of the threshold or if it is clinging on to some kind of tradition.

In general, it seems that we have tried to hold on to a legacy and have not really attempted to move on. We live in the time of Michael and are working out of a small part of his School, which we hold on to with great intensity. Class lessons can be a potent form of schooling but only if we confront them with a high degree of inner activity. While a work such as *Knowledge of Higher Worlds* is very clearly written as something that must be practically *done*, Class lessons are given in the form of a description that we try to make real in our thoughts and feelings. It might be that all too often we achieve no more than an intellectual edifice, to which we adhere with a kind of religions belief. Living with this on the one hand, and on the other the large quantities of literature, showing us what we should do, it can easily be that we start to judge everything that is different from our own world-view according to what we know from these descriptions. Then, it is extremely easy to feel of distrust, fear and anger towards those things in the world that we do not understand. Through this attitude, when it is projected into the cultural world, we have shown the tendency to become a poor uncreative circle of artists with very little to offer the theatre-world that wants to know how to deal with the spiritual but does not always have the tools to go about doing this. We can talk about spirit, but if we

are going to show anything that can be recognized, then it must be more than a legacy of knowledge that was given at the beginning of the century, something that has to be born anew out of the times. The question remains; how do we do this, how can we catch up?

Actors and directors who have a training in the anthroposophical arts and who want their work to be visible beyond a safe audience of friends know that they must find a context into which they can connect with contemporary life. But when they try to clothe their ideas in the fabric of our times, they run into many problems. Because the majority of our trainings have not at all schooled us in different streams and techniques, we feel the need to “catch up” with actors who are already familiar with the ideas of other drama practitioners from their own trainings. Some actors in this situation rush to take hold of Grotovski or Boal or some other experts, which a student of a more conventional drama training has already been exposed. They feel enthusiasm for these ideas, but it is as if they are attempting to reinvent the wheel, for much that seems to be new for us is actually quite old.

In the rush to take up the new ideas, there is the tendency for actors to forget what it is that is really new and revolutionary from their own trainings. It must be acknowledged that there are many colleagues who, in meeting this problem of contemporary relevance head on, are managing to do some wonderful work. Not everyone who strives to become noticed in the contemporary world is guilty of “throwing the baby out with the bath water.” But it must still be seen what a huge handicap our trainings, as they tend to be run today, are placing upon artists.

To create out of real inspiration demands interaction with colleagues. It is Michael who is today trying to help humanity to bridge the abyss between world-concept and the world in which we are actually

living. Artists who work with him attempt to stretch the space factor and raise it up into time. Very often all they can do is get even more deeply embedded into space. But Michael is certainly not inspiring just a small number of artists who carry a blue card! As a Class member, I can only stand in humility, knowing that I have done very little yet in the sense of Michaelic art and that there are very many more who have done a lot more than I have done and who are further down the road than I am. These people esoterically are my sisters and brothers. Perhaps the way ahead will become clearer if I work to root out the thoughts of superiority I may quite unconsciously be carrying and ask myself what does it mean to have these sisters and brothers?

The Perception of Today's Questions in Relation to the Arts

Introduction

Elmar Lampson

Ladies and Gentlemen!

I would like to link directly to Christopher Marcus. I have only one problem, that I understand very little English, and when at the same time I am wondering what I have to say soon, then I understand even less. Yet I believe I did understand some of his words. At the beginning he said that artists were loosely incarnated - is that correct? I don't believe that! We are the only ones who are truly incarnated, because ultimately and in the long run I think that artists are *the* realists of that which is becoming. Ultimately, in what we do, we are always dealing with the concrete. If it is not concrete, if the violinist only *wishes* to play and the composer only *wishes* to compose, then in principle there is no art at all. Only when he actually plays [or composes] the notes does it begin. And the question of art seems always to be about a true real-

ism, because ultimately art really relates to the sensory world, that which is immediately and truly perceptible for earthly human beings, occurring in space and time. Art begins first and foremost when we are dealing with realization. I do not believe that you [C.M.] seriously do not mean this, but I have picked out one word from what I have understood, in order to find a concrete entrance into a difficult task.

Another thing Christopher Marcus mentioned, I would also like to take up. He spoke of the many wars around the world, raging at the moment and which have been this whole century. Precisely now in this penultimate summer of the millennium, it becomes clear how thin the veneer of civilization is which lies over the really ungraspable, inexpressible abyss of human nature. It is an extremely thin layer of culture, and lately we see again what happens underneath when the connections are different, when the abyss of human nature with all its destructive power is really let loose.

What has been going through my mind recently is the fact, the experience, that we people who were born after the Second World War are completely inexperienced in relation to what it's all about. We are actually completely untested. We do not know ourselves (I think the older people who experienced the War know that you only really know who you are, when you have been in such a situation). Who you really are, what you are able to do, how your deeper nature is, you really know when you find that you are threatened. Whether you are courageous or a coward, if you are able to betray in order to save your skin - who you really are in such a situation, I think, you only know when you have experienced it. And at the moment, Christopher Marcus has pointed out how we can observe in the television the quasi-unreal. Apparently you have it in your living room. At the same time it is unreal, far away. It is there and it is not there, and all of us, here on the

secure Swiss soil or somewhere else in middle Europe, we are untested, inexperienced in what it's all about.

The theme of the arts in the cultural history of Europe was ultimately a theme having to do with experiencing in quasi-normal life who we are. For example, it was in fact a continuous removing oneself, a continuous being in the minority, and a continuous battle for the practice, I would like to say, of how an individual, out of himself, can get to his creative sources, is able to penetrate ever more deeply into the reality of his nature and at the same time to be an individual, autonomous person - this once more was the tenor of Christopher Marcus's words. It seems to be an archetypal experience of the artist: he is always in the minority. That is what good art brings about, for ultimately he feels: *Through the fact that I am here, something is added to the world which otherwise would not be there.* Why should be an artist otherwise?

It is quite clear, that every musician who plays a piece, every composer, every painter, I think, feels [with] a colour, a musical sound, [that] something (it may be bigger or smaller) is missing! Somehow, the music (be it Bach or Beethoven) as a whole is incomplete. I feel something is missing, and that is what I would like to add. Now it is quite obvious, that nobody takes seriously somebody living in the world with such an immodest and shameless attitude, that you have no colleagues, and that it is a completely different process of pursuing connections with other people than the one we usually enjoy.

Well then, that force - individually, out of yourself, in dealing with colour, with words, notes, trying to find out, to penetrate into the layers where authenticity and realism live, where we are truly incarnated, where we know who we are, where we can feel who we are, coming to the borders - this all seems to me to be one of the basic themes of western art. It went parallel with the

development of technique which has now overtaken it in a grand style. If today we publicly speak of culture, we mostly rather mean bathrooms, you know, a very refined way of well-being, of feeling that we are civilized. Let's not delude ourselves, we are incredibly penetrated by this kind of living! It also belongs to it. We do not know at all how other situations really are, and how thin is the layer of that culture which is based on our individual achievement.

At the beginning of the twentieth century, the great composers took to the extreme the challenge to become directly and individually creative out of their own strength. They expressed themselves completely, quite clearly placing themselves in contradistinction to the mass-culture. They began to develop artistic gestures which really were only understandable, able to be followed, by those who had mobilized artistic forces in themselves. When you think of the great composers, painters and other artists of the twentieth century, it was attempted throughout the arts and in the most varying places to demand a cultural-gesture. It was a culture, an art, that only existed when, out of this individual, creative gesture not only was art created, but it was also heard and seen *how a group of people come together* (and this belongs, I think, to the mysterious conditions of many artistic directions in the twentieth century). Art in general here means that a group of people coming together cannot behave any longer like a group, not like a small part of a mass. Art here only comes about when people who have come together behave as *individuals*, behaving in such a way as two people do, who, facing one another, looking into each other's eyes, know that that which happens now can only happen if the other listens, when I also listen, when a real mutual dialogue of perception takes place. It is based on a culture, the beginning of a culture of activity, of *listening!* I repeat, a really incarnated situation of *now*, where it all depends

whether perhaps in the gesture, which starts from the work of art, in the beholding, in the listening of those who perceive in art, whether they try to make use of the chance of the present moment [or not]. This present moment always passes on. And ever and again little attempts in art were made in the twentieth century to create such situations, *a culture of individual experience in community*.

Today everyone speaks of creativity, a word which I do not like very much because actually no art comes about out of 'creativity'. Rather, there belongs to art the biographical identity of a way of life, the biographical identity with this remarkable fact of being incarnated, namely, that, with what it is all about, there [comes about] and only for moments (if you are lucky, having practised thoroughly, and if you are willing to live ever again, repeatedly, in success and failure, in correcting and trying out), a remarkably special condition of consciousness arises in the coming to terms with the concrete material, a condition in which suddenly something *does* succeed. Out of the process something new comes about, and the feeling arises: Yes, in a minute particular, I was able to recreate the world once again! And out of this - I think a painter, a musician, an actor, will be heard by some (and maybe he doesn't realize it), when it becomes clear that it is his theme to rediscover *Faust*, to rediscover Beethoven, in the moment of performing - that, what it is all about, is *new*, is born out of the risk of failing.

Everywhere creativity is asked for (and I have experienced this lately in quite a number of conversations with different people), because many people in quite different walks of life, feel that the twenty-first century might become a century of biology. The next century will have its great energy of progress, of getting further, in dealing with the living. Ever more questions will transpire that will be questions for art, for the artistic consciousness. Perhaps this will be one of

the great challenges for art, to take up its new place in the dialogue and the coming to terms with the great question of dealing with the living, and to develop through one's own work, the forms of consciousness, those thought-forms, through which one will become capable of dialogue with those questionings which are now arising.

To end: I think that art is an absolutely autonomous realm. The question about the connection between art and anthroposophy, art and the Class work, comes about for me only in a certain dimension. First, I would like to emphasize, that we [artists] enter into art through artistic work, though the existential life-connected, condition-free work on art itself. It is life, it is destiny to be connected with it, to live out of art in [both] success and failure. It is quite a special, typical artistic situation of life, that (if you have really done it, or really do it) a certain aspect, a certain perceptiveness, a certain ability to experience, in relationship to the world is present in your own soul, which gives the meeting with anthroposophy, the meeting with Class work, quite a particular, deeply-artistic colouring. I as a composer, let's say, have experienced in the artistic work what it means to feel with one single note: 'Yes, now it lives in the air.' And already the thinking-towards, the feeling-towards that note also changes the space; I hear it in advance, I taste it in advance, I feel it in my breathing. Then I think I could start a piece like this: well, I might not, instead I'll start with a strong chord. Or, quite differently, I start with that note, I have experienced it, I don't want to make it too long, I have experienced in the artistic work somehow what the essence of the single note is. And reading in Rudolf Steiner how he spoke in the answers to questions, in many hints and isolated remarks on the melody in the single note, then I experience a certain aroma, a certain living breathing in common [with him]. I don't believe that for me as an artist the opposite way is of much use, when I

can't thread myself into that reality out of which art really springs. Out of the artistic means themselves our contribution, our artistic contribution towards anthroposophy, will become one which is nourished and developed out of our own sources of art.

And this is a path which in the end does not stylistically fix us. Some weeks ago, for example, I saw the hotly-debated production of *Faust* by Michael Gruner, completely torn to shreds in all the newspapers. I don't know if you have read the crits; they went over the top, and were highly original and amusing. Such were they, that I thought that I have to see this production. The way they criticize means that it can only be interesting! It was strange. A Faust, a funny guy who doesn't quite know what he wants, who sways hither and thither between the different powers, no hero; dreadful stage-sets. Everything which actually is light-filled, sublime and beautiful was dragged down, for example, in the scene at the beginning in heaven, there were people on stilts with strange mirrors; everything very strange; or, Auerbach's cellar was so drastic with rats which Faust ate up - it really was not very beautiful. Then there came a remarkable thing. With the whole beginning so boring, thinking: 'How do I get out of here?' suddenly, unnoticeably, I forgot this question, and I found myself in a dynamic. Without my noticing, *Faust* Part 1 was over. The whole thing then developed ever faster, exactly conceived towards that moment when Faust says for the first time those famous words, 'Stay, thou art too fair'. These were the only authentic words spoken during that evening. For one moment, for the sake of this one moment, I would have liked to have seen this production here [at the Goetheanum], for I think it [exchange] should belong to the normality of our culture. Only then will this threshold, this isolation in which we find ourselves, be broken through, the borders be crossed. True

dialogue to the other serious artists will be taken for granted in the cultural life of our anthroposophical cultural context.

For, not only the Goetheanum, but the many schools, the many anthroposophical institutions which exist, are given the tremendous chance to say something, when, in the cultural life of our century, they take hold of the opportunity not only to give but also to listen. Then, amongst the many strange pictures which arise, they will be able truly to appreciate the one little moment of authenticity. Moreover, they will truly appreciate the artist who does this and receive him in true friendship as a brother, as someone who belongs to us because of this moment. I believe that we can seek in this direction for our contribution. It is a part of the great necessity to deepen the culture of the individual to such an extent that we people, who do not know the wars and the extreme experiences, still have a chance to experience who we actually are.

The Relationship between the Arts of Speech, Music and Eurythmy

Introduction

Margrethe Solstad

Firstly, I would like heartily to thank the large ensemble, both the speakers and the eurythmists, because it is actually unbelievable that we are allowed to sit here at 9.00 a.m. having not quite returned from heaven, and then to receive such a tremendous [artistic] impression. Thank you!

Rudolf Steiner described in many ways how the human being has evolved into a being that reveals itself through music, speech and movement. In *Cosmic Memory* it is pictorially and expressively placed before us:

“We are in a forest, near a mighty tree. The sun has just risen in the east. The palm-

like tree, from around which the other trees have been removed, casts mighty shadows. The priestess, her face turned to the east, ecstatic, sits on a seat made of rare natural objects and plants. Slowly in rhythmical sequence, a few strange and constantly-repeated sounds stream from her lips. A number of men and women are sitting in circles around her, their faces lost in dreams, absorbing inner life from what they hear. Other scenes, too, can be seen. At a similarly arranged place a priestess ‘sings’ in a similar manner, but her sounds have in them something mightier, more powerful. Those around her move in rhythmical dances. For this was the other way in which ‘soul’ entered into mankind. The mysterious rhythms which were heard from nature were imitated by the movements of the limbs. One thereby felt *at one* with nature and with the powers reigning in her.”

And reading further:

“Not only did ‘soul’ come in this way into humanity; through this rhythmic dance, called up through the musical sounds and rhythms to the wise priestess in a mysterious way from higher leaders, the first seeds for our speech-apparatus (the larynx and neighbouring organs today) were laid in a humanity not yet gifted with speech (*Cosmic Memory*, p. 82, tr. E. Zimmer, ed. A.S.).”

This, the results, we have just now seen. Musical sounds and speech-sounds, rhythmic movements are brought to the human being. At that time, we are told, human beings were in a dreaming condition. They experienced nature as ensouled, with which they were most intimately connected. They were, so to speak, not emancipated from nature. Today, however, we have become independent. We possess more or less an awake day-consciousness. We are beings endowed with speech, but who communicate also through the elements of music and through movement.

But how do we experience music and speech? When we make music, or hear some

music, our inner world of experience is appealed to, perhaps we could say, in an indeterminate manner. Inwardly moved, we are led to soul-experiences which are not taken from our everyday world. The experiences can be very differentiated, we can feel that we undergo different tests, but also through great experiences of happiness, and furthermore, in differentiated ways (according to which composer wrote the work) we are quite given up to our world of feeling.

From the moment when we approach speech, the experiences become different. We awaken, in a certain sense facing the musical element. Through speech, through the art of poetry, pictures approach us, thoughts need to be understood, the imagination is involved, and we enter on a conversation with the world. But we can take a further step and raise our entire sense-organization, which is turned towards the outer world, into the artistic element.

Steiner summarizes these thoughts in a wonderful picture:

“In the musical element, you live as in a flowing sea of spirit. In the speech element, it is as if you would come everywhere to the shoreline of this flowing spirit-ocean. Our mental pictures are indeed that which lies at the shoreline between the water and the earth. If, coming out of the water, we could give ourselves completely to the sensory world, and yet still perceive the spiritual element of the outer world, then we come to that which can no longer come into being through speech, but only through the sign (*Zeichen*) that lives on the human being himself you come to eurythmy (Dornach 28.12.23, GA277, Tr. A.S.)”

(1) And here we have arrived at the place where Steiner began, when he gave Lory Maier-Smits the first eurythmy-exercise, the exercise to step alliteration.

Vreidvar Ving-Tor do han vakna
og hamaren sin han mune sakna.
Han riste sitt hor, han reiv sitt skjegg,
Jordson sokte kring seg.

To be able, at least inwardly but in a living way to participate, you have to come home with me. In the north, where the mountains raise themselves directly from the sea, or perhaps a narrow beach forms the boundary between sea and rock, the wind and the waves sound together in a big clashing noise. But we have also to transport ourselves back to the times when the experience of this tremendous symphony of the elements was still a revelation of the spiritual world for people, and (now you must really unfold your imaginative forces) you must become a bard! For me, a bard has a long beard, great boots on his feet, and certainly a great tummy, too, and he is gigantic. And this bard, lyre or harp on his arm, walks along the beach; rocks are there, the wind drives from the sea, and here he tries to measure his forces against the elements.

This was the first exercise given to Lory Maier-Smits. She had to feel that she was transported in a living way into these events; she had imaginatively to place the pictures and really to feel that she strides against the wind and that, so to speak, she struggles against the element for every alliteration. The first exercise of all! What is practised through this? The faculty of Imagination. The sea, the cliffs, the roar and raging of the elements have first to be imagined. And then you are to feel you are a bard, experiencing yourself placed into this Imagination that you have created, before you begin to move at all.

And now comes the grandiose thing, that, out of this whole power of the Imagination, you have to try to feel how the lightnings, the thunder, the waves as if penetrating you, die and then are newly brought about through the stepping, through the alliteration. Speech-sound is born. We are made one again with the elements, but through that, the outer forces of nature have so to speak died into us and, as from within, are newly born as speech-sound. We become creators.

I say 'speech-sound'. At the beginning she had no speech-sounds, she had only her [eurythmical] instrument and should play the lyre, so to speak, as the image of her larynx. No sound; she had to feel only *herself*, as if she were something new. That is, the power of the Imagination was stimulated by Steiner from the beginning as the prerequisite for the entire [art of] eurythmy.

But I think one can say, that does not only apply to eurythmy; it has to be activated generally, so that speech enters the place where it is at home, that is, for the speech-artist this field of Imagination is just as important as for the eurythmist, so that we get to the origins of speech. Only, with the speech-artist, the powers of the Imagination do not become visible through movement of the gestalt, but they must be included into the stream of the breath and then come about afresh, in that speech is formed through the sounds, through the syllables, through the rhythms, through the various tempi, so that speech comes about as a new creation.

I tried to think for myself: How is the case in music? Can one here too have an inner Imaginative element, without bringing an physical picture? Can we have an Imaginative picture of the form of a motif? According to my experience, it would be possible; it would not be so deeply concentrated into a physical image, but it would have to be an inner language of gesture of a motif. This, then, is the first exercise, to practice the faculty of Imagination.

(2) Then we come to the second exercise, and that is a riddle-exercise. Steiner gave Lory Maier-Smits a sentence: '*Barbara sass stracks am Abhang*. And that please dance.' I believe that, faced with this, in the first moment we today would stand in the same perplexity. For some of you, this exercise might be known, for others not, and Steiner gave Lory Maier-Smits some help so that she would know what to do with the exercise.

So he drew this on the blackboard and said: '*Bar*' this is a jolt upwards in the speech organs; '*bara*' syllables that are but little formed; '*sass*' is a jolt downwards this time; '*am Abhang*' are less formed, but moved, wavy movements.

How should we understand this? Still no sounds; it is only the second exercise. With this, she should listen with her larynx to what movements occur, and that she should now dance; that he wrote something on the blackboard serves only that she could have an inner picture of how she could pursue through her gestalt those feelings, movements of the speech. And I find this a key-exercise, that means, when you do it the first time, the exercise is quite mechanical. If I should draw this, perhaps '*ab Abhang*', why do we have wave-movements here '*ab Abhang*', three syllables? Which inner movement is it here which Steiner tries to convey for us? It is not only, so to speak, the syllable, but beneath the syllables is a speech-musical stream of time which we have to learn to perceive. Not that (how could one say?) superficially, not that which only directly sounds through the speech, but that which carries an inner, spiritual-soul impulse of movement: '*Barbara sass stracks am Abhang*'. If you practice and move then you also see that in order to do this, you cannot stop between the words, for then it is finished!

In order to get through this sentence, you are compelled to anticipate, to move between the syllables, and that is the second exercise which Lory Maier-Smits receives. Of course, without all that which I have said, but that the quality of Inspiration is present does lie in the exercise itself. It has only to be practised. And this moment lives in music, as well as in speech and in eurythmy. And with this, we take a further step, so to speak, on the way from Imagination to Inspiration, and this through the very first two exercises.

(3) The third exercise that was given is one that we all know very well. It is 'I think speech'. This exercise, nevertheless, was at the beginning given without a text. It was then developed with the help of the drawings by Agrippa von Nettersheim, and Lory Maier-Smits received the task to jump from the one position to the next, observing the connection between arm and foot. We shall now see this exercise through my colleague, Inger Hedelin. Although you know the exercise, I will just say the text, which was given first in the speech-eurythmy lecture-course of 1924. So, first without the movements.

I think speech.

I speak.

I have spoken.

I seek myself in the Spirit.

I feel myself within myself.

I am on the way to the Spirit, to myself.

Now Inge will carry out each position once more, and I will add a couple of words to each position, indicating an inner path shown through the exercise:

'I think speech.' I appear in the first position as thought.

'I speak.' Now the thought is revealed outwardly through the speech, through the Word.

'I have spoken.' Memory is added to the Word, which now lives in the inner space, independent of space and time.

'I seek for myself in the Spirit.' I seek the cosmic forces of the Word, of which I am an image.

'I feel myself within myself.' I lay hold of myself as a cosmic being.

'I am on the way to the Spirit, to myself.' The world becomes gesture in me, and I become World.

(Thank you, Inger.) The last sentence: 'The world becomes gesture in me, and I become world', this is, I believe I can say, it that for which we always strive, and that which Elmar Lampson touched on yesterday, this one moment which we may reach once in a while, when we are really one. We

do not do anything, but in that moment we are at one with that which is revealed to the outside. This is actually that which is born out of the strength of Intuition. And with this, Rudolf Steiner put down like a seed for our striving in these three exercises, without a sound being revealed, the forces of Imagination, Inspiration and Intuition, in order to bring these exercises truly inwardly felt, artistically to an experience. It demands a complete devotion to that which has to be accomplished. No self-will, but a sacrifice in a threefold way of one's own will, so that the strengths of the Cosmic Word in the widest sense, can be experienced through the arts. Thank you very much.

The Relationship between the Arts of Speech, Music and Eurythmy

Introduction

Branko Ljubic

Dear Friends of Speech, Acting, Eurythmy and Music,

Death and new life

First of all, I would like to point to a primal motif that plays an important role in the life of every artistic, creative person; it is, so to speak, a primal motif in the whole of artistic creating. Every artist could say of this experience, that it is his own motif. It is a primal experience of every single, artistic, creative person. This experience and feeling enters when, during practising a poem or in a rehearsal trying to get to the task, then you notice at some time or other that you face your own limits. That is, I have been able to do something up to a certain point; I could do it more or less alright. Then from this point, I notice that I can no longer do it so well; there are others who can do it better, whereas I become weak. So, a certain

limit, the getting-over of which is not so easily. I would like to describe it as a small death, a death-process; a restriction which is always in a certain sense a kind of dying.

We have to see how we do get over it. In creating this moment, everyone will experience how he stands there powerless. Then, as in the process of breathing, between breathing-in and breathing-out, there is the moment of freedom, a split second before you breathe out, you mobilize out of your own depths, forces which perhaps hitherto have slept. And then you overcome the barrier, or you push it away, through a strength which I would like to call 'the power of imagination.' This power of imagination is that which helps us to get beyond the powerlessness, to raise ourselves, to find the resolution in a new situation, which is precisely not the old one.

I would like to read you a sentence from a thinker where you feel, that for him thoughts were deeds. Precisely for artists, and from the point of view of the present exposition, the thoughts of this person are especially topical and even intimately known. In the Preface to his *Phenomenology of Spirit*, Hegel says on the experience of death, about death and life, the following:

But the life of Spirit is not the life that shrinks from death and keeps itself untouched by devastation, but rather the life that endures it and maintains itself in it. It wins its truth only when, in utter dismemberment, it finds itself (*tr. A. V. Miller, Oxford 1977, p. 19*).

You can feel here that someone thought or formulated that which I, too, have experienced, and what I continuously experience as an artistic creator. Already in the training you learn that the dying into this restriction, which as a human being you take with you, and its overcoming through your own imagination (which is to become progressively more active), this you learn to view as an *Instrumentarium*, a tool, as a

door, through which you have repeatedly to pass. You can say about this motif, or experience: When this is not repeatedly experienced with courage, when it is not repeatedly deepened, then you cannot aim for real progress.

Wrestling for truth

The second motif I would like to present is that precisely this dying and the resolution which comes out of the imagination, are always real when they are experienced. With this, I link to that other motif (which always accompanies our arts), the wrestling for reality, for the reality of what we present. Certainly, it is an appearance - with which we work - but such a one that a reality always shines through, and has always to find expression in this appearance. This reality is quite near. Other people, and we too, wrestle for it. For example, what we are doing with *Faust*, is such that a director (at present Christian Peter) has to live through his agonies in order that this reality of the work can come forth. And he has to practise patience, too, until the human being in the artist finds the ways for the interpretation of that for which we strive. That means, this artist-human being also needs his time.

We are constantly wrestling whenever we seek for the new. We would like to leave the old because it does not nourish any more. But this new element is something, too, which has to be genuine. It cannot be thought out, cannot be only a notion, not something haphazard. The question arises: How does one distinguish the genuinely new? What, so to speak, will live on, what can convey something deeper than the arbitrary? Topical examples were already mentioned yesterday in connection to what happens with *Faust* in other places (for example in Frankfurt and Weimar). It is not only the question that this great poet is mutilated or crippled, but above all that it is done in such a way that 'Faust' does not happen. It is simply not there - but - isn't

that the aim, the ideal which we have to incarnate the work, to present that which was written?

Another example are our own dramas. One is always seeking for new forms, for the expression of that which lies in the material. The artist can, for example, come on the idea (I take a concrete example) to present Ahriman of the mystery drama (in a certain scene, of course not everywhere) as, one could say, a kind of secret agent. And it is an extraordinarily interesting idea. It is not totally erroneous, because we can, of course, very well present the secret service in this way, in so far as it contains Ahrimanic traits, and the Ahrimanic through the secret service. Yet the question arises: Does the mystery drama happen then, through such a touch in stylization, costume and speech? You see, one is always in a testing situation, and the new thing has also always to be tested in life. So, the knowledge which I have, I cannot immediately reveal in the world. I have to test in life whether it is true, and whether the new, the truly new thing, also has spiritual substance. That I have to test through performances in life.

These are the two motifs which I would like to put there. On the one hand, the continual dying and raising yourself out of this dying, and on the other hand, the continual wrestling for the reality of what you present: How is this to be included into my time, my world in which I live today?

Working together

If we want to get further into the intimacy of our work, of our three arts, then I would like to raise the question: 'How can we work better together today?' For we do often air this question amongst ourselves. It arises out of the experience that we have to overcome a certain civil-service mentality in artistic work. This officialism appears in rehearsals with other colleagues, when you do your best and just stay like that. We can

get over this through engendering interest beyond our own art. A strong interest is developed for the intimate things of the other art.

(i) Speaker and eurythmist

Take the collaboration of a speaker and a eurythmist. We frequently see that it isn't going so well together, that certain advances cannot be attempted when a speaker has no ear for the intimate experiences of the eurythmist. The eurythmist has very essential things about speech to tell the speaker, precisely through his renouncing of actual recitation. He strongly experiences within, so that he has *his* way of formulating it. Here, an exchange is possible. You have to discuss, don't you? What does the eurythmist need, in order to arrive at the interpretation of the poem? And what does the speaker need in the work, to arrive nearer to the forming of the word? It is not in question, that the one or the other present *himself*, but it is the gestalt of the poem or the work that appears, that is expressed. The goal, of course, is [to express] the poem itself.

At this point I would like to say a big 'thank-you' to the eurythmists. As a speaker, one can experience many times in an unusually intensive and moving way, that that which you recite (it is rather an intimate, actually an inner thing) becomes the periphery, through the eurythmic presentation. It becomes outer surroundings; the intimate nature becomes revealed. The forming in time becomes space, through the eurythmist. You can even experience a certain astonishment: Here is someone making time into space before my eyes. I am allowed to behold what is happening. [The eurythmist *transforms* space to show time-processes; see lectures 9.11.1888, GA271; 17.6.14, GA219; and 20.11.19, GA194; Tr. note.] And on the other hand, it is for the eurythmist something special (they repeatedly tell of this). To be able to create in this power of the word, in this breathing-sculp-

ture, so to speak, in this architecture. And this creating, when it is genuine, is always a discovery in the moment (the director is always demanding this, too): Discover it now; create it now! You discover by doing.

Another thing which you can learn from working with the eurythmist, is, for example, what it means to move forms. You sometimes do what the eurythmist has continually to do, moving choreographic forms. Here one can perceive how in this dynamic gestalt, the hidden laws of the poem are secretly present. And what happens, when I, a speaker, move it? In other words, when I enter into this art? And, of course, everyone wherever he stands has to find his level: How far do I need this entering into the other art? Without my doing this, without knowing certain intimate things of the other art, so to speak, without overcoming my limitations, stepping out of my art at least for a short while - how then do I make any significant steps forward?

Then it also becomes possible to develop sensitivities for the expressing of speech. We are clearly able to experience, how different the speaking for eurythmy is from solo recitation. You can never equate the one with the other. When such intimate things are not observed, it is no cause for wonder that some people think that it is the same. It is quite similar with the musician who plays for the dancer. He plays differently from when he makes music for its own sake. You can easily notice these sensitivities when you are used to living them, already during the rehearsal work.

(ii) Music in the drama

Now I take a look at the musical element from the point of view of dramatic art. Here I have to start from language and gesture, because I work as a member of the Goetheanum Ensemble. Here we have a complex situation. Someone who has to do with music in a drama, in a piece, has to get hold of it. We notice that, here too, we can't

get further unless we engage in certain intimate things of music, or unless the musician engages in the laws of the art of speech. This means - viewing the whole work - to listen when you may add an instrument or not, and what instrument it shall be. We have often experienced, for example, how difficult it is to work with a gong, when the gong comes immediately *before* the speech, and then a speech choir, or a single voice has to enter. There is a power in the sound, that can be so strong that the word, which has a completely inner gesture, does not find the space in order to unfold following immediately. One then has to seek the dialogue: How do these arts speak with each other; what musical sounds, what instruments are meaningful here? You can't do this in a lump sum, you can't do it by remaining with your 'own' art, but you must, let's say, be able to work in an interdisciplinary way, must want to enter more into the intimate things of the other respective art.

Musicality

Musicality is also present in speech itself. We are continuously working so that we can make the musical element audible, especially in the movement of the consonants. As you know, the hardness, the consonant-quality of sounds, just like the colours, can shine in the vowels, can be experienced. And today, at this time that is excessively quick and so dry in soul, you frequently have to take courage to care for the musicality of speech. If you remain, however, primarily with the musicality, you can of course often hear the criticism at our gatherings; you know - He is showing once again the 'famous' speech-formation, he sings in his speaking. This is said from time to time about Dornach. You can feel that those who say that, often haven't visited Dornach in recent years, for Dornach can't be so labelled. Many things are striven for here, and each person is trying to create a colour in the entire concert.

The above-mentioned criticism, however, does suggest that we often specifically tend to dwell in the musical element, and have not sufficiently developed the flexibility that speech possesses. We can say, not developed enough the gesture in it. For we notice on the one hand that a musicality *is* there, but one that remains standing, so that it sounds sentimental. This is what is termed 'old', as no longer belonging to our time. And on the other hand, one does need the courage to cherish the quality of musicality in speech. To this obviously belongs the need for diligence in practising, to get beyond this remaining in the sound, and so to train the will-element in speech, in such a way to develop the gestures so strongly, that speech becomes movement. That is what always delights in a good speaker that he/she possesses a mobile musicality, a musical mobility in his/her speech - and the listener is convinced when both are there, when both interpenetrate. So, courage for the musical element, but also diligence of concern, to get beyond the rigidity in which we often frequently live, to the movement. This is a continuous struggle.

Our thinking, like our breathing, is at home in this flexibility. We can perceive in our Conferences that our concepts can be flexible, but they also *have* to be! Artists think slightly differently from other people, because they are beings who find themselves strongly in metamorphosis. They must not remain just as they are; they have continuously to change themselves. The official has continuously to die into the practising artist. If he continues to live, then the artist is gone. You often hear certain judgments about the artist, even in our Society, such as: 'Oh yes, they are people who can't think so well; they live in the feelings, in the passions; they live in the Dionysian element, after all.' These persons don't notice that precisely the artists are those who not only want and feel the spirit, but are able also to think the spirit in their

way, and indeed, they do! You can often learn with the artist how you can think flexibly about the spirit. Enough examples and models exist of such artists, like Goethe, Schiller, Novalis, Morgenstern, Steffen, and so on, who thought so actively, have kept the object of their thinking-observation so in view, that thereby their feeling-life was enormously deepened and extended. They can be held as masters in dealing with, and in standing within, reality. Today, since abstraction daily storms at our door, the work of the will of such spirits signifies increasingly much (if we want to link to their impulse) because then we get to feel under our feet the ground upon which, only then, are we able to create something really new. For, here a way is marked out for us which does not end in an artistic mediumism, fancy fire-works or mere actionism. The complete artist will always aim to work as a complete human being. Neither will lightheartedness, nor mere knowledge about creating, be important. He has if possible fully to live that which he does, has however to be able in the light of thinking to give a justification for his artistic motives. This means, that the present-day demands from us a knowledge of art that has nothing in common with theoretical knowledge. That is what the human being as artist needs very much today, and alas! he has not developed the ability to think flexible thoughts about what he does, for the question is burning ever more intensely: Can the artist, especially when he is a director, a leader in rehearsals, can he recognize the sources of the respective inspiration, which descends into the work with the interpretation of a poem or a drama. Inspiration, of course, always exists, as soon as you enter the artistic process, but the question is: What sort is it? What source is behind it? Can I recognize it? Do I possess the organ or the possibility to draw out of a higher source, and to let it flow into my work? It is a special task, to raise that which lives

between people, what weaves invisibly in the souls, and to express it, making it visible in the artistic production on stage, in so far as art is not only conceived as naturalistic, only reflecting what is found in outer life.

We need, then, flexible conceptuality, and to this we need a 'common conceptuality'. As some colleagues have already noticed - when one says 'apple' and another 'apple' as well, we experienced recently in our gatherings, they do not always mean the same apple. Here discussions are especially necessary for collaborative work of a special kind, in order to understand, to feel, where the other inwardly is, and often only in the working, in the realm of the will, actually to understand, what he essentially meant. The present demands of us to clarify our concepts, so that we understand each other ever more clearly, better to follow the intentions of the other, and also that we are understood in what we think. There exists meanwhile much nebulosity and chaos, which however can initially only be individually [psychologically] explained.

Living a new art?

And finally, I would like to point towards an art (I would like to describe it as such) which has to do with our humanity, in which we all stand in our artistic endeavours (as I mentioned at the beginning) with all our limitations and one-sidednesses. These people, then, have to dedicate themselves to specific tasks; they have to overcome something in themselves, must work at it. They are seeking this, too, in the new, for which they wrestle, and the question is: Can they out of the destinies in which they stand (and often we have to perceive exactly where our colleagues stand in life right now, in the context, in the work), how far can they also create the new out of their destinies?

We are standing on the old (on that which everyone hitherto has brought and made out of the now, and their earlier life). We are

standing on the old, that is, in the broad sense, on everything which is called 'old', that our teachers have achieved (in part they are not incarnated in this life any more, but they are living in the beyond), mustering the courage also to find the roots of the spiritual-scientific stimulations, seeking the modern spirit of art, courage for the new which wants to be revealed. We stand facing the question: Can we strongly develop this art, make something new also out of our destinies, perhaps leaving many things which we did hitherto, metamorphosing it, in order to aim for an advance, to take further steps in general?

At the present time this stands in a great, dramatic context, in which we can also say, that the whole of Europe is faced with the fact: The old, so to speak, the habitual, in particular schemes of thought which we have and out of which everything else derives, no longer carries validity. Has Europe the courage to think and to feel something new, that is to produce itself afresh within this tremendous drama which is playing, or doesn't it have the courage? We can perceive out of the destinies of our colleagues, that everyone is faced with this question: Can he find the courage for this art, out of his own destiny, to struggle for the new? Then he will be able to find it, too.

These are the questions that I wanted to bring, to formulate, that is, questions which I perceive live in the souls of my colleagues, in my own soul, too, and I hope that we are able to find some things and are also able to live with these questions, without deceiving ourselves. That is, always to place this question fully consciously before us: How far are we prepared, inwardly to die, in order to come to a resurrection? How far are we prepared to offer much, in order to find the new, even in our own destiny, and that means also - in our art much more - with our whole strength, if possible, to want to stand in, or step forwards towards, this destiny.

The Future of Speech, Music, and Eurythmy

Introduction

Melaine MacDonald Lampson

We've come now to our last morning together, and tomorrow we'll be taking another good look at the future. There have been so many fruitful and inspirational things said during this week, and such a richness and difference in the meetings that we have had, that I would almost only like to say this: [pushes up her sleeves]. That would make for a very short talk!

I would like to make an attempt to share some ideas, some thoughts, and some experiences that have come during and before this week - with your help. There have been of course many, many, different pushes in different directions - to think, to do. Two particular words have come to me in the preparation for this talk that I would like to have in the background of what I am trying to say. One is the concept that Don Vollen brought at the beginning - the word "ineffable" which also stands behind - or perhaps before - the words that are also very important to us: "invisible", "inaudible", "unspeakable". He posed the question: how are we working with this? We sense, we know, it is the reality - the greater reality - but how far have we come in being able to truly work with it, to articulate it, and - I would say now - to work with it in our daily life.

In connection with another word that has been said and heard many times this week, I think there is a key to be found. This second word is the word "crisis". In the experience of working with other people, it seems that a crisis is necessary in order to learn how to work with the ineffable. A crisis, as far as I have experienced, has the effect of making one listen again, listen anew.

A few years ago I had the luck to meet a very interesting person and a great composer—a musician who has had an influence in

our century. His name is György Ligeti. I think this is a name that many of you know. I must add that what I am able to share with you today has to do with music and eurythmy because that has been my main work in the last several years.

György Ligeti is the composer who created "the cluster." The cluster, this phenomena of actually making the music into a kind of "powder" in order to release new strength, to hear new dimensions, is one of the contributions he was able to make to music culture. The crisis I am thinking about that he went through, was in relation to his great example (*Vorbild*) - as he said himself his spiritual father - Bela Bartok, whom he deeply revered. György Ligeti came to the point where he realized "I am actually composing out of Bartok's strength and style, and if I go on like this that I am not going to be true to the ideal the task that I have individually." And so, this crisis brought him - I would say, thinking of the concepts we've had in this week - brought him to look anew at a invisible, inaudible dimension through reducing the quantity of expression and saying, I am going to just take one tone and try to hear what it says. Or take one interval and listen if I can hear what it wants to become. Or take one rhythm. And maybe bring these into a combination and begin to hear what these elements - we could also say forces, or beings - what do they want to become? Who are they? What can they become through me? And he created compositions born out of this questioning. For example, in one particular composition that was in a project of mine, he took one little fragment - the interval of the fifth - and give this fragment a completely new life. It was allowed, at the beginning of the piece, to "just be", quietly, and then slowly gain its own momentum, to go through essential and unexpected changes, to turn itself inside out so to speak and then begin to be able to sing, to become it's own melody at the end of the

composition. He gained the inspiration for this composition while listening to an orchestra before a concert, listening to the strings being tuned. This is the part that most people wait for to be finished, so that they can hear what is really going to happen. But someone who has gone through a crisis, who is aware of "that which is behind and around", can pick up a fruitful inspiration in that moment, and it can become a seed for a composition.

It was exciting, when György Ligeti came to a rehearsal to see his composition, and after he had seen it, we came together and the first thing he said was: "Don't explain anything to me. Don't try to tell me what you are doing, don't explain it. I can see that the movement is entering into the music and becomes the music. I can see that eurythmy has a very honest elegance." And I asked him then if he couldn't come, and give a lecture to our students. And he said, no, no, no, no. He is a very full of life - a person who is interested in everything - but he said: no, I don't want to give a lecture. I think what you should be doing is concerning yourselves with as many forms of human movement as you can. Go to the archives. Look and see what has been done in this century. Take in what has been done, in the different ethnic regions and become aware of and at home in and inspired by what has been worked on and is being worked on in the whole field of human movement in order to strengthen your own art.

György Ligeti came from Hungary originally, and having experienced many difficult political situations, he wanted to have nothing to do with anything that was a closed society, an ideology. And he said this very plainly: I feel that the atmosphere around the eurythmy was too closed. But I see something that touches me.

An experience that we all share, is the experience of being carried by others, being able to meet for example eurythmy, being inspired by older teachers, younger teach-

ers, and coming into this special movement and being enriched and awakened through the elements and the source of this art. I myself came to a point which I think many of us do come. It is the point to where one realizes, "I am still being carried, and I have to find my own self-reliance, to find self-trust, and to at least make a step in coming into a more personally independent relation to this art". I have to ask the question again and again, what am I actually doing? In my case it was the sister art of music that at one such crisis point I could touch against for help. In the process of working with very good musicians I came into a productive crisis - an artistic crisis. In the attempt to become an active partner, I realized how unable I was concerning certain elements of music. For example, this force, this strength, that works in time, that we could call a pulse, that in our classical music has come right into a measure, one could say, "the beat". We all know that the beat, the pulse, is not just that [*bangs on podium*]. If it is done in the right way, one can hear this force coming through that - but that is not it. And I realized I was swimming and not active in this element. In my work with a musician, who was absolutely able to work out of that as a creative strength, the rhythm was able to take on a new life. When we actively identify with music we can recognize our own soul forces. In a composition by Anton Webern that was worked upon in a demonstration this week, one can feel how these different forces are held together only by a fine thread, which means even more so what one must be active and well anchored - otherwise it falls apart, or goes to sleep and simply cannot come to life. At the moment, because I am a little bit nervous, I probably won't be able to completely hold a pulse in order to show you how a particular very fragile melody lives in a particular pulse. Maybe I can manage one motif. If you just think of a pulse in time like this, then you

have a melody that is not completely secure, but it lives in that pulse, that you have a melodic force - being - that comes from within [*indicates a pulse with one hand and the melody with the other*]. You can see. But can you get an impression of how fragile - but how real - that is? The soul is challenged to vibrate, to come into a new dimension, but it is not enough to just to *want* to do it. That is what I am basically trying to say. In meeting with a musician who was a disciplined artist of high standard, I was able to learn a change and to come into a more real contact with that force. One realizes again and again, through the concrete practical achievement, that *this* is where I am able to meet myself, and also to meet the necessity to work on inner schooling, in order to be able to deal with these things.

After this period, which was solo work, I began doing more ensemble work in a small group. I met with new crisis, of course. I would just like to share with you an attempt - it is only a very beginning - to solve problems through listening. One could say, an attempt to let as much as one can of this inaudible, this ineffable, influence our work. There are many moments that we all know very well - this is nothing new - where we come to a dead end. What we're rehearsing is not going any further, and maybe one of us gets excited and frustrated, and tries to say what should be done now. This doesn't work, it does not inspire, and we realize, it is no use.

We find a little tiny key by letting go of this frustration, by letting go of this feeling, "well, we have to find *something*." And instead, we just have a look, what is this person actually doing, in this very moment. We put away everything that might disturb that, and have a kind of a quiet engagement, a kind of an intimate, objective, just seeing "what is", right now. Again and again, in those moments, when we are able to achieve a little bit of that, one sees some-

thing new in that person. A new dimension of something inspirational comes into the work. Very often that is the moment when a new idea can come, because one is looking at, what does this person want to say? How much is coming through? One comes closer and closer, in a close working together, to this special place or moment, which is, I think, ineffable, of a certain quality of identity, a certain quality of individuality can be experienced. This leads, of course, often, the longer you work together, to even more problems, because as special as it is, one realizes how very different we are. This leads to another kind of crisis. But my experience at the moment is, that in such work where each person completely carries a responsibility for whatever happens this social element is something that plays into our art constantly. If we were all amazing geniuses, we wouldn't need to worry about it, we would say, "that's fine, just get on with the art. We have the ideas, we know it is good, and lets just do it". How wonderful! But that is not the case with us. Instead, there are tiny moments of genius, where you notice that something happened, there. And this, at least for me, is based on how one can work together and find each other. And that gives a basis for our future work.

It is about making a friendship with conflicts and being able to go through those uncomfortable moments, without splitting up. On the one hand, the only way to do it is to realize that everyone has to want to change, and to learn how to constantly be aware of when someone does not feel free, where they are being lamed because perhaps they are not being listened to. Perhaps there is too much compromise or not enough intensity, and then the problem simply has to be dealt with, because otherwise it goes in a direction that is not at all fruitful.

This is a fact that is wonderful - this difference - and very difficult. And I must say in the course of this week, through the dif-

ferent contributions, different performances we have been able to participate in, and through the various discussions and talks, it has become even more apparent how different we are. And in the questioning of our work in the Section - and I am certainly not finished with this question - it seems to me that this is a potential of section work - this challenge of truly being able to live with the differences. In another situation, why should artists who are so different have anything to do with one another? The one has a deep need for the richness of a tradition, and the other one needs to break new ground. Of course in our sister arts - in music, for example - there are those who become musicians in the early, in the classical, in the contemporary, in the ethnic. This is taken for granted and the variety builds the richness and the fruitfulness of the music-culture. With us, I have the feeling we are in a time of differentiation, where more and more, we will realize that the differences we have can be a richness, as long as I don't have the opinion that everyone else has to work in the same way that I am. This, of course, applies to any one person or group. The potential that we have, I think, is made possible by a special thing, that in a way, brings us together and thus creates this challenge of coming to terms with these differences: this is the common ground we have, namely in the desire to work towards freedom, to work on spiritual development.

There were some words spoken in different ways, one time very strongly in the middle of the week by Christopher Marcus, for example. "I have colleagues who are not here because they don't feel free" Although we are not working in such a close connection that I know who the colleagues are, and I have the feeling that if this is expressed, then the question comes, what are we doing with this fact, how can we all deal with it openly, so that one can find out why and then take consequences. And how are we

being challenged now to work on our form of meeting so that this free, rich, working together, can take place? To deal with such problems seems to me to create a basis - if we are able to do it - a basis for us in these different arts meeting each other in this section, where a source of inspiration for our daily work could be generated. We are not - at least as eurythmists - we are not yet carried by the world, so to speak. My question is, if we will be able to engender among each other the strength that we need through taking in what the other does, through finding out what is living within me that wants to come out, and letting these stay in a free and engaged relation to one another.

I think I have said enough, I have come to the end of what I would like to try and share today, and I can only at this moment say that I hope we come to terms with our problems. I am very thankful for this week of, as one could say, going through the mill, *durch die Mühle*. That is the only way to change one's own substance, to open up, to receive new ideas, new moments, so that in our future we can go out with these, and not forget them, and hopefully meet again, in the not too distant future. Thank you.

The Future of Speech, Music and Eurythmy

Introduction

Paul Klarskov

Dear Colleagues, dear Friends,

We just now heard a word of the spirit that can unite us; we have experienced a soul, wrestling with the question of tolerance, the allowing-to-live of the other's will, of the seeking of one's own will and path, and one could experience in that which was discussed how the question also of quietness, the question of crisis, was a fruitful one for that which moves us in our activi-

ties. I was able to perceive - in the movement of stillness (which was mentioned) - that the question of presence of mind stood there: How do we become aware of that which lives in us, of that which surrounds us, how do we become aware of the present moment?

This question about the spirit (as one can also call it) has always been there as long as anthroposophical art has been pursued. Approximately ninety years ago, when anthroposophical, or anthroposophically-inspired, practice of art began, this question was strikingly present, because this art has really didn't come about out of any tradition in those days. It was absolutely new, arising through Rudolf Steiner out of the western spiritual life. It began with anthroposophy, with striving for knowledge, and led to art. The art which we pursue has immediately arisen out of anthroposophical striving for knowledge.

Steiner concerned himself with the artistic striving of his time, when he inaugurated his new arts, strongly supported by Marie Steiner. In his drama *The Portal of Initiation* (in the 'Prelude' and the 'Interlude') he came to terms with naturalism, with the question: What is naturalism? And in contrast to this: What is an artistic impulse which is a spiritually-carried artistic impulse? (You recall the conversation between the two lady-friends.) This issue was burningly topical then, but today it is no longer. In its practice of art, naturalism was a step on humanity's path. It lies there, it is present, but we have moved on. I believe that nobody who pursues art today - and is with his time - nobody, of whom one can say *that*, does not concern himself with spiritual contents. This can come about in very different ways. I have experienced many things: some highly spiritual pictures and others which are very misleading. One question is there always: From where do my inspirations come? How do I stand in what I do? How is my 'channel'

open to a spiritual space? What inspires me? From where does it come? What does it need that I can free myself for that which is connected to my inner kernel, when I am an anthroposophist with my esoteric kernel? What do I have to 'clean', which 'antennas' do I have to polish, which 'channels' do I have to unclog?

A friend (he is still a friend) was running a theatre in Denmark. And he told me of a touring company which he had invited. He described to me the following picture which had made an impression on him: A table, covered with a white table-cloth; a loaf lies on it, with a knife beside it. In a semicircle around the table stand people with birds' heads and beaks. A priest goes to these birds, and each bird receives a host in its beak, and holds this host: All those bird-people stood there in a semi-circle with a host. Then the priest went to the table, took the knife and cut into the loaf of bread - blood flowed out of it on to the white table-cloth and dripping downwards, and the birds spat out the hosts.

This was the picture which my friend described, and he asked the director afterwards: 'How did you arrive at this picture?' And she - a very famous personality in Denmark - said: 'I don't know, but it is effective.' With this, a situation is characterized which we all know: How do we become free from that which we know? How do we become creatively and artistically true out of the moment? The question becomes clear, too: How do I become a knower in that which I do? - A posing of questions with which we are all familiar.

When we look back to our training, which lies behind us all because we are all trained people, then we find there a huge mountain of knowledge, of the frightening and frightful 'indications': 'It has to be done like this: There are syllable steps, there is a consonance of the vowels, there is recitation and declamation, there are pushing waves, there are - all sorts of things!' - In eurythmy

even more than with the speakers, an abundance is so great that one sometimes asks oneself (or I, as an amateur eurythmist ask myself), how do you manage at all to do art? If you have to pay attention to all that: You are so full, we are so full of that which we know, that the question arises; how do I become free, how do I become an artist? This is the question to the past ninety years, actually also the question to the source, that is the question to our connection to the esoteric kernel of our Movement, which I mentioned earlier.

Of course I can say, I learn this now [during the training]. I went about myself in this way. I thought: This is quite terrible what they do here! But I have to get to know it in order that I can then do *my* thing. I'll do this for a year or two, I thought, then I can sing as well as they can, and then I'll do as I like. But on the way I have realized that it is not so easy. I wrestled with what was offered there, as terrible as it appeared to me at first, and noticed then, that *through* those indications which were there in abundance, a spirit spoke, a spirit which I had to recognize as right, even though I could not acknowledge the dress of this spirit, that is, precisely the indications, or a teacher's personality which appeared strange to me, or something like that. But we all know that the coming-to-terms with the material, the coming-to-terms with that which is given, is a spiritual work.

I think one is allowed to say that the indications are not there in order to be followed in the first instance; the indications are there to school us. The indications, the tradition, everything which has come about has not just come from anywhere. It goes back directly to the esoteric kernel of our work, of our Movement. It goes directly back to Rudolf Steiner. If I concern myself with it, I come into relationship to what was his innermost concern. But I still have to become free!

You will certainly remember what a job it was during your training to face what was

offered and then to ask: What has this to do with me? How do I deal with it? My own experience was that I had to look back at those first years of apprenticeship, and say: 'This young man who began then doesn't exist any more! He might still exist in his rudiments. But I have to say: Whenever I succeeded in my artistic doing, this critical young man became changed - a little bit!'

And it seems to be important to me that this, which concerns me when I approach art: that I am this myself! I am indeed led by my karma to that which I find there. What then becomes of it, that is what *becomes* in me through a coming-to-terms, that which lies in me as possibility, or hovers above my normal personality, and which I can unfold layer by layer by this coming-to-terms. I believe that we have the task to change ourselves by means of that which the ninety years have brought to us, and we have to use very, very much diligence and hard work in order to understand it. We have heard from Margrethe Solstad how fruitful the study of the first eurythmy indication for Lory Maier-Smits could be. At that time it was not spelt out, but afterwards one can experience that the faculty of Imagination is being demanded. In the very first moment eurythmy showed that for the recreating person working with the indications, the power, the faculty of Imagination, is demanded. One example for the fruitful dealing with that which is given - but, of course, at the same time, is a responsibility to deal with it yourself, to take the step from apprenticeship to mastery. And we all have the task to become a master.

This we will become, by the fact that we have learned to want to change - and now comes the moment of freedom! From this the questions arise which we have, from this comes the saying: Yes, we are all so different! A terrifying and blessed difference, which we have: this is the degree of master! *This* master is different from that one, even if he comes, perhaps, from the same school, he has to become individual.

I have experienced this through the difficult speech-training which you could then receive here [in Dornach]. If you survived, it was [a] healing. Only, for example, something like this difference between recitation and declamation, this could not to be grasped. For me it was not graspable. I thought: Declamation is that which is exciting, and recitation for me was that which is boring, that which goes along in the same measure, was Greek and somehow always the same. And the experience then was that, when I faced it, I realized that from the phenomena of the outer world (recognized by Rudolf Steiner, decoded and placed there as teaching material) from the phenomena, a strength works back on to me! When I then practised this for the declamatory way of speaking: *Hoch klingt das Lied vom braven Mann*, ['Splendid sounds the song of the good man'] then through the form of the speech one could perceive that the breathing changed, that the relationship of the [supersensible] members is changed.

Hoch klingt - one can play differently if one has *such* a feeling, than the opposite one of recitation: *Der Tauwind kam von Mittag her und schnob durch Welschland trüb und feucht* ('the thawing wind came from the south and snorts through Italy dreary and wet'), which starts from outside and works into the body, into the normal personality. But the artist's own being, that which he actually is, this is stimulated, becomes enriched, is made conscious through this coming-to-terms. Phenomena from the world come towards him and awaken something in him, so that he then achieves other faculties. He becomes a master. I say this for all of us: We become master, we have the duty to achieve mastery by becoming ever more ourselves, to that part in ourselves which we are not when we are born, which we are not when we are twenty years old, and which we are to approach ever nearer through our lives. And Rudolf Steiner is the teacher who

placed all the indications in order that we can achieve this.

Many examples could be found for this opening, opening of ourselves to the phenomena. I cannot resist - even though I have done it a few times lately; but I find it so clear: the essence of the sound S-C-H. The *schschschschsch schwächt ab* (weakens), it *löscht aus* (erases). You know Steiner's examples: *Ich reite* (I ride) on a horse, or *Ich schreite* (I walk); *Ich reibe* (I rub) something, or *Ich schreibe* (I write) something. I speak of *Sein* (being) or *Schein* (semblance). Something is there, then it becomes burnt, or disappears, and then it is *Asche* (ash). Or you have a thing, and there is the *Schatten* (shadow); *wach, schwach* (awake, weak). You can see it everywhere, this *schschschschsch* produces a dissolving. This plasticity, and this elastic way of dealing with the sounds in the German language is unbelievable! Here we have also such an 'indication', a frightening one: the sounds are spiritual forces.

In the training, one just accepts it as it comes: well and good, they are spiritual forces, then, or gods, one just takes it at least. But in the course of the development I am trying to describe, it can become an *experience*, a *schschschschsch* is something different from a *k*. You hear this immediately, don't you? *Sch, k*: different spaces are revealed. And if you now just make a little change, if instead of *sch* you do *sprrr, s-p-r, sprr*, then a different gesture comes about. It is not the dissolving, the becoming-wide, the lifting-off, the lifting, hovering and so on, but it is a different gesture.

Which one? I give a few examples: *Sprudeln, spritzen, sprossen, sprengen, spechen, spreizen* (to bubble, inject, sprout, detonate, speak, spread). What gesture is this? This is namely the question which we carry: If these are gods, what does it mean then? *S-p-r*, I have to become active, in the meeting with the phenomena I have to question, do something with myself which I

would not have done were this phenomena not there, if I would not have become aware of this phenomena. And what is it, the *s-p-r*, what gesture is that? *Sprenge, spritzen, sprossen, sprudeln*? What does it do? We are so full of courage and do not express it; everybody perceives it, but the concept is not found. That is actually what we are doing: we work with our 'bag of concepts'. The *s-p-r* is a movement from point to periphery. I speak, and if I am lucky my word is also at the back of the hall though it arises from me. It goes far; it *sprudelt* (bubbles along) from here to there. Or I *sprenge* (detonate) something, then I have a charge, it is lit and goes far; a movement from centre to the circumference. This I can relate to myself as an actor, and have such a feeling: (*gesture*). That is different when I feel *schschschschsch*. [This is] research activity; we have to become researchers through that which meets us in the phenomena.

This research proceeds from the bag of concepts (please forgive the uncouth expression), I mean with the the normal scientific consciousness which everybody carries with him, through which we find the right train when we want to go on a journey, fill in our tax-declaration correctly, deal with each other, to be conscious human beings in the world.

When Faust throws away his conscious recognition, the Devil rejoices. Faust says:

Now plunge we headlong in time's racing surge,
Swung on the sliding wave of circumstance.
Bring now the fruits of pain or pleasure forth,
Sweet triumph's lure, or disappointment's wrath,
A man's dynamic needs this restless urge.

(Goethe, *Faust I*, 1754-1759)

That is Faust at that moment. And when he is away, Mephistopheles says with disdain and derision:

(in *Faust's long robes*)

So, knowledge and fair reason you'll despise,
The highest powers by which poor mortals rise.

(*Faust I*, 1851-1852)

He, unlike Faust at that moment, knows how to value Reason.

This is the key we possess to unknown rooms. I would like to express it like this: This is a tenth of the iceberg that is visible, and the rest is below in the unconscious cosmic-ocean. And with this key we have the task to raise the invisible, to bring it to the light. Everything is there. We are a result of the divine world, but we have with this tenth, or hundredth, to open up all the rest, to open up the rooms. And this consciousness is a subject of our own work.

I link back to the beginning. Our art has arisen out of anthroposophy, out of a striving for knowledge, life in love for, in the search for, the spirit, to my own primal source. And what I possess as consciousness, this priceless small gem that, however, encapsulates everything - this can be influenced. I can influence this small part through conscious activity; I can change my consciousness, my little flame, if I do not throw it away like Faust in *that* moment, but when I take it as a key. This we are able to do, on the one hand, through anthroposophical activity of knowledge, and on the other hand, through conscious conduct in meditation.

We form precise concepts, also in the well-known 'subsidiary exercises'. We know exactly what we are doing; we look at the 'match stick': it is so long, it is square and it has this head and an end, and behind, yes, there is a bit broken off; you inspect it exactly, concentrating yourself. In meditation, too, that we carry out, we proceed fully consciously with concepts. And something else comes about, if we are patient, when we summon the strength, when we do not give up. We experience that something falls away: the superfluous, the 'rules of the road' that you have in your head, everything that you know: two and two are four, and not three point eight; everything goes away, and it becomes quiet! You concentrate yourself with your clear thinking upon something, on a *consciously chosen* picture, not some-

thing or other, and a new stillness comes about. The entire 'rubbish of civilization' which we have, where everything is always full with all sorts of things, falls away, and there comes about a new, a more inward, inaudible space, that, however, is to be experienced. We can experience that a space is created and in this space it is quiet.

You know how extremely priceless the moments are when it is not only quiet but when you feel that a light comes, or something comes about that I do not produce myself. It is a concern, a working with a space that is *prior* to the artistic expression, but is at the centre of anthroposophical activity. Out of this our arts spring, out of this music, speech and eurythmy differentiate themselves. This is that which unites us. I also believe that it is that which allows us to become tolerant.

In facing colleagues the feeling may arise: 'You are on another path, or have another point of view; this I can acknowledge when I know that you work seriously out of your anthroposophical Being.' Then the difference becomes an enrichment. We really don't always have to work together in the same ensemble. When someone thinks one has to go to the west in order to reach China, and the other, that one has to go east, then it is better that they part. Then perhaps indeed they meet up in China! These are simply moments in practical life: 'Go your way, friend! I go mine, and we always greet each other when we meet.' Tolerance is then no problem!

In the volume, *Ways to a New Style of Architecture*, Steiner speaks on the role of knowledge, the cross of knowledge in connection to art, a passage from which I would like to read. He describes the terrible dilemma that one has when, as an artist, one faces some interpretation or other. He says that it is dreadful, when one hears that some teacher or other says something on art. 'One dies as an artist', he says, but his thinking leads further.

"How do we get out of this dilemma? There is only one way, and this lies in the fact that spiritual science is for us a cross, a sacrifice, that we really feel that it takes almost everything from us which humanity has hitherto possessed as living cosmic contents. And there exists no degree of intensity with which I could portray, in order to make it conceivable, [the fact] that against everything that is sprouting with life (in the proceedings of human development with the divine world, too), spiritual science initially has to be something like a field of corpses!

But if we then feel spiritual science as the proclaimer of the greatest thing that exists in the world, that it becomes for us the greatest pain, the greatest renunciation, then it becomes the corpse that is raised out of the grave, then it celebrates the resurrection, then it gets up out of the grave.

No one will feel joy over the defoliating and devastation of the cosmic contents, yet no one can feel the productivity of the cosmic secrets like he who feels with his productivity as a follower of Christ, Who carried the cross to the Place of the Skull [Golgotha], Who went through death (R. Steiner, Berlin, 12-12-11)."

When you take the rose-cross, you form the dead cross of thoughts, the precise concepts of knowledge; black-beams-crossing-point-square-dead; no longer rooted, a dead wood, dried out, cut up, cleverly cut away in the middle so that both beams can cross. If you want to sketch something or other that is dead, for example, on a map, where something is, then you don't do this (*gesture*), but you make a cross. There and nowhere else, there it is - dead! The cross of death, that is also the coming-to-terms with the 'indications', it is the coming-to-terms with the tenth of the iceberg that is available to us, and with it we then create the red roses of the future. The cross leads to an ending, leads to a death-process, the black point can no longer be argued away.

When we lead the meditation further, however, we then create the seven, shining red roses around this middle-point. A new word arises; you even feel this in our body, if you try this. A middle space come about, which without the exercise would not be there. I may say [following Steiner's ensuing words to the quotation above], that the black cross of knowledge, anthroposophy in the form of knowledge, too, will be brought to resurrection through the red roses of art. When we practise this activity, we can associate with each other, knowing that you do it in your way, I in mine. We add something to the world that without us would not be there. Red roses, hovering around a black cross - this does not exist in the world; we create it! Completely unnecessary and superfluous like the butterfly or like art, and likewise indispensable!

We do not do this out of what we simply are. Talent is implied, but talent alone is not enough! This is cleared away, becomes burnt up, becomes transformed by means of that which is given in the tradition, in the books of instruction, and we become free and independent, adding to the world something through this transforming activity. The world becomes richer, we add something that would not be there without anthroposophy and without our transformation through anthroposophy. It sounds a little pompous, I am sorry, but it lives in me like this, and I wish us all for the next year that we are so able to meet, interested to perceive what the other has done in the meantime, and to carry that in ourselves. Everyone contributes, over the threshold of the millennium, too, that which should flow out of anthroposophy into the present, that with 'awake interest' (as has been said) we are pursuing and lovingly want to contribute our part.

Impressions from the Section Conference and the Eurythmy Conference

Practising into the Next Century

Imme Atwood-Reipert

With the Section Conference of 5th-9th April, 1999 in retrospect, I would like to contribute a few thoughts. I have lived for 45 years in Dornach and have affectionately participated and followed the development of art. I was, and still am, for new things. In 1954 I arrived in Dornach out of the inferno of the front with its refugees, bombs and low-flying missiles. Consequently, I took in deep reverence and thankfulness that which R. Steiner had received to inaugurate a completely new rosicrucian mystery art. I experienced that you have to change yourself completely if you want to grow into this art. Then you gain a tremendous freedom and a feeling of autonomy because you know what you are doing, and do not need to give yourself to unconscious impulses. If we are all honest, we have to say to ourselves: With regard to most of the given artistic means, we have in no way worked through them completely, letting what is inherent in them become realized. Our supersensible members and bodily configuration allows this only in part. Consequently, I see as part of the 'modern' trend that we get further in this matter.

Where now can we seek further for that which is modern? Here we find an extensive palette on offer from the good spiritual beings and also from the Luciferic and Ahrimanic beings. Consequently, we should work to test the artistic means with regard to their sensory-moral tendency. For this, what we call the 'indications' and archetypal productions of Steiner's mystery-dramas and Goethe's Faust was a path of training.

I know that to speak about the wooden Group is not favoured by artists, because it is easier to create out of the unconscious, and to realize oneself. But, ultimately, the wooden Group stands there behind, centre-stage. During the age of the consciousness-soul a young mystery-art can only be surely guided, if you wakefully use forces of discrimination. This too is the only way to arrive at a common basis for discussion.

How can we want to create 'modern art' if we do not completely penetrate and master our mystery-art, but even deny it or throw it overboard? We can only serve a mystery stage-art if we nourish and refresh it out of its own sources. If we want to enrich ourselves out of that which artists are doing who do not know of Christ, Lucifer and Ahriman, then we do not realize that a mystery-art has really a different task, a different artistic point of departure and a different aim. Of course, we still can work together in a friendly and modest way with other artists.

These artistic means given out of the spiritual world are the protection for a mystery-art. If they are ignored, a condition of unprotectedness comes about, a space for being lost and for the arbitrary to enter. This is the main characteristic of the greater part of contemporary art. One has to be quite clear that if one wants to reach as many people as possible, one has to lower the spiritual nouveau of a mystery stage-art. Then one does speak to other people.

How can we go with the times? We see how dreadfully the counter-forces in the world do their work. Could we not help the good spiritual forces by (if possible) bringing to life the content and the artistic means in word, sound and movement, that are positive, light-filled, healing and helping, heartfelt and harmonious? If we want to bring dramatic apocalyptic content, then we should work towards a final resolution, redemption and a turning-towards-the-good. This helps to carry the raying-out of a

piece of art towards the good spiritual powers, which it basically what we all want.

I am always open for mutual sharing of insights, since the development of the anthroposophical arts does indeed lie on everyone's heart.

Music to the Words for the Goetheanum Windows

Christian Ginat

During the time of preparation for the Section Conference, Easter 1999, I became anxious faced with the task of writing music to 'the words for the windows'. The task was linked to the String Septet, Heiligenberg. This Ensemble plays Arthur Bay's newly-developed instruments, whose original idea arose from Franz Thomastik. Without doubt, Thomastik conceived the instruments in connection to the First Goetheanum. The seven kinds of wood of the pillars of the Goetheanum were each assigned to an instrument (although different from the building) according to its connection to the planet from the descant violin (cherry, moon) to the contrabass (beech, Saturn). The great differences in the qualities of the wood with the uniform principle of construction resulted in most varied layers of sound.

To begin with, I dedicated myself to the task of inwardly taking together the meditative word (the verses) and the picture (the window). This dual process is inwardly very stimulating, even if the richness of the possible deepening can in no way be exhausted.

The following step was to seek ways to combine composition and improvisation. In the composition, the individual occurrence is clearly ordered into the wholeness; in the improvisation the wholeness comes about only during the occurrence in the moment. Yet both are actually fundamental forces, which only appear in different mutual strengths.

The next step was to decide on a tonal centre for each window-colour. I chose B-C-A-E-D. Those who know Steiner's music-eurythmy exercise will discover without difficulty the 'mixture' of the opening exercise [B, C, E] and the TAO. I am not saying that this tonal sequence, which helped me, is suitable as an exercise or even as a meditation.

In the last pieces I increasingly made use of the artistic device of allowing a melodic sequence to move from instrument to instrument. A simple sequence, for example, D, C, D, E, receives through this quite a different intensive glow.

Originally, the task was to write for instruments. After this (a likewise commissioned work for choir had to be cancelled), I set the verses for solo voice. Through this, the discrepancy between the word and one's own possibilities becomes shamefully obvious. Through this the question 'Why set words?' became acute. I sought a possible answer in a balance between not despairing that singing will convey something of a personal understanding and experience of the verses, and yet still to do it so that their content will not be smothered.

*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 Pieria. RHODOS. 1995.
Copenhagen by Gordon Walmsley*

EURYTHMY CONFERENCE 1999

Some Thoughts and Questions on the Eurythmy Conference

Diotima Engelbrecht

At the Eurythmy conference 9th-10th April, 1999, at the Goetheanum, there was offered on the morning of the 10th, a demonstration of the exercise 'We seek for the soul, we are illumined by the spirit'. This is one of the most vital and sublime basic exercises which we possess, because it reveals probably in the most concise way the essence of eurythmy in contrast to the arts of the dance. The soul, coming from the world, seeks the path to itself (together with other people), and finds in itself the completely new impulse to go on the path into an inner space, into the spiritual world, in which it does not seek, but receives! Is there a more impressive hint of the uniqueness of the eurythmic art of movement? When, as a eurythmist, you look at the sketches of the two spirals, how they lie in space, then the wonder of this exercise springs up in your heart.

But what was presented to us after two years of work in the preparation group, were questions which one has repeatedly asked oneself, in the middle and second part of this demonstration that remained based on a folk-dance. Of the essence of this exercise nothing was laid hold of and understood. The IAO became a little puppet-play. I know this sounds severe, very severe, but it also hit me severely. Since then, this impression does not leave me, and I am very concerned. Many eurythmists come from afar in order at the Goetheanum to receive new nourishment for their work, which often takes place in lonely places, and they received stones instead of bread.

What was experienced here seems to be a true image for many things which live as

questions and problems amongst eurythmists today, and are discussed. On which level do many problems come about? I mean, the questions regarding effectiveness with the audience, to be well-received by people, realization of your own artistic personality, and so on. Don't we remain (speaking pictorially) in the first spiral, and only turn ourselves back to the world out of which we sought the way within? The inner jolt into the other spiral, which leads us into the world in which eurythmy has its source, does not happen. But both spirals belong together! This means that the question of the unfolding of your artistic intentions is completely justified and necessary, as long as one does not remain with this question, because that would be only the *first* spiral. The *other* spiral is the deep penetration and the opening up of the spiritual richness of our 'indications' and advice. But as long as we look at them only as a tradition and possibly also pass them on as such, for example, in our lessons, eurythmy does not progress. For a while now in eurythmy, intellectualism (NB not knowledge) is spreading, and only leads us into a primitive cul-de-sac.

In the evening performances, I would like to remain positive to the more or less experimental performances. Perhaps in our time of widespread insecurity, we need experiments from which we can learn. However, we should neither view them nor present them as ripe performances, but place them there as experiments. One of the experiments from which I have learnt a lot, was, amongst others, 'et expecto' [for solo bayan, by Sofia Gubaidulina]. We were led to absolute boundaries in the music as well as in the eurythmy. The music: the time-stream of the melody was pressed into space, into clusters; it remained only noise. The eurythmy: arms and hands, the 'most expressive

and ensouled organs', 'the singing of my hands', almost completely silent, and what remained were movements pressed into the body. For me this is the end of eurythmy. However, to have this presented in full clarity was certainly important and instructive. Now, one should not think that movements that have left eurythmy are already expressive dance. That would be dilettantish mongrelism, dilettantism on both sides! Genuine interest for other arts of movement is necessary and good, but please no copying or imitation! I know what I am talking about. For 14 years I did expressive dance, almost ten years of which as a student of Mary Wigman, then with her as assistant, and finally independently with my own performances. I am eternally grateful for this work with this wonderfully great artist, who always regarded her dancing as a temple service. But the step to eurythmy is so decisive, that there is no longer a return. It is a step over the abyss. I experienced this in my relentless transformation with Else Klink.

I repeatedly experience that people who perceive eurythmy in its purity are deeply moved: 'This is something completely different from what we have seen up to now.' Why do we refrain from presenting Steiner's etheric forms for people? Why in eurythmy performances are there as good as no Steiner-forms performed any more? Are these, which we are still only at the very beginning of being able to do, already surpassed, and do they lie behind us? Is it not rather that much is not laid hold of – just look at the demonstration? There is nothing more 'modern', nothing more of the future, than eurythmy. For this, however, the treasures have first to be gathered. We glance at the plates of the others and have in front of us the most delicious nourishment, which we should pass around, untampered. The more we strive to become, in the normal sense, 'audience-effective', the fewer will be the people who come to us. The more we have eurythmic substance, the more young people will seek us.

The Anthroposophical-Eurythmical Foundations of the Sequence of Breath-Sounds

Thomas Göbel

The festival of Easter (for which the following paper was presented) gives occasion to bring to expression the Easter mood which surrounds eurythmy, through this Easter verse of Steiner's *The Calendar of the Soul*:

When from the world's far spaces
there speaks the sun to human sense
and joy arising from within,
beholding, joins with light,
then streaming out from selfhood's sheath
go thoughts into the distant skies
and dimly bind
man's inmost nature to the spirit's being.
(Tr. Julian Pook)

Easter and the Ephesian Mysteries

In the times when the mystery-culture was drawing to its end, when the last light 'out of spiritual being' still touched the human being, it was the mysteries of the goddess Artemis of Ephesus which contained the Easter mood as the content of the mysteries. In the Ephesian mysteries, the pupil was initiated into those processes which occur in the cosmic sphere of the Moon when a human 'I' nears its [earthly] birth. Steiner speaks on this in the lectures, *The Festival of Easter in the Evolution of the Mysteries* (GA 233a, RSP London), held in Dornach, April 1924. Here he describes how the human being, who creates his astral body in the region of the zodiac, enters into the sphere of the Moon in order to create his ether-body out of the cosmic forces effective in the region of the Moon. The description of the creating of the ether-body was the content taught in the Ephesian mysteries. Only in the Moon-region did (and does today) the human being, clothed with the ether-body, strive towards birth on earth.

The forming process of the ether-body on the Moon is a rhythmic one, where the time-body is given to the human being. Seen from the earth, this rhythm appears through the Moon's changing phases. During Full Moon, the Moon rays the sunlight to the earth. With New Moon, the planets influence the Moon. Steiner then describes how this transformed sunlight from the Moon creates the connected, outer form of the ether-body, and this culminates at the time of the Full Moon. During New Moon, those moon-beings which were once the primal teachers of humanity, effect the inner forming of the ether-body. For this they hear what the gods of the planets speak. The creative force of this speech, they then give to the human ether-body.

The mystics of Ephesus experienced in the mysteries, that from the point of the Moon, those cosmic relationships are decided which have to do with the creation of the human ether-body. They experienced how for this, the forces of the Moon stood in a connection with the forces of all the other wandering stars (planets), in rhythmic changes. In order that man remembers this, the days of the week is the structured rhythm for human life on earth. They shall remind man, saying:

'You have come down to the earth. For this you needed the forces which are created on the Moon. Those forces were received by the moon-beings when they listened to the other planets of the solar system. From that which the Moon has of the seven ways to listen, to that you have to render thanks for the special configuration which your ether-body could take on in coming down to earthly life.'

And beyond this in the Ephesian mysteries, it was taught for which of his faculties the human being has to be grateful, for those forces which are effective in the speech of the stars:

Man receives his faculty of speech organized into his ether-body, through the moon-beings beholding Mars.

Man receives the faculty of movement concentrated into his ether-body, through the moon-beings beholding Mercury.

If we want to speak with those gifts of the Moon, then eurythmy comes about. One can say: Eurythmy arises out of the faculty of speech, when one explores the secrets of speech through allowing the moon-beings to declare what kind of observations they make, looking towards Mars. And if one then explores how these observations are changed when the moon-beings look towards Mercury, then, out of the faculty of sounding speech, the eurythmic faculty in the human being arises. This is eurythmy, expressed cosmically.

For the sake of completion, we shall mention that which otherwise, out of the listening of the moon-beings to the wandering stars, becomes imprinted into the ether-body:

Moon = the place of the creating of
the ether-body

Mars = faculty of speech

Mercury = faculty of movement

Jupiter = wisdom

Venus = love, beauty

Saturn = inner soul warmth

Sun = the protecting force which rejects everything which can disturb the ether-body and its forming during its descent to earth, so that it can become an enclosed, whole human being. In this way the pupils of Ephesus carried in their soul, on their heart, that which they had experienced, and which Steiner clothed in the following words:

*Offspring of all the Worlds! Thou Form of Light,
Firm framéd by the Sun, with Luna's might,*

*Endow'd with sounding Mars' life-stirring song,
And swift-wing'd Mercury's motion in thy limbs,*

*Illum'd with royal Jupiter's all-wisdom
And grace-bestowing Venus' loveliness –*

*That ghostly Saturn's ancient memoried devoutness
Unto the world of space and time thee hallow!*

Through the resounding of such words in the soul, he who belonged to the Ephesian mysteries felt how he is connected to the planetary system, and he became conscious how the ether-body was addressed from the cosmos:

*Offspring of all the Worlds! Thou Form of Light,
Firm framéd by the Sun, with Luna's might,*

Now the Ephesian felt he was in the power of the Moon:

Endow'd with sounding Mars' life-stirring song,

A forming, creating force sounded from Mars. That which gives strength to the human limbs, that he becomes a moving being, a eurythmic being, sounded from Mercury:

And swift-wind'd Mercury's motion in thy limbs,

From Jupiter there shone:

Illum'd with royal Jupiter's all-wisdom

And from Venus there shone:

And grace-bestowing Venus' loveliness –

The human being heard all this, so that Saturn can summarize everything which gives him boundaries and inwardly rounds him off, so that now he can descend to the earth in order to be clothed with the physical body, as a being who carries God in himself, and can continue to live on the earth:

*That ghostly Saturn's ancient memoried devoutness
Unto the world of Space and Time thee hallow!*

The spiritual life in Ephesus was bright and colourful. And this colourfulness contained everything that was known about the Easter-thought, of man's true dignity in the cosmos.

When an Ephesian entered the mysteries

of Artemis, he heard on the threshold the words spoken by the hierophant:

*'O man, speak, and you reveal through yourself
the becoming of the universe.'*

and the words sounded in reverse, when he left the temple:

*'The becoming of the universe is revealed through you,
O Man, when you speak.'*

In these words were hidden the exercise, or task, which the pupil had to fulfil before he was allowed into the permanent Easter-mysteries, which were previously presented.

This exercise led the pupil to feel how the air which flows out of the mouth in speaking, lays hold of the thought on the one hand, in order to make it heard. With this, he could learn to feel how the air brings down the thought (which lives in warmth) into time, and, how the stream of the breath is connected with the watery element, in order that speech becomes an audible, sounding perception.

The thought living in a tableau of warmth

↖

The air of the stream of speech

↙

The speech sounding in the watery element

After the pupil had lived into this experience, he was instructed to see in this a picture of the whole creation of the world, a picture of evolution. And through this he should learn to understand that the macrocosmic creation of the world occurred at an elementally deeper level than that which the microcosmic picture shows—which is speech:

Air – the element in which the soul-forces work

↖

Water – the element in which the ether-forces work

↙

*Earth – the element into which the forms of space
are imprinted*

That which was taught in Ephesus in observation and in the experience of speech, we can learn today out of our own strength, out of the eurythmic speech of the whole human gestalt, because the mysteries have become revealed. People will come themselves to a way of working, of how something like this can be achieved, who (initially) feel the connection that exists between a work of art to be expressed in eurythmy, a movement-process through which it will be proclaimed, and the work of art which appears on the stage.

Through sufficient practice achieving the character of a faculty, the eurythmist has so imprinted into his etheric body the work of art to be carried out, that through this his higher being, his 'I', can receive and carry that raised part of his cultivated ether-body. It thereby receives the character of Life-Spirit. If the eurythmist wants to perform this work of art, he is able to call it up as a tableau. As an artist, he is able to link this content with his 'I'. Then he feels the work of art as the time-less tablet that is present behind and above him. Here the content of the movement process is laid hold of, called into time and ensouled by the will, in order to appear in the sequence of gestures as if this were spirit, that is, the ether-body itself:

Tableau – the ether-body of the work of art as content of the 'I'

↖

Process of forming – acquired by the soul through practice

↙

Eurythmy performance – the appearance of the sequence of gestures, eurythmic work

This relationship is a metamorphosis of that which the pupil in Ephesus had to acquire, before he was initiated into the Easter-mysteries of the goddess Artemis. When he became initiated, however, he could so experience the individual words of his speech, that the whole wisdom of his

ether-body was sequentially revealed. He became conscious of his cosmic origin. The stars spoke to him.

Every eurythmist today, I believe, can acquire the metamorphosis of this. He can learn to feel that he allows the whole wisdom of his etheric body to be proclaimed through his art. And thereby he can interest in his art that spiritual being, who in ancient Greece was the goddess Artemis, and he can eurythmically address her.

A eurythmic riddle

Steiner hinted at such a secret of eurythmy through a riddle, which he gave to his eurythmy students to solve. And so it could be, that those who solve the riddle and live into the solution as an experience, then as a feeling and finally also recognizing themselves in the solution, are contributing to an approaching revelation of the mysteries of Ephesus. The riddle to be indicated here is declared by Steiner in three lectures of the speech-eurythmy lecture-course (GA279), and it is related to the esoteric background to the sound *f*. He says, as briefly as possible (you should look it up in full):

“The man on the street says, when somebody knows a thing upside down and inside out: ‘*Er kennt die Sache aus dem ff*’ – He knows it out of the *ff*.” Compare this with what was said about *f* in the ancient mysteries, then something remarkable occurs. In the ancient mysteries there was still a living understanding of the saying: ‘In the beginning was the Word...’; they still felt in a living way that which I explained to you yesterday: they really felt the creativity of the Word, the Logos. (Logos is not to be translated with the word ‘wisdom’, with which some modern people want to show their misunderstanding of these ancient things. Logos is to be translated with *verbum*, *Wort*, *Word*, only we have to take the Word as I explained yesterday.) Now, when *f* was spoken about, then something like the following was said in the ancient

mysteries of Asia Minor, Africa and southern Asia. It was said, when somebody speaks the *f*, he expels his whole breath. The breath, however, is that wherewith the gods have created man, which contains the whole of human wisdom in the wind, in the air, in the breath of the air. The Indian felt everything which he was able to learn, through learning to control his breathing in the philosophy of Yoga, and thereby filling himself with inner wisdom, when he expelled the *f*. And in the ancient Indian Yoga-exercises, whose technique consisted in his inwardly feeling the human organization, the pupil, in doing his Yoga-exercises, felt the richness of wisdom. And in speaking the sound *f*, he felt how he understood the wisdom in the Word. *F* can consequently only be rightly felt when you still sympathize with a certain rule, which is little known in the world, but was present as a certain rule in the Egyptian mysteries, and runs: 'If thou would'st proclaim the nature of Isis, who knows the past, the present and the future, and who can never be completely unveiled, then thou must do it in the sound *f*.'

The filling of oneself with Isis in the technique of breathing, the experience of Isis in the breathed-out processes of breathing, is in the *f*, so that actually *f* (though not quite exactly, but approaching it) can be felt as 'I know'. But there is more in it than that. 'I know' is still a feeble way of expressing what is felt in the *f*. That's why this *f*-feeling was soonest lost. It may be felt actually as 'Know thou'—the other, to whom I speak. I say *f* to him, in order to make him aware that I can advise him: 'Know thou, that I know.'

I would consequently feel it as natural, quite natural, if somebody who wanting to advise somebody then goes up to him and in some form or other breathes *f*. Now, interesting words can be studied (but I can leave that to you yourselves) in which the *f* occurs in some connection or other. You will be reminded of that which I have now said about the intimate feeling concerning the *f* (Tr. A.S.; E.T. p. 47)."

One such 'interesting word' can (only?) be the name *Ephesus*, the name of the mysteries of Asia Minor, out of which originate the cited words, 'In the beginning was the Word'.

On the next day Steiner says:

"Yesterday I told you that the *f* is really Isis. *F*—the consciousness of being permeated with wisdom. When you but feel your own being, and then but experience in the breathing-out, in the exhalation: *f*, then you have the *f*. You experience the wisdom of your self, to an extent your own ether-body, in breathing-out. Now this has to sit in the gesture that presents the *f*. Do an *f*! It is exactly the gesture which also lies in the air breathed out when saying *f*. But do it with breaks, the *f!* Then you will feel what has been indicated here with the *f*. Indicate that a kind of second impetus is there, only not so quick, but gentler. That is the *f*. Within the *f* we find quite exactly the imitation of this conscious breathing-out that says so much (Tr. A.S.; E.T. p. 69)."

The eurythmist should learn to feel his own being in himself: *e* ('*a*') and then experience it in breathing out: *ef*. And now intermittently the *f* = *ef-f*, so that this speaks to the being of the other = *ef-fe*; only then is that the eurythmic *f*. And on the next day, Steiner says:

"Now consider the two letters, these two sounds, the *f* and the *s*. In eurythmy, these have to be so formed that an enormous difference can be seen between them. When the *f* is done, it has to express the calm control of that which is conjured up in the world. It has been conjured up in calm. With the forming, you have only to bend the hands somewhat against the arm, though actively bending, not letting them hang, but as if you were covering something protectively. Now *s*; look here how actually something is deflected with control in the *s*-sound. (It was demonstrated.) Feel this as deflecting with control. In fact it lies in the relationship which comes about in the movement; in the relationship between the two arms (Tr. A.S.; E.T. p. 74)."

Now he describes that *s* follows the *ef-fe*, that is, *ef-fe-s*. When we summarize all this, it lends itself to be completed to the name of that mystery[-centre] which presents the solution of the 'riddle', as follows:

Taking the *f* as that wisdom = *ef*, spoken out of myself, out of my *e* ('*a*') point, and so spoken to those listening, like the hierophant in Ephesus, so that he in copying the wisdom (but now out of himself) he learns to experience – *ef* becomes *fe*. When he feels the wisdom in himself, he also experiences that this wisdom becomes earthly intelligence, when Ahriman lays hold of it. Ahriman has this power because he lives in the ether-body, and then the soul feels fear. This fear can also be felt by the soul of the listener, when he experiences his ether-body and its endangering through Ahriman in his own eurythmic speaking: *ef-fe-se-us*.

The ether-body of the human being is macrocosmically protected from this, when he approaches his birth. The power of the Sun protects it from Ahriman, and pushes back everything that, with the descent on to the earth, can disturb. Only on the earth can Ahriman influence the ether-body, and the soul can feel fear before the fact.

The sound *f* expressed in eurythmy is the abbreviation of the word *Ephesus*, the name of the ancient mystery-centre of the Word, the mystery-centre of the secret of Easter.

An Image of the Cosmos?

We attempted above to show that which the pupil at Ephesus could learn by observing his speech, and today the eurythmist can learn from the speech of his whole gestalt. The Ephesian pupil before his initiation got to know his speech in its threefold, elemental activity; the pupil of the revealed mystery of eurythmy can get to know the threefold elemental activity of his ether-body, when he speaks in eurythmy. When in inner calm he does eurythmy, so to speak meditatively, he can feel how his eurythmically-practised capacity of movement puts on, or attracts, the work of art, as the

process of speech even today still puts on, or attracts, the thoughts. He knows that he can call up in his 'I' the tableau of the worked-on work of art behind and over him. Out of the timeless existence of the tableau, he receives the stream of movement into the sensory manifestation. This is as far as we came in observing the riddle of eurythmy. The future will show whether therein an image of the cosmos is discoverable, whose sources must lie in your own ether-body, and whose sensory manifestations are the entirety of the zodiacal positions and planetary movements of eurythmy. In any case, the Easter festival is the place in the course of the year of both nature and man, allowing such a question. And in the search for an answer, the eurythmist can experience that his being is feeling itself bound to the spirit's being, when such thoughts rise out of selfhood, in order in the beholding of the light to unite with it.

In such a direction, the solution of the 'riddle' could lie, of the riddle Steiner gave to the eurythmists. And whoever seeks his path of schooling in the language of eurythmy, is involved in working on a revelation of the mystery of Ephesus. This will consist in learning to feel the sound-sequence of human speech, in its eurythmic gestures, as cosmic sounds, as man's cosmic language which he speaks to the stars. The Moon-beings will hear it. They will hear that human beings have understood that which they in secret and magical ways have planted into human ether-bodies. Then in the enjoyment of art, the perception of everyone will experience in eurythmy, in the world of the 'as if', the world of the Moon[-beings], with their support for eurythmy (and perhaps may reckon with their help).

*

During the Eurythmy Conference (Easter 1999), the eurythmic breath sound-sequence was shown, in relation to Thomas Göbel's lecture. In a forthcoming edition of this Newsletter, Thomas Göbel will present the basis of this breath sound-sequence in the study of man and of eurythmy.

ARTICLES

Consciousness and Eurythmy

Two talks given by Göran Krantz (Jarna) during the Summer Conference for Eurythmists, July 1997 at Peredur, E. Grinstead, W. Sussex, England; report by Alan Stott, revised by the lecturer.

I

We are facing some fundamental questions today: What is eurythmy? Is it important today? Eurythmy was not introduced to the world by a dancer but by the philosopher and spiritual scientist Rudolf Steiner. He spoke little about its historical roots, but some clues at least were given. Here are two: (1) Eurythmy is a renewal of ancient temple dance; (2) it directly continues the practice of the earlier Greek mysteries. This was the time when individual consciousness was born. Philosophy was born out of the dance, and vice versa.

Plato speaks of movement as a gift of the gods, of the muses. The dance originated with the help of the arm-movements and gestures that imitate words and speech-sounds (*The Laws*). Plato distinguishes between the war-dance and the peace-dance (which he approves) and the other dances (which he does not approve). The war-dance strengthens courage; the peace-dance relates human beings to each other and to the gods. Further details are described in the dialogue *Cratylus*: Language is more than a vehicle for the reason. The world was created by the Word, by Speech. Plato's examples of the movements of the sounds include R (*rho*: 'a fine instrument expressing all motion... to the name-giver who wished to imitate rapidity... the tongue is least at rest and most agitated in pronouncing this letter' *Cratylus* 426), D, M, N, and so on. *Cratylus* himself came from Ephesus. The Ephesian stream includes Heraclitus and Pythagoras. Mary the Mother lived at Ephesus; St John wrote his gospel there.

In Greece, the worlds of the dance and of philosophy mutually relate. The power of music and language as used in the mysteries is recognised. In the Orphic hymns, we find a reflection of the mystery vowels I A O. In the Eleusian mysteries and the Samothracian mysteries in particular, we meet remnants of an inspired culture where the dance, music and speech were one. The threefold choreia (dance, music, speech) is still one. This unity later splits as individual consciousness awakens and freedom develops.

Goethe (after Hermann) refers to four ages (*Kunst und Altertum*, October 1817): (1) The Age of Poetry; a naive consciousness where the human being is at one with the gods and with nature. (2) The Age of Theology; a division has begun, fear enters; the human being needs help. Yet God (highest Reason) is imminent in everything giving meaning. (3) The Age of Philosophy; the individual human being can acquire reason, which gives meaning to himself and to the world. (4) The Age of Prose; reason gains control and thereby becomes the destroyer of everything; sacrilege of the mysteries ensures; deconstruction sets in.

In Goethe's *Faust*, we see Faust struggling with the problem of reason. It cannot answer life's riddles. Faust seeks the answers along other paths. It is the Easter bells and the Easter hymn which saves him from the contemplated suicide. Music awakens something in him that recalls childhood impressions. He is returned to life through music, not through statements of belief.

This melody the bliss of childhood taught me.
 The song of innocence, the joy of spring;
 And thoughts of youth, this solemn hour, have brought me
 In my last step a childlike wavering,
 Begin once more, O sweet celestial strain.
 Tears dim my eyes: earth's child I am again.

(Goethe, *Faust I*, 779-784; tr. P. Wayne)

Nietzsche (1844-1900) went so far as to say that all traditional values are dead, unless you recreate them for yourself. Today the philosophical foundation of post-modernism is trying to fight intellectual reason that has become destructive. Since the 1980's the attempt has been made to overcome the narrow, individual reason. Reason was born, it has become destructive, it needs a new freeing. Post-modernists said: (1) We cannot rely on the past. Ours is a new situation, requiring a new inspiration in the moment; a consciousness of now. (2) Out of research carried out in the early '90's into the consciousness of modern youth, four main characteristics were found:

- (a) the freedom to do what you want;
- (b) the possibility to think about your thinking. Truth is relative, it is not objective or absolute.
- (c) the phenomenon of multiple identity; the consciousness of living or assuming several roles (for instance, man/woman; nationality; different levels of self-valuation, even a playing with identities). Identities do not define you; you have to define yourself.
- (d) all moral action has to come out of inspiration. The occurrence in the moment, the consciousness of the moment, determines behaviour.

The danger is twofold: on the one hand a single role (e.g. nationality) is something fixed. On the other hand an ever-changing role is unable significantly to relate, or to achieve significant relationships. The question becomes: How do I enter and leave a situation? This has to do with relationships. How can I be true to myself in each situation?

Charles Taylor, in *The Ethics of Authenticity* (1991), claims that nothing is binding. Our freedom of choice, however, is under attack in our modern culture by the forces of persuasion. The question is how to be free, to make my own choice which relates to my whole life. My biography has to play into what I do. The process is reciprocal. The consciousness that every deed possesses creative character changes both me and the world, but it can only be called true when it relates to me, to others and to nature. A new sensitivity to the environment develops. With every deed I create relationships.

Two main aspects of the modern situation are *deconstruction* and *reflection*. The falling apart in so many realms is a widespread phenomenon today. Reflection is demanded. This can manifest intellectually, as is common, but also existentially. Existential reflection begins with the experience of an inner life which relates to my body, and the body relates to my inner life. The inner world is composed of music, speech and thinking, and an outer bodily part provides form. Eurythmy begins with the fundamental exercises arising from this existential reflection.

Göran Krantz concluded his first talk by referring to a lecture Steiner held in Bergen, Norway 11.10.13. In early child-development, the human being achieves the ability to walk, to speak and to think. Spiritual consciousness develops through the path from thinking, through the powers of language to the powers enabling walking and movement. We have to

re-find the powers left behind in child-development. For these, the most divinely innocent powers in the human being, originate the powers that reconnect with the spiritual world.

II

In his second talk G-ran Krantz developed his sketch of the problems and developments introduced in his first talk. He proposed to offer some observations on the development of art and the dance in the twentieth century. The questions, problems and possibilities of our time are also a part of our individual situations. So too, the problems of eurythmy and its possibilities form a part of our age of deconstruction and reflection. For this reason we have to know, to feel and to see problems and possibilities. Eurythmists are involved in this; we need to question what we are doing. The phenomena of deconstruction and of reflection are intimately connected to our situation.

A leading impulse in the art of this century is the breakdown of old forms of beauty, to become free of given, traditional forms, for instance, the struggle to destroy the Greek ideal of beauty. Why? In order that I can create something of reality in itself (Barnett Newmann, USA, and others). This process involves the question of freeing the feeling of both artist and viewer from the personal element (e.g. Jasper Johns).

Significantly, at the end of lecture 5 of *Eurythmy as Visible Singing*, R. Steiner speaks of the need to get beyond the Greek stage of 'dreadful symmetry', of spirituality held in form.

"It is... a kind of dissolution of this Greek element when we derive our movements directly from speech and singing, from the realms of speech and of music themselves. The difficulty people have in understanding eurythmy lies in the fact that European understanding has been, as it were, frozen into the reposing form, and is fundamentally no longer able to live in movement. The reposing form, however, should be left to nature. When we come to the human being, we have to enter into movement, because the human form transcends the reposing, purely sense-perceptibly visible form (I, p. 64f./ 56)."

Deconstruction is the process of splitting up into the smallest parts. Instead of attempting grand conceptions, every artistic deed now becomes an attempt, an unfulfilled experiment. This also means that everything is possible, and relative. G. Krantz illustrated this with a pair of shoes. (i) We simply perceive the shoes as such, lying there on the floor. (ii) We begin to ask: Who arranged them? (iii) What relation is there between the two shoes? (iv) What is missing? What inner picture of this missing part arises in me? In this way, new relationships can come about that appeal to inner experience. The reflective faculty is necessary to reach judgments.

J.-F. Lyotard (the post-modernist) claimed that what you see is but a sign or representation for something that is unseen, but which is apprehended by the imagination. Through what we present, we present the unrepresentable. We are led from the sign to something else. Josef Beuys and others continuously worked with these concepts. Deconstruction leads to reflection, not to a bringing-into-form but an overcoming of form. This is a transcendent concept of art. In *Art as Seen in the Light of Mystery Wisdom* (GA275) and elsewhere, R. Steiner points out how earlier art speaks through form itself. The new impulse in the plastic-sculptural arts is not through form but through the response of the person beholding. The Goetheanum is not the cake but the cake-mould (GA158). The cake is produced by the soul of the participating viewer; it is the activity within. This is the new principle in art: not held form but a loosening of form into inner response. And that which is musical has to related to the plastic-sculptural form. Already in *Goethean Science* (GA1), Steiner claimed that the only way to find truth worthy of the human being is that he/she seeks the

truth from him- or herself. Nothing that comes from outside or as 'revelation' should take the lead. For Goethe, 'healthy human feeling teaches us at every moment how the languages of perception and of thought unite in order to reveal the full reality' (*Goethe's Conception of the World* [GA6]). A deepening experience of the existential reflective faculty of the individual is developed in the exercises given by R. Steiner in *Knowledge of the Higher World – How is it Achieved?* (GA 10).

In the art of the dance, deconstruction has appeared a little later than the other arts. It was Nietzsche who have a powerful inspiration to modern dances, for example, Ruth St Denis, Isadora Duncan, Mary Wigman (trained in Dalcroze eurhythmics), R. Laban, M. Graham. Nietzsche goes back to Greece. In *The Birth of Tragedy from the Spirit of Music* (1870-1), he puts forward the ancient Greek ideal of the human being, and he saw that the ideal human being when walking, singing and speaking comes together in a musical process. In a MS fragment relating to the earlier part of that book, he writes:

"*Rhythm (Takt)* is the retrospective effect of gestures and facial expressions on music, just as *melody* is the picture of human thought, of the [spoken] *sentence*. The walking and speaking human being, in so far as he is a singer, determines the basic forms of music. In its development, music has linked on to the main anthropomorphical statements: walking and speaking. We could more correctly call walking an imitation of music, and the sentence an imitation of melody. In this sense, the entire human being *appears as music*. Then *rhythm* would be understood as something fundamental; that is, the most archetypal feeling for time, *the form of time* itself (Nietzsche, *Werke* II, Abtheilung Band I. p. 128; tr. A. S.)."

Nietzsche also describes the Apollonian and Dionysian tendencies, and speaks of the free Dionysian dancer who through the dance relates to the gods. In the early twentieth century, some dancers were frustrated by a longing to visualize the formal elements of music. They wished to express their inner life freely.

The development of modern dance leaves the Greek ideal. In different ways, dancers from the beginning of the twentieth century tried to fulfil this ideal (e.g. the visible music of St Denis). Yet the development led away from these ideals. (Here there followed a short sketch of the development of twentieth-century dance.)

In the '50's and '60's, the dance turns to movement itself, to improvisation. Through imagination, I experience through my movements other people and outer objects. Here the dance also approaches the concept of art of the 1980's, where for instance the initiative to *do* becomes the only source of art. Every movement is a creation. Art and life co-exist, are creative.

It was no longer enough to 'experience myself', but through the movement something is expressed calling on the reflective faculty of the onlooker. W. Welsch pointed out that painting no longer represents nature (imitates reality), nor indeed the ideal world, but reflects our impulse to paint. Applied to movement in the 90's, this attitude demands that we as artists reflect on our own intentions and movements.

Eurhythmy

In the initial eurhythmic exercise (alliteration), you are to imagine yourself as a bard, harp in hand, striding through the elements meeting the outer world (GA277a, and see Magdalene Siegloch, p. 25 above). The musical soul strongly meets the outer world. The beginnings of eurhythmy are throughout the product of this tension between the outer plastic/ sculptural and the inner musical poles. The plastic, sculptural element is to be transformed into movement. Here we meet the ultimate question of eurhythmy and movement, the question of the body and the inner life.

In a lecture held in Dornach 9.4.21 ('The psychology of the arts,' in *Kunst und Kunsterkenntnis* GA271), Steiner describes how two different types of artist relate to the inner and outer worlds. He describes Novalis as a musical soul in whom the material dissolves into the spiritual element. Goethe is described as a sculptural creator who breaks through the outer world. Eurythmy has to have both poles. The human being with his/her inwardly developed will feels bound when facing the world of outer perception.

"Then the necessity comes about to lead over the resting human figure which is the expression of this normal relationship, into movement, into such movements which carry out the form of the human figure into space and time. Once again, it is a struggle of the human inner [nature] with space and time. When you try artistically to lay hold of this, between the musical-poetical [pole] and the sculptural-architectural-painterly [pole], the eurythmical [element] comes about (GA271, Tb650 p. 218; tr. A. S.)."

Gesture and movement in music-eurythmy come about by going through the arm, the bodily instrument, transforming the sculptural element into movement that speaks to the onlooker. No other modern art of the dance does this, Steiner claims. He wrote: 'those possibilities of movement that lie in man's organism are called forth in speech- and music-eurythmy' (*Nachrichtenblatt* 2.3.24 in GA278, I, p. 1), and in lecture 7 of *Eurythmy as Visible Singing* he said:

"Take some opportunity of observing two people engaged in eurythmy, of whom one makes the movements as if they were being carried out by an artificial, papier maché, mechanical human being, whereas the other really feels the origin in the collar-bone, feels the keynote at the point of departure of the upper arm, the second proceeding from here (upper arm), the third in the forearm, and further out in the hand itself the fourth, fifth, sixth and seventh... The goal in eurythmy is not to invent worked-out movements, but rather to draw out the possibilities of movement that are inherent in the human form itself. This is where eurythmy differs from every other modern attempt to develop an art of movement. In none of these attempts do we find in what is practised the movements drawn out in this way from the human being himself. For it is necessary, in the first place, to know that the human arm with the human hand, from the point of departure through the collar-bone is precisely the scale itself (GA278; I, p. 82/ 70)."

Steiner introduces the last lecture of *Eurythmy as Visible Singing* by announcing his intention provisionally to conclude the whole lecture-course. In this conclusion, he describes the new consciousness that the eurythmist develops in relation to the *will* and the world of forms, and how the eurythmist relates to the powers of *thinking*, of mental-imaging. Steiner speaks of relating these two powers and of transforming them. This is only possible through the powers of the heart. Here is the source of all true reflection. This places us in the midst of the struggle to develop the transforming forces that develop the personality, enabling us to become an instrument. Through this, Steiner develops the problem posed by Nietzsche, of how the powers of speech, music and movement can be freely united once again. Music-eurythmy does not illustrate the music. Rather, through this new consciousness of widening the chest region in the direction both of above and below, of opening the perceiving heart that is the seat of the *feelings*, eurythmy can achieve a real freedom to express the inner reality of music.

The Karma of Cratylus and the Mysteries of the Word

Ate Koopmans

(Report by Roel Munniks on two lectures during the conference 'Eurythmy and the Study of Man' 21-22.8.98, organized by the Section for Eurythmy, the Netherlands.)

When you look in history for the origins of eurythmy, you find links to a time far back in humanity's past. You arrive at the Mysteries which are concerned with the spirit and origin of language, the Mysteries of the Word. The Mystery-centre at Ephesus with its school of initiation surrounding the Temple of Artemis (which was destroyed by arson in the 4th B.C.), was the last trickle from these Mysteries. Two writings point to this, Plato's dialogue *Cratylus*, and the Prologue to St John's Gospel in which the Logos-being is revealed. After John on Patmos wrote the Apocalypse, he lived till the end of his days at Ephesus, where he wrote his gospel.

Cratylus is concerned with the question of the origin of language and the names of things, and is paid little attention by the scholarly world. Three characters hold conversation, Hermogenes, a young student, Socrates, at the time around sixty, and the wise Cratylus, who lived in the temple-area at Ephesus and was clearly younger than Socrates. The dialogue begins with the observation by Hermogenes, that names are usually a question of judgements, or statements. Socrates asks whether this is correct, and suggests studying the matter in more detail. During the conversation, Cratylus is the silent third, until the moment when Socrates gives up and asks for his help.

Although the conversation is about the names of things, *onoma*, the actual theme is the origin of language. First, the meaning of proper names are discussed, then individual nouns. They conclude that a name agrees with the being of a person or a thing to whom the name is given. Socrates and Hermogenes agree that originally it must have been given by someone who as a kind of law-giver and proclaimer of names gave things their names. To the degree that the things have come through to the fundamental elements of a name, this appears to have been given with increasing competence. In conclusion, they deal with the smallest elements of words, the sounds. For Socrates, the sound of the letter 'r' (rho) expresses movement. Alternatively, the sounds 'd' (delta) and 't' (tau) appear more suited to imitate a being-bound and a standing-still. The 'l' (lambda) lets the tongue mostly glide, giving a word a flowing quality. Through the 'n', according to Socrates, the inner side of something becomes audible; the 'ah' in a word reproduces something big, the 'a' (eta) something long, and the 'o' something round.

At a specific point of the dialogue, Socrates and Cratylus do not agree. It appears that sounds are sometimes used arbitrarily; the meaning of a word does not agree with the quality of the sounds out of which it is composed. For Cratylus it is no longer a true name. For him, words have an essential character; the giving of names is Realism, not Nominalism. Name and being are one indivisible unity; they are identical. The true name *is*.

Socrates cannot agree. According to his view, the original name-giver cannot be trusted whether he gave a true or an arbitrary name. For Socrates the arbitrariness of word is something real. For Cratylus, names are divided into essential names and arbitrary names. His view is comparable with the argument in the Middle Ages about the essential nature of thinking. According to the Realists, thoughts are (supersensible) reality. To the Nominalists, thoughts are only practical, usable labels.

The different views of Cratylus and Socrates about the existence or non-existence of true names, reminds us of Rudolf Steiner's account of the opposition of the planetary archangel,

specifically the archangel of the Sun, Michael. The archangels of the planets partly came to terms with the consequences of the Fall of Man. Michael resisted this; he took the view that the human being can find the way again to the divine spirit. In the same way, Cratylus does not accept that names came into being arbitrarily. He thinks that the true name-giver cannot err.

Cratylus has no ear for Socrates' argument that the reflection cannot be the original, that a difference exists between the image of Cratylus and Cratylus himself, and that there must also be a difference between word and essence. Cratylus, without a further comparison of visual and aural elements, warns what Socrates is doing with his objection. This recalls Steiner's account in *Meditatively-Acquired Human Knowledge*, where he shows that listening and seeing are two completely different worlds in the human being. On the one hand, we perceive sounds with our system of digestion and the limbs, and on the other hand we perceive visually with our sensory and nervous system. The assimilation of what we have perceived occurs in another system. Comprehension appears in the rhythmic system, furthermore in the system of digestion and the limbs the visible element is remembered, and the aural element in the sensory-nervous system.

Through his stand, Cratylus can be recognized as the last representative of the Mysteries of the Word. Who was Cratylus? In the lectures during the Christmas Foundation, Steiner speaks about the individual Eabani (Enkidu), the friend of Gilgamesh, who reincarnated in Aristotle and Thomas Aquinas. Between these two, he incarnated as Schianatulander (in the epic of *Parzifal*), and earlier he lived in Ephesus. Out of the literary remains of Ita Wegman (edited by Margarete and Erich Kirchner-Bockholt) it appears that the earlier incarnation in Ephesus was as Cratylus. He was the teacher of Plato (427-347 B.C.) and died relatively shortly before Aristotle, in whom he reincarnated 383 B.C. As a pupil of Heraclitus from Ephesus, Cratylus was deeply connected with his point of departure '*Panta rhei*' ('everything flows'). The world was perceived by Heraclitus out of the etheric streaming and moving element. Cratylus, the last representative of the Mysteries of the Word, returned in the nineteenth and twentieth centuries as Rudolf Steiner. In his incarnation as Aristotle, he brought about as the first in history that in the realm of thinking, thoughts acquire sharp contours and become individual thought through a logical connection. On the basis of this lies the 'word which has been created out of movement' from Ephesus.

The historical fact that in Cratylus the same entelechy lives as in Rudolf Steiner, can put us on the trail of the great past in which eurythmy is rooted. Macrocosmically, John's gospel is the revelation of the forces of the Logos. Microcosmically, it appears in the reincarnation sequence of which Cratylus and Rudolf Steiner form a[n important] part.

The movement of the word, which is experienced by Cratylus through the quality of the sounds still as a conscious connection with the essence of things, is experienced half-unconsciously in speaking. Through eurythmy this is brought into the conscious experience of the physical body. The physical body is made transparent for the spirit. So we can understand that the *Lectorium Rosicrucianum*, who hold that the physical body can no longer be saved, some years ago ordered their members to prevent children in Waldorf Schools taking part in eurythmy lessons. The struggle which eurythmy has to engage nowadays, is essentially the battle to retain the physical body for the spirit.

Plato, *Cratylus*, in the Loeb Classical Library VI, tr. H.N. Fowler (Harvard, Cam., Mass./London 1926, reprinted). Parts of the passage on selected sounds in Plato (summarized above) is reproduced almost word for word in Lecture 4, R. Steiner, *Eurythmy as Visible Singing* (GA278).

See also Ita Wegman, *The Mysteries* (Temple Lodge, London 1995), pp. 54-74 (*Tr. note*).

The Sun-Secret of Eurythmy

Ate Koopmans

(a lecture of 22.8.98, report by Noel Mummiks)

Let us look today at the present, especially the year 1998. The number 1998 contains the secret of 3×666 . The secret, contained in the Apocalypse, is that 666 is the number of the Sun-demon, Sorath. What do we do with this fact; how are we to conceive this number? In normal life we make no difference between counting things and numbering years. In both cases we simply use number quantitatively, that means, we treat every 1 which we count as possessing the same quality. In the Apocalypse, number is treated quite differently. The number 666 stands for the undulation of a being, whose influence begins, culminates in the year 666, and then passes away, continuing but less effective. Numbers possess essential qualities, just like sounds. This can be experienced, for example, in the intervals of music, but in chemical analysis of substances, too, essential numerical lawfulness appears. Numbers are realities. As in eurythmic movement, so too for the sounds, they are something upon which to rely. The number 7 depicts an harmonious rounding-off of an evolutionary sequence; the number 6 is the crisis before the harmonious conclusion. The number 666 is a threefold intensification of the crisis between 5 and 7. [1]

In the cosmic evolution of the earth and of humanity, described in *Occult Science/Esoteric Science*, the number 666 indicates a period of time still far ahead of us. It describes the 'War of all against all'. This future age is reflected beforehand in the years 666, 1332 and 1998. These are the years of the culmination of an anti-Christian impulse, directed against the physical body and against the 'I'.

The influence of the anti-Sun beast began to be felt in human development in A.D. 333, exactly in the middle of the fourth post-Atlantean cultural epoch. According to Rudolf Steiner, in this year the 'I'-force from the sphere of Christ broke into humanity. Like a kind of shadow of this event, the activity of the 'beast', the Sun-demon, begins. The first peak of his influence occurred in the year 666. At this time an Academy flourished in Jundi-Shapur, Arabia, the centre of a strong, body-bound thinking. A breaking-out of the consciousness-soul occurred which was much too early. In our time, body-bound thinking, amongst other things, manifests in materialistic world-view[s]. In the seventh century, it expressed the influence of the Sun-demon in the realm of thinking. Sorath wanted to mechanize thinking, the spirit, or mind. Although the impulse from Jundi-Shapur was weakened through the rise of Islam, the whole Arabian wisdom, which later streamed from the south to Europe, is based on the impulse of this Sun-demon.

The year 1332 (2×666) stands so to speak in the time of the decline of the Knights Templar, although the actual decline had occurred a couple of years earlier. Before their death they suffered the most terrible tortures, under which they 'confessed' all the sins of which they were accused. Their actual being had left the body with the tortures, and Sorath-demons occupied their place. These demonic beings confessed through the mouth of the Templars the most terrible sins, with which they were accused, yet which they never really committed.

The speaking of these confessions lies in the region of the rhythmical human being, into which the Sorat-demons had taken their abode. The Templars, during the tortures, were possessed by the Sorath-demons in their most individual soul-being, the rhythmic system. Whereas around 666 the Sorath-impulse was directed to the mechanization of thinking, around 1332 the effects of this impulse expanded right into the rhythmic system, into the speaking, into the confession. Being possessed will play a similarly great part in 1998 (3×666).

As a predecessor for this, perhaps, Nietzsche could be named, whose later writings, according to Steiner, were so to speak dictated by Ahriman. [2] In 1933, 1935, 1940 and 1945, the years Steiner gave for appearances of the etheric Christ, [3] alongside this Sun-secret there also occurred a strong counter-Sun-impulse in humanity. These are the [significant] years of the Nazi-regime in Germany, which, especially in Europe, is still not completely assimilated.

The birth of eurythmy occurred in the twentieth century. Seen from a broad perspective, we could compare learning eurythmy to the phase of development in the history of humanity of learning to write and to reckon. Humanity learnt to reckon in the fifth post-Atlantean epoch. In the Mystery Centres, or Oracles, this ability was prepared in the human constitution, whereby the etheric and physical bodies, especially in the head, were for the first time completely united. The fruit of learning to reckon is the waking-up of the 'I'-consciousness. Reckoning can help dreaming children to incarnate, fostering an awakening to themselves and to the world.

With reading, the human being has to learn to write both image and word together. The Celts were famous for the fact that they did not write. The Teutons, who managed the writing of images very well, were for this reason viewed as ill people by the Celts. The American Indians saw in the agreement that the white people offered them, little black devils on white paper. Writing signifies generally a constricting of the human being from the spiritual world, especially from his personal angel.

The Sun-Mysteries, out of which the abilities to reckon and write streamed into culture, were to fulfil two tasks. On the one side, to promote self-sufficiency of the human being, and on the other side, to allow the break with the spirit to take place not over-suddenly. The Sun-Mysteries were different according to the place, and adapted to the races for which they carried responsibility. They were geared in differentiated ways to the actual people who belonged to these specific Sun-Mysteries.

We can say that not only Thomas Aquinas, but also Aristotle and Rudolf Steiner were outstanding in their use of the word. The latter went even a step further by bringing eurythmy on to the earth. The task of Marie Steiner in relation to the word was twofold. On the one side she brought Steiner's spoken words on to paper and published them, and on the other side placed herself with her artistic speaking completely in the service of the development of eurythmy. Both her editorial abilities and her appearance as an artist of the word, bring the word into connection with the spirit. In eurythmy, too, the connection of physical body and the spirit is nurtured. Through the conscious carrying out of etheric movements with the physical body, this becomes re-formed to become an organ for the spirit.

The three impulses of the Sun-demon 666 have to do with a determining of thinking (in 666), with a possession in speech (in 1332), and also in the system of the digestion and of the limbs (in 1998). In thinking, we have to do with the activity of the etheric body in relation to the physical body. Through the impulse of the Sun-demon these two were pressed together. Speaking is an expression of the rhythmical human being, whereby the 'I' and the astral body rhythmically dive into the physical and etheric bodies and are released again. *The anti-Sun-impulse of our time works out of the human movement-system and the digestive system, where the astral body, etheric body and physical body lie chained to each other in a unity like an animal.* In his digestion, physiologically seen, the human being is an egoist. The economy is penetrated by a far-advanced egotistical interest. In our society, the economy is the actual driving power; likewise in the anthroposophical institutions no longer are the initiators the important people, but the bursar.

In the *Meditatively-Acquired Human Knowledge*, two tendencies of the 'T' are described in relation to the astral, etheric and physical bodies. On the one side, the 'T' can identify with these; on the other side, it can also retreat 'dictated' by the constitution. When the 'T' is sucked up through the body, children show no interest in cultural things and the danger even threatens of a tendency to crime. The bodily well-being is then the only nourishment for the 'T' which is then *impelled* to act. The individual's own bodily interests are strengthened through criminal tendencies.

When the 'T' links insufficiently with the etheric body, this is expressed in the realm of truth and untruthfulness. This is also a sign of the times; in many areas today it is expedient to lie, whether in politics, advertising or war-propaganda. When the 'T' links too deeply with the physical body, this is expressed for example in the anti-cultural activity of football. The head and legs are used one-sidedly as limbs. On the other hand, we do note attempts to humanize the sport of football.

Eurythmy, too, is concerned with the physical body, but now as the antennae for the spiritual and moral world. A morality is made poor in our civilization in the matter of norms and values. In this connection, Steiner claimed that eurythmy in the play-group is important for life. Through doing eurythmy at this pre-school age, a unique organ for morality comes about—something that can be compensated in no other way.

The Sorath-impulse, the Sun-demon 666, endeavours to make the spiritual 'T'-nature of the human being powerless to say anything in all these realms. Self-indulgence, lying and barbarity rule a culture impulsed by Sorath. In this culture, eurythmy has to carry on its lonely struggle for a movement which, from the 'T', links the body with a moral world. The problem of really integrating eurythmy into civilization is a human task of the very first order.

[1] See R. Steiner, *The Apocalypse of St John* (GA104), lecture Nuremberg 29.6.08, RSP 1958.

[2] See R. Steiner, *Karmic Relationships*, Vol. 4 (GA240), lecture Dornach 20.7.24, RSP1957.

[3] See R. Steiner, *The Book of Revelation and the work of the priest* (GA346), RSP 1998.

Eurythmy-Art and Ritual

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The highest divine service is to become like God,
to be Christlike in love, in life and gesture.

Angelus Silesius

How are eurythmy and cultus (ritual) related? This article addressing this question arose from a talk given at the beginning of my fourth year of studying eurythmy at The Hague. The question did not come out of the blue. I began studying eurythmy after completing a theological training. Behind me are years of intensive liturgical and ecclesiastical activity in the Roman Catholic Church out of my wish to become a priest, years also with a great connection - still present - towards the monastic life. Since first meeting eurythmy, in doing it myself, I very soon received a deep feeling that eurythmy and ritual have much in common. This article relates my search for enlightenment, to put into words this feeling, this experience of eurythmy. Here is an attempt, one, as I believe, to show eurythmy a possible path to the future.

We can speak of the connection of eurythmy and ritual in three extensive directions, three levels. *Firstly*, individual, special gestures in eurythmy can be described as 'cultic'. Here *secondly*, we could speak about 'cultic eurythmy' as a not-yet-existing or not-yet-expressed area of eurythmy, of a cultic, or ritual eurythmy, as a use, a specialization, like educational and therapeutic eurythmy. *Finally*, we can speak about eurythmy as ritual, as a cultic process, or according to its cultic nature.

The first level

This can be briefly described. In eurythmy, gestures exist which are recognized as cultic gestures. For example:

- A gesture describing the highest Divine Being in its Trinitarian form;
- A gesture which expresses: 'So ist Es' ('So it is');
- A gesture which expresses: 'This is truth'.

Actually we have to say that in this first level we possess the only concrete material for the connection of eurythmy and cultus. It is interesting to concern yourself with these gestures, and to ask: Why are these cultic gestures? I leave this area as one of on-going research, and concentrate mainly on the second level. Before this, however, it will be useful first to ask: What is cultus? In anthroposophy, we have two forms of cultus.

What is ritual?

1. The sacramental ritual

The first form of cultus, which I will briefly describe, is the sacramental, Christian ritual, the ritual of the 'Movement for Religious Renewal', The Christian Community. This renewed form of ritual was given to this Movement through Rudolf Steiner. Cultus, ritual, can be summarized here as a complete event of action and words, carried out by a priest and inwardly participated by those who are present. On another level, more out of the priestly task, cultus is summarized here as 'the devoted will'. Out of this seedlike, but multi-faceted description, we understand that in participating in the ritual we find ourselves in the area of will. And in volition, in doing, there is contained at the same time a devotion, a giving-oneself-up, a dedication, a listening attitude, an opening of oneself to the presence of spiritual beings.

Moreover, this ritual is characterized as follows:

- The essential starting-point is the experience of Christ.
- The motif of repetition is important. This ritual can always be repeated, *wants* always to be repeated, *wants* always to be carried out afresh. This does not become 'routine'; on the contrary, repetition here gives the possibility to deepen and intensify.
- One speaks of a closed form; there is a prescribed sequence, a linear process, an organic whole. Four basic elements, or parts, can be distinguished. The line runs from a part that proclaims [the word], to the Offertory; the change or Transubstantiation follows, ending in the Communion. If I were to proceed in more detail, I would have to speak of the connection which exists between the ritual and the path of the human being, who, when still present in the hierarchical spheres in the spiritual world, made his intentions towards the earth and went on the path through birth into incarnation. This would lead us too far. I will only indicate the contents of the four parts.

At the beginning of the Proclamation, the Gospel-reading is central. Christ reveals Himself in the word; Christ is revealed as the Word. Then the Offertory follows, an offering of incense. Earthly material, through a process of fire becomes fragrant smoke, becomes 'peripheral'. In the Transubstantiation bread and wine are 'inspired', penetrated by Christ's presence, become the Body and the Blood of Christ. And in the Communion I take this Body and this Blood of Christ into myself, as a meeting of Being to being, as an essential communication (see Fig. 1).

It is important to look at the direction in which this ritual lies. In carrying out this ritual, one can say, spiritual beings are 'invited' to unite with the cultic invitation and thereby, too, the earthly sphere. They, so to speak, 'draw near', since in the cultic event they find for themselves significant substance, nourishment. This can be described, from the human viewpoint, as a receiving movement, a movement from above downwards, a movement out of the periphery to a centre, a concentrating movement (see Fig. 2).

In conclusion, a larger perspective can be indicated, in which this cultus can be viewed. The substance, which is formed in the ritual through the involvement of spiritual beings, is nothing less than that substance which forms the seed for the ensuing incarnation of the earth, the Jupiter-incarnation. Everything on the Earth that is created through mechanical, technical and routine activity is not significant for the future; it gets lost. Forces of death are at work. The substance called into life in the ritual-event is of eminent significance for the future. It is the life-carrying substance which remains when our Earth will disappear, and which builds the transition to the fifth earthly-incarnation. Cultus prepares the future, or better put, cultus calls the future into the present, as it wants and intends to be.

2. The reversed cultus

During the time in which The Christian Community as the 'Movement for Religious Renewal' came into being, and to which process Rudolf Steiner gave his fundamental help, he was himself confronted with the question of the place of the cultic element within anthroposophy. He began to speak of the 'reversed cultus' as the best form for those who belong to the Anthroposophical Society (Figs. 3 & 4). The special characteristics of this reversed cultus, differing from the sacramental ritual, is that it takes its start from the creative, human 'I'. Here, we see a direction of movement come about from below upwards, proceeding from the 'I'-centre to the periphery. At the same time, alongside this 'vertical' relating of oneself to spiritual beings, there is also a 'horizontal' movement from person to person.

Briefly, Steiner describes this reversed cultus taking place when a human being wakes to the soul and spirit of another human being. It is a cultic deed, which in the first place takes place between people when they develop a significant interest for each other, not remaining with the externals, the 'surface', but wish to meet as 'I'-being to 'I'-being. The conversation offers itself here as a main medium. The cultus goes a step further if we become for the other person an 'awakening' being. Then there occurs not just a significant meeting, a meeting in which one confirms the centre of one's being and feels accepted. We awaken the other person, too, in their humanity, and want to help the other person further in their development. Beside this personal conversation, comes the conversation where spiritual-scientific matters are the centre of attention. This is a being-on-the-path of the [reversed] cultus. Clearly, this is an ideal description. Human beings today still find it difficult enough to confirm and strengthen their own 'I', and truly to create their life out of their own 'I'.

We are dealing here with a cultus of consciousness, which is expressed in the social sphere as a moral quality between human beings. With this 'horizontal' dimension, a 'vertical'

dimension is also given. When people carry out this cultus between themselves, a substance is also created here which is significant for spiritual beings. It is a substance which we human beings give to the spiritual beings. Whereas in the sacramental ritual we receive in the first instance; here, out of the creating 'I', we give. To summarize, this cultus means no less than the possibility to meet each other on a higher level; human beings develop towards the angels, they are brought to the level of the Angeloi.

In this cultus we find again the four archetypal elements, as we saw in the sacramental cultus, but differently. No longer do we speak of a linear character, and a clear form. Rather it is about four 'spheres', which, moreover, largely interpenetrate. The form is open, is creative in character, since it arises out of the personal 'I' of each human being.

The third level

With this background, we can now return to the actual question, How and where are eurythmy and ritual related? The third level mentioned above was described as the level where eurythmy and the cultus have become two-in-one, where eurythmy is to be taken in its cultic nature. We could guess that here we take as an example the reversed cultus, the open form. Eurythmy, arising out of anthroposophy, stands in the sign of the creating 'I'. The human 'I' takes its earthly, bodily gestalt as its 'material', its 'instrument' with which it can form and create. Our first question is, Can one describe eurythmy as a cultic process?

1. Eurythmy as a cultic process

I believe that such a description is quite possible. Let us work out as a concrete example of using the gestures for the consonants, the sound L in particular.

If I want to get to know the L, first of all a proclamation occurs. I become initially acquainted with the eurythmic gesture for L. This also involves [seeking] for where the L live in the outer world: where do I meet it, where can I find it in nature or in daily human activity? The process of waking up to this sound is one of consciousness in many facets, which concentrates in the eurythmic gesture.

If, however, I really want to get to know this sound, it demands an offering from me. I have to give myself to an archetypal process, to feel in practising all the facets of the sound L of which I am aware. I proceed carefully, I have to engage, take the trouble, to meet the L more deeply, to penetrate it. It is a sacrifice; meeting means that to a certain extent I lose a part of myself in order to be able to approach this sound. I go towards the L. The polar opposite is that something from the L approaches me. After offering comes change. In giving myself to that which the being L has to tell me, I myself am re-formed; I make the L my own.

Finally there is a communion which is reached when I manage so to make the L my own, that I can consciously create the eurythmic gesture. I can so form the L that, so to speak, curbing my 'I', I become the L. Forming the L-gesture is then a significant communication between me as 'I' and the L as a spiritual reality. In this example, the process has been quite linearly described. Keeping in mind the open, creative form determining the reversed cultus, it is rather that the four spheres interpenetrate. Alternatively, one can speak about a cyclic process, a spiral movement that deepens or intensifies.

We have reached the point where we can say, eurythmy can be described as a cultic process. Of course, this thought demands a further working-out. If, on this third level, I really were able to say that eurythmy is cultic by its nature, I cannot [simply] remain with a suitable 'terminology'. I must be able to use [that] element through which the art of eurythmy becomes cultus.

2. *The nature of eurythmy as cultic*

The art of eurythmy becomes cultus when the moral dimension is an integral and conscious part of the eurythmy. This morality exists in the directions already mentioned in the description of ritual, the vertical double-direction and the horizontal direction.

Let us begin with the *vertical* direction. Here we are concerned with morality in the eurythmic gesture. I experience the gesture as moral to the very depths; in this way I am involved with it. I cannot treat the gestures 'just so' or out of habit. We recall the description of sacramental ritual, 'the devoted will'. I carry out the gesture with my will - eurythmy, too, is found in the realm of the will - but at the same time I am listening in the gesture. Devotion lies in it, dedication, the intention of my being to meet spiritual realities. In eurythmy, this points mostly to that realm where the conscious laying-hold of the surroundings, the forming of the 'character' in the surroundings, comes to the fore. I shall return to this in describing the second level.

Describing the eurythmic gesture in this way, I suggest that the eurythmic gesture is a linking of both forms of cultus, and thereby a linking of the three directions of movement. Now some perhaps grand words follow, which are intended to relate more towards the future. (i) The eurythmic-cultic deed becomes on the one hand a deed with which spiritual beings can unite. This is the movement from above downwards. The human being, and the whole of earthly reality, is standing on the receiving end. A substance is formed which is of great importance for earthly development. (ii) On the other side, seen from the 'T'-activity, in the eurythmic-cultic deed the human being is standing on the creative side. This is the movement from below upwards. The human being is standing at the giving end; he gives a substance which is important for the spiritual world itself. (iii) Inwardly connected, is the *horizontal* dimension: morality in the social realm as a carrying factor, between people; the wakening *to* the other person and the wakening *of* the other person, on the level of soul and spirit. This dimension implies that eurythmy as cultus, in the first instance or in its strongest-effective and evident form, does not take place through the individual person, but asks for a group.

In this way eurythmy brings *the* possibility for the human being, in order to prepare the wished-for future through engaging his/her own 'T'-will, in order to bring the human being to transparency in his being, to a wholeness. Summarizing, one could say:

Eurythmy as visible anthroposophy, as visible spiritual-science, is visible truth.

Eurythmy as art is visible beauty.

Eurythmy as cultus is visible goodness.

Truth, beauty and goodness, as ideals, here come together. Or also, the unity science, art and religion - for religion becomes objective in the cultic, 'objective', eurythmic gestures. And looking at the individual: thinking, feeling and will arrive at a transparent harmony. From another perspective one could say that the cultic substance that is formed, differentiated into three directions of movement, is most deeply linked to Christ's being. 'Heaven' and 'earth' are united in two directions. In the horizontal direction, too, Christ is the essential middle-point.

The second level

We could try to apply these thoughts to the second level, by asking what concrete directions exist for cultic eurythmy as one of its possible uses. I see a beginning in two directions. The first takes us to words of Steiner himself. In 1919 the first Waldorf School had begun in Stuttgart. During a parents evening, the question was asked, whether the school could not provide a kind of Sunday Festival for those children who grow up in homes with no religious background. The question was taken to heart and presented to Steiner in December. As a suggestion for part of this Sunday service, the weekly 'Soul Calendar' verse in eurythmy was mentioned. He answered: 'Eurythmy...?'

But that is a secular art! For that I would have to give forms for a special kind of *cultic eurythmy*.' A little later, he gave another direction to his thoughts about this. The Children's Service must contain an objective cultic form. This was then developed; eurythmy, as a secular art, found no place there. The development of cultic eurythmy did not take place, but it is still there as an legitimate possibility, that is, to bring eurythmy to a cultic event, as cultic eurythmy, for example in the Sunday services, and accompanying situations of birth and death, as significant moments in human life (for example, marriage).

The second direction points to the course of the year as a cultic process. The beginnings for this come from Steiner's introduction to a eurythmy performance on 24.6.23, for St John's Tide. Steiner speaks here about the human participation in the rhythm of the year, the seasons and their festivals in the form of cultic events, a participation that is generally not very strongly present in people. The course of the year is inwardly connected with the human soul. 'When you try especially through the language of eurythmy to present, not that which is connected to the earth but that which reaches out to the cosmos, into the extensive etheric spheres, then you can try to form the yearly festivals especially with these eurythmic moods... We know that eurythmy has to be developed further; it really does contain unlimited possibilities of development... It can appear most strange that out of an artistic activity, a way can also be taken to such an experiment for the advancement of humanity.'

Already well-known elements in eurythmy are available to us, that, seen cultically, belong more in the sphere of the reversed cultus: the weekly 'Soul Calendar' verses and other cosmic lyrics, the movements for the planets and zodiac (with the penetration by the vowels and consonants), and also religious texts. All these are elements which, so to speak, are connected to the conscious laying-hold of the surroundings, the 'devoted will'. The theme of repetition is linked here, the repetition of the breathing of the soul in the rhythm of the year.

Prospect

How would it be if groups of people could come together to devote themselves to what we could call a spiritual task; if people could arrange their lives to work on the task of cultic eurythmy. The event will not attract the attention of 'the outer world'. Eurythmy as an art seeks its way to the public; the tendency of cultic eurythmy is to seek the inner path of concentration.

It would be a way of finding and forming groups, [which itself places as] the central position the social process of essential meeting. And it is the way of deepening eurythmy. In this sense, in view of the situation today of eurythmy, the development of cultic eurythmy could signify much for the carrying of eurythmy into the future. A firmer ground is laid, an anchoring, something that exists to last. Here, if I may use a picture from my own life-experience,

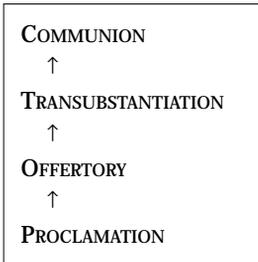
I have to think strongly on the function of the monasteries, centres of concentrated spirituality. If I may so put it, groups in whom cultic eurythmy takes a central place, could form, alongside other existing forms of eurythmy, a 'soul' for eurythmy, could have the function of a monastery in a future-orientated sense, or could be (translated into the title of one of Rudolf Steiner's impulses, initiated in 1911 but not come into being), a tremendous 'esoteric-social impulse for the future'.

Clarifying Diagrams

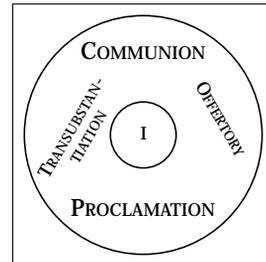
A view of the sacramental cultus

A view of the reversed cultus

Description

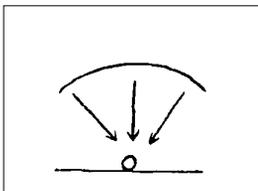


(Fig. 1)

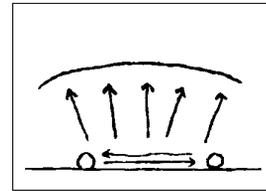


(Fig. 3)

Directions of Movement



(Fig. 2)



(Fig. 4)

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Fruits from the work in Jerusalem with *The SoulCalendar*

Jan Ranck

In the editorial additions to the forms of Rudolf Steiner given for the Verses of *The Calendar of the Soul*, the following comment is made to the form of the 36th week (p.104): "IV, V, VI, move a full lemniscate on the last line". (Steiner's written instructions indicate that a half of a lemniscate be moved on the last line).

This correction indeed brings the eurythmists IV and VI to the place from which they are supposedly to begin the *Nachtakt*, but it causes a very inorganic acceleration of the form at the end of the text. In practicing this verse with the 4th year students in Jerusalem, it suddenly became clear that the mistake in the form is not in Steiner's handwritten instructions that IV, V, VI move a half lemniscate on the last line, but rather in his numbering of the beginning places of IV and VI in the *Nachtakt*. This type of mistake is not unheard of in Steiner's forms, and is particularly understandable in this case, where *Vor-* and *Nachtakt* forms were drawn a year later than the form for the text.

When the problem is solved in this way, the result is that the *Nachtakt* retains the same distribution of colors in space as the *Vortakt*: blue on the right (east), green in the middle, red on the left (west), with right/left as seen from the audience. The significance and correctness of this solution for a verse wherein the Cosmic Word speaks becomes clear in the following description by Rudolf Steiner (for the full text see GA 181, Berlin 1. April 1918):

"... When from cosmic space the East, from Asia until far into Russia, is observed, then the earth appears as if wrapped in a bluish radiance - bluish, blue to violet; such is the earth seen from this side of cosmic space. If one comes to the Western hemisphere, if one looks at it where it is America - it appears more or less in burning red. You have there a polarity of the earth, seen from the cosmos..."

What I have indicated are only two specific colors; apart from colors, there are other definite qualities, many others. For the present I will only mention: between East and West, in the middle, the earth is more greenish as seen from outside, in our regions for instance greenish. So that in fact a treefold membering is produced...

Let us consider it once more: the eastern earth, gleaming in blue and violet - the western earth, sparkling reddish-yellow. But other differentiations come in. If the soul of one who has died contemplates certain points in our present age, then he perceives at the place that is designated here as Palestine, as Jerusalem, out of the bluish-violet something of a golden form, a golden crystal form, which comes to life. That is Jerusalem, seen from the spirit! That is also what plays a part in the Apocalypse (in so far as I speak of Imaginations) as heavenly Jerusalem. These are not things which are thought out. These are things which can be seen.

Spiritually, observed from the cosmos, the event of Golgotha was the appearance of a golden star in the blue earth-aura of the eastern half of the earth..."

What does it mean: Section for the arts of Eurythmy, Speech and Music of the School of Spiritual Science?

Wilfried Hammacher

The question, which with this contribution I would like to bring into discussion, links to my 'Thoughts on the Leadership of the Section for the Arts of Eurythmy, Speech and Music after Marie Steiner's Death on December 27th, 1948 in the *Newsletter*, Michaelmas 1998. I received

a number of communications in agreement, not a vast number but with not a single rejection. Only in two cases were the thoughts not only taken as information and that's all, but the question was posed: What can be done? I assume that the fact of the matter is that apparently for a few of its members, the 'Section' is still 'a concern taken to heart'; indeed, it would not be uninteresting to bring into a large discussion what concepts are connected to this phrase, and what significance at all this undertaking still has for the individual. In order to stimulate such a discussion, I would like to sketch a few things, having in mind the questions: What was the Section? What *is* the Section? And what could it *become* for us?

Out of the richness of reports about undertakings which Rudolf Steiner brought together at the Christmas Conference of 1923 into the institution 'Section for the Arts of Eurythmy, Speech and Music of the School of Spiritual Science', let us take a couple of characteristics.

Steiner founded this new undertaking with the words, 'that at the peak of the individual Sections those personalities are placed who are in the running, out of the previous antecedents, out of that which had hitherto occurred, to lead a specific branch of the anthroposophical movement' (28.12.23, 10.00 a.m.). And on 30.1.24 (GA260a, p. 130) he added: 'The departments of the Sections will be decided by the leadership. And the leadership will work in such a way that the departments which should be represented, shall really be able to be represented.'

The antecedents, the prerequisites of ability and previous achievements, consist for Marie Steiner, firstly, from about 1902/3 to 1907 in the new creation of artistic speech. After about three years of Rudolf and Marie Steiner's collaboration, the first result was presented to an audience in a poem by Hegel to Hölderlin, 'Eleusis': 'through the initial encouragement of Rudolf Steiner to Marie von Sivers right at the beginning of the anthroposophical movement (1906), we owe the inauguration of our art of recitation.' From 1907 to 1913 the dramatic element was worked out: 'Marie von Sivers, who took on the role of Demeter, already clearly showed in her presentation the nuances which the dramatic impulse should achieve in the Society. In addition to this, we lived in a time in which the art of declamation and recitation through Marie von Sivers *in the working out of the inner strength of the Word* had reached a decisive point, from which in this area it could progress in a fruitful way' (R. Steiner, *The Course of my Life*, chap. 38). There then followed the second new creation, the birth of eurythmy from December 1911, whose shaping of details Marie Steiner took over from 1914 to 1925, 'in working out of the inner strength of the Word.' These achievements formed in 1923 the antecedents and therewith the content of the Section, for which the leadership of initiative in close collaboration with Rudolf Steiner, and for the organizing leadership and responsibility, Marie Steiner became entrusted. Within the newly-founded Section, Rudolf Steiner gave in 1924 both the speech-eurythmy and music-eurythmy lecture-courses, and the one on Speech and Drama.

The artistic unfolding was founded on the esoteric [life] of the whole of anthroposophy. Esotericism and art were one at the beginning. For the common caring for anthroposophy and the arts of poetry and recitation, did indeed lay the middle-point from which Rudolf and Marie Steiner had carried anthroposophy into the world (*The Course of my Life*, chap. 31). This foundation, laid from 1902 to 1923/25, concerns everyone who lays claim to artistic speech and/or eurythmy as his work; if he turns aside, he discovers himself outside the professional competence for his art.

According to the way that the esoteric [life] and professional fields had always grown out of one soil, a further development and intensification was now to be achieved in 1923 through the building up of a School of Spiritual Science; the striving and ability of the

Section-work was to be inspired and was to rise to new heights through a strict esoteric and professionally-competent leadership, to which Rudolf Steiner wanted to dedicate himself. The Sections were to lead up in three esoteric classes:

Classes

I						
II						
III						

Sektionen

That this undertaking concerning the development of the arts of speech, eurythmy and music, was new, though the basic principle from the very beginning was the same, this R. Steiner points to in his opening lecture of the Christmas Conference on 24.12.23:

Eurythmy is really drawn and nourished out of the deepest backgrounds of the living being of anthroposophy. And of this we have to be aware, that with eurythmy, however incomplete it may be today, something has been placed into the world which is quite archetypally original, something primal, and which may not in any way be compared with some other thing in the world appearing to be apparently similar. We have to summon this enthusiasm for our cause, that we expel the external, superficial possibilities of comparison.

In a similar way, for example, I have recently had to sweat much blood, I must say (of course, this is meant symbolically), concerning all sorts of discussions about that form of reciting and declaiming which was created in our Society through Frau Dr Steiner. Just like eurythmy, the fundamental nerve of this declaiming and reciting is that it is drawn from and nourished on anthroposophical soil, and on this fundamental nerve we have to present ourselves. For one has to recognize, and not believe that when here or there one brings in some scrap or other from that which is good or even better in other similar [artistic] forms, that something better would come out of it. We have to be conscious in all areas of our work of this archetypal original quality, of this primal quality.

In the *Newssheet* of 8.6.24, Steiner expressed this connection further:

Eurythmy as an art is a fruit of the spiritual impulse working in the anthroposophical movement. It can be said that the art of recitation experiences in the strivings of eurythmy the essential conditions of its being. Recitation is, of course, connected in the first place with the word. But the word easily succumbs to the temptation to stray away from the artistic realm. It tends to become the *content* of understanding and feeling. It is, however, only the *formation* of this content which can have artistic effect. When recitation appears at the side of the eurythmic art of movement, it has to unfold its formative character in full purity. It must reveal what can work formatively and musically in language. The development of the art of recitation was consequently necessary for eurythmy, as this has been made possible by the devotion of Marie Steiner to this part of the anthroposophical movement. Within the Anthroposophical Society one should follow up what has arisen since the time when Marie Steiner with a few eurythmists began to work in 1914, in Berlin. Eurythmy could only unfold itself as a visible art of speech side by side with the artistically-conceived audible art of speech. Only somebody who has the artistic conception of that which lies in the audible word

can unfold the right sense for how the audible element can be transformed, in eurythmy, into the visible element (GA260a, p. 233; E.T. in GA279, p. 261f. Tr. rev. A.S.).

Esoterically as well as artistically in the doing, it has to do with achieving the ability that 'the astral body intercepts the ether-body' (GA282, p. 341). Or: that we move on, out of the physical consciousness, into the field of the consciousness-soul of the ether-cosmos. In the thoughts on the night of the fire of the First Goetheanum, R. Steiner speaks 31.12.23 (GA260, p. 233) of this step in development of esoteric art: of the time of the mysteries of Ephesus and of 1923 at the beginning of a modern mystery-centre; a will that R. Steiner himself could only bring as far as the laying of a first seed.

'When the candidate entered the Temple of Ephesus, his gaze was turned to that statue (Diana of Ephesus), which called to him actually in words of the language of the heart: 'Become one with the cosmic ether, and you behold the earthly out of ether-heights.' And about the burnt-down Goetheanum, he said: 'And if our Goetheanum would have been completed, then, from the entrance in the west, people's gaze would have fallen on that statue, in which the human being would have found the challenge to recognize himself as the cosmic being who is placed between the Luciferic powers and the Ahrimanic powers, in an inner, divinely-borne, assimilation of being.'

On the first day of the course of eurythmy-lessons for Lory Maier-Smits, R. Steiner emphasized: 'This new art of movement can only be carried out by somebody who recognizes, and is convinced, that the human being consists of body, soul and spirit' (GA277a, p. 19). And in his last [artistic] lecture-course on *Speech and Drama*, he developed for the speaker and actor, the exercising separately of thinking, feeling and will, effective in the spirit, soul and body: (1) the prosaic thought-content; (2) the willful bodily gesture, and (3) the speaking in the 'breathing of the soul' out of the feeling of the sounds, out of the 'inner strength of the Word'.

In the nineteen lessons of the First Class of the School of Spiritual Science, Rudolf Steiner works out the growing into the cosmic forming of thinking, feeling and will beyond the threshold to the spiritual world, in the elemental world, and in the cosmic relationship between Lucifer and Ahriman, right into the hierarchical heights of being. Then Rudolf Steiner died. The School remained a fragment. He did not appoint a 'possible successor'. Who would want to be such? What remains with us are achievements and seeds with a carrying power to be developed for centuries.

In 1926, Marie Steiner began to make fruitful everything which she had received as basic material from Rudolf Steiner, and had worked further out of her own abilities, for the acting Ensemble, in the four mystery dramas, in recitation, the speech chorus, *Faust I and II*, and in further dramas by Goethe, Schiller, Steffen, and others. Kurt Hendewerk described the character of the School of Spiritual Science, and the character of the Section, through the further 3 x 7 years:

The achievements which were accomplished during this time were not the most important thing. The way by which it was wrestled was more important. It demanded an inner change of the human being in order to release future-forces which should serve the development of humanity. In this sense, the speaker's path of schooling also became an esoteric path. The work was really Section work. For this reason, the demands made on us by Frau Dr Steiner were high and strict. In an increased measure, she placed them on herself and fulfilled them. Despite her having developed her forces and faculties to the highest degree, so that she truly mastered the art of artistic speech to the utmost, she searched further indefatigably. When I visited Frau Dr Steiner in the summer of the previous year, working with me for the last time on 'Orest' and

Johannes, the 81-year-old lady said to me: 'Now, now I believe I have understood the secret of the forces of will in artistic speech.' No, you did not *do* 'artistic speech' because Frau Dr Steiner wanted it like that, but because, in a more congenial way, she found the artistic expression for that which lives in anthroposophy as new possibilities. You had to 'speak outside', because the new image of the human being was no longer enclosed by the limits of the physical body, but placed into a living interplay with the entire cosmos. This eternal interplay from outside and inside where could it be better expressed than through the freely-formed breathing-in and breathing-out! Rudolf Steiner once said to Frau Dr. that she possessed this complete freedom of the breath. What does this mean for artistic creation? That thinking, feeling and will can be used in such a way by the 'I', that they get hold of the leading of the breath neither in a dissected, a drawn out, nor an excessive way, but that, forming and musically enlivening, they create the spoken word in the freely-streaming breath, and let it penetrate to the listener, not violating him through subjective experience, but inviting him to a free independent [yet] shared experience. This high aim of artistic speech was placed before us and was lived by Frau Dr Steiner in a completely-accomplished way (*Mitteilungen aus der anthroposophischen Bewegung* 'News from the anthroposophical movement', Nr.54, Michaelmas 1973).

Tatiana Kisseleff reports on Marie Steiner:

She longed for the beginnings of cosmic experience in her fellow human beings. I still hear how in a rehearsal with some actors, she said: 'Ah me, if you would just speak a little more cosmically, if you would just be a little more cosmic!' (*Marie Steiner-von Sivers im Zeugnis von Tatiana Kisseleff u.a.* 'Marie Steiner-von Sivers as experienced by Tatiana Kisseleff and others', Verlag Die Pforte, Basel 1984).

Ilja Duwan speaks about the esoteric nature of working with Marie Steiner.

In an intimate conversation, Marie Steiner described her 'whole task' with the words: 'To create a preliminary step for meditation.' And: 'The laws of artistic speech exactly correspond to the laws of meditation.' The work on the sounds ran like a red thread through all the decades of her activity. The path of schooling is deeply directed to the task of learning to perceive the ether-body and the ether-world (Ilja Duwan, *Sprachgestaltung und Schauspielkunst* 'Artistic speech and acting', Verlag am Goetheanum 1990).

Fred Poeppig describes the lessons:

She lays hold of each gesture of speech with absolute certainty, and embodies it through the freely-rhythmical breathing in the realm of the ether-world with the same certainty with which the musician's absolute pitch lays hold of the right note.

Poeppig asked Marie Steiner:

Dr Steiner once said that he found in you a means of mastering the inner gesture of speech; how did he mean this? She thought for a moment in order to find the right answer, saying something like: 'Well, he just saw in me a possibility to catch hold and control the gesture of speech in its fundamental basis, like an inner eurythmy, as it comes to expression through me' (Fred Poeppig, *Marie Steiner*, Lohengrin-Verlag 1990).

From this, light is thrown on Marie Steiner's experiences and discoveries in C. F. Meyer's lyrics:

With his poems, I examine out of the dramatic feeling, the gestures which come about naturally out of the laws of eurythmy, and found that both coincide. I found joy in this gesture radiating back out of the mirror of eurythmy, and recognized in it a

source for the renewal of dramatic art' (Marie Steiner, *Gesammelte Schriften* 'Collected works' II, 1974, p. 53).

This remark alone demands a comprehensive work of the School and Section, in order to get hold of the point out of which Marie Steiner had developed her special dramatic impulse, and what is demanded from us in its development. One could also summarize the work-content of the Section for speakers and eurythmists with Rudolf Steiner's words: 'To bring down the thought which is otherwise an abstraction, into speech' (as he himself realized it poetically in his mystery-dramas), to lead back to the sound that which today only lives as thought-rhythm the musical element in thought, the singing element in thought.

Such in outline is roughly what the content of the School and the Section for the performing arts up to 1948 was. The significant thing appears to be that the 'Section' was permeated by a unified, spiritual wholeness, which, resting on solid foundations, could develop in an intensive, unimaginably rich way, to an initial advanced culture. As such, it penetrated far into the general cultural life, working on still decades after Marie Steiner's death. And still the words of Margarita Woloschin can be at the same time both a warning and a hope:

Marie Steiner's deed, with which she set to work in the culture of mankind by creating out of anthroposophy an art of artistic speech that leads the word to its divine origin, to the creative primal Word, will one day be understood and appreciated by a more spiritual age than our own. We stand in time too close to her personality to be able to measure its greatness (*Gedenkblatt für Marie Steiner* 'Memorial Issue for Marie Steiner', March 1949).

After 1948/9

That which in 1948/9 ceased at a stroke was the unity of the Section in the spiritual attitude and search for style of its members. How could it have been different, when no longer did a professionally-competent leadership exist, who had brought together, stimulated, and fostered the various justifiably-individual intentions; or met them critically, too, when they lost the foundation? The contemporary Section-colleagues, who worked very fruitfully, were unable to set up anything that could point the way without an enduring and solid connection in the collegium of the whole School.

Today, in the artistic handling of speech and in eurythmy, we are moving towards a Babylonian confusion of tongues, if we haven't already landed right into it. We all seek the individualizing of our arts. This could not and should not be any different. But how can we arrange it, that we do not lose the previous unity that has arisen on the foundations? How could the giving of a fresh impulse to the concept of the Section look?

Up to today for the Section, for the concept as well as the institution, are responsible: the members themselves, the Executive at the Goetheanum, and the collegium of Class-readers. Just as the concept demands a look at the conditions at the beginning, so does the institution need to be looked at, with regard to new impulses. Rudolf Steiner called into the founding Executive, three scientists and three artists: Dr Ita Wegman, physician; Elisabeth Vreede, mathematician and astronomer; Dr Gunther Wachsmuth, lawyer (secretary and bursar) and self-taught scientist; Marie Steiner; Albert Steffen, poet; Edith Maryon, sculptress (and because of her urgent pleading, Rudolf Steiner waived her inclusion into the Executive, making her only the leader of the Section for the Visual Arts). The necessary working-together of science and art (discussed so many times by Rudolf Steiner) for the working on anthroposophy as well as its realization, was therewith institutionalized. In

1963, the last of the three artistic personalities, Albert Steffen, died; in 1973 the last of the scientists who joined later, Dr Margaret Kirchner-Bockholdt, died.

Natural science and art, consequently, for 36 (or 26) years are no longer represented in the Executive. The realms of work of the School-collegium coincides with that of the Executive. With W. Lewerenz and K. v. Baltz, at least music was represented from 1948. Today only one artist, Christian Hitsch, carries responsibility; the rest of the Section leaders are scientists. What has partly remained since 1923 is the principle that the Sections 'which should be represented, could also be represented (through their achievements)', with the exception precisely of the department of the speaking and eurythmic arts, and, for 33 years (with a short interruption with J. Gunzinger), also the art of music. With this exclusion for decades of the arts from the leading responsibility, a long period of interdiction has of course taken place.

Today

That the institutional conditions of the School today does not find itself in any agreement with the founding conditions is quite conspicuous. If the reasons which led to this change were generally fruitful or were mainly unfruitful, could only be clarified through a detailed investigation.

What now concerns us, the concern of the members of the Section for the performing arts if (as mentioned at the beginning) the Section should become something alive, a shared concern, something necessary and is taken to heart? Then this concern should find a heart-organ, which accompanies everything that wants to unfold as activity anywhere in the world, and at the same time collects the circulation-streams of the periphery into the heart, and brings it into fiery contact with the 'fundamental nerve' of our artistic impulse, now nearly one hundred years old. The words 'artistic speech' and 'eurythmy' are occupied with concepts which carry this fundamental nerve within them. What is not rooted in this nerve can make no claim to those names. Central control? Dogmatism? Nobody can even suggest the like of that, who knows the realm of freedom, something that is necessary for even the smallest artistic creation.

For a few years now, a procedure has appeared under which official and private teaching-institutions, and the practically-applied teaching-institutions (for example, the curative education in Switzerland), have to prove their quality. They have to prove that what they have written above on their flag corresponds with the life here below. Anthroposophical institutions began out of their own freewill to undertake this procedure, in order to forestall a possible threatening enforcement from the state system. – Quality-control, then, in our Section?

In the Easter *Newsletter* of the Section, Easter 1999, a whole sequence of such attempts are described, in part very impressive, which took up a discussion between the experiment and the 'fundamental nerve' of the respective art. Those attempts should be gathered into a heart-organ, to a common community-forming work, of a group of partly-permanent and partly-changing nominees. The one pole is created by the lawfulness of our arts, the karmic foundations out of which they have grown, the strict, exact handiwork, the spiritually-founded impulse; the other pole is the challenge to imagination, the power of invention, ether-vitality, uninhibitedness, courage and daring for something which has never before been there. Of what should we be afraid? What could fetter one? In the same way as the heart brings together two changing streams of blood, not as a pump but as a sense-organ of the peripheral circulation, in this way a many-faceted work should move, wrestle, preserve, and

conquer our arts. Moreover, no meditation replaces a talent for art, and the very hard work for it. And no art has real blood without esoteric fire. In this way I could imagine a heart-organ of our Section in which real life streams. So much of what the Section could be for me!

If the conditions [of the Section] will remain as they are today with the Goetheanum as the centre, the next century will find hardly any reason to bother any more with these conditions. If a conversation could take place within the three groups of people carrying the responsibility [mentioned above], many things would certainly be able to be changed. It would depend upon an honest attempt.

ANAPAST

*An den Schultern versteckt,
Hab' ich Flügel entdeckt,
Wachsen täglich ein Stück,
Sind mein heimliches Glück.*

*Wenn das Licht mich beschwingt,
Wenn ein Lied mir erklingt,
Dann entspring' ich geschwind
Mit dem schwingenden Wind.
Ich erringe im Spiel
Mein erschimmerndes Ziel!*

*Aus dem Grau,
Dringt ein Blau,
Dringt ein spriessendes Grün,
Was sich barg,
Wie im Sarg,
Will im Licht nun erblühn!*

REPORTS

For the Newsletter of the Eurythmy Association of North America

For the past year and a half members of the South Coast Eurythmy Ensemble have been working with Dr. Chin-Nan Lai, Ph.D. of the Chi-Gong Research Foundation here in Santa Barbara. For many years now Dr. Lai has been holding twice yearly conferences in Chinese on holistic healing methods. Initially for cancer patients, the conferences have grown to include many different facets of healthy living.

A publications- lecture- and conference network (as well as a series of healthy-goods stores) has developed with centres in Malaysia, Singapore, Taiwan and connections to mainland China.

Dr. Lai became acquainted with eurythmy, and anthroposophy several years ago and recently made contact with the Waldorf School here in Santa Barbara. Eurythmy was offered at the past two conferences at a retreat centre here and just recently a eurythmy demonstration and performance.

The ensemble worked intensively with Robin Hsieh, Dr. Lai's translator on a poem from the Deng Dynasty in original Chinese: "On Stork Tower". This poem was included in the demonstration as well as in the half hour long evening program. A question and answer period, facilitated by the translator, followed. The interests of the conference participants covered everything from Waldorf Education, anthroposophy, bio-dynamics to eurythmy. Almost none of the ca. 80 people in the audience had experienced eurythmy before. However their longstanding relationship to the "Chi", the Life-Force-Energy (as in Tai-Chi) made for a strong and natural openness in this group for this new art form of the "Life-Force-Energy".

As an Ensemble we are very enthusiastic and inspired to continue working with the Chinese. As we were working purely out of our hearing and the archetypal eurythmic gestures we would so appreciate hearing from anyone who has worked with Chinese-eurythmy before or has any suggestions!

Please contact us:

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South Coast Eurythmy Ensemble
4970 Third Street
Carpinteria, CA 93013 USA

Mini-meeting with Kurtag

Christian Ginat

Thursday, 3rd December. The Kairos Quartet play *Aus der Ferne* ('From afar') in the Foundation-Stone Auditorium of the Goetheanum. A very sparse piece, initially only individual notes for each instrument, equally-spaced intervals of twelfths, then a few further tonal steps, but neither structure nor simplicity are in the foreground. From the very beginning an interest in listening comes about which is so strong that it penetrates the entire con-

cert. This wakefulness in the process spanning the musical sounds extends over an expansive area. And thereby the movements of the players seems to occur with a new sovereignty. The spell which comes about, however, is not a sucking one; it comes about out of a devotion to sound-production and an increased wakefulness.

The reader will not believe me, that after this the *Five Pieces* by Webern paled, yet this was not only my impression but that, too, of several other listeners.

After Bartok's *Third String Quartet*, Kurtag op. 1 (1959). A very complex sound [structure], but always moved with a lightness, almost like the beating of wings, and what humour in the many comical repeats! And once more that wonderful first piece to conclude, despite its being disturbed through unrest in the hall.

Monday, 25th January. Kurtag in the Academy for Music, Basel. Students of the instrumentation seminar of Roland Moser have transcribed piano pieces from 'Jatekok' for wind quintet: 'Very humble greetings to Olivier Messiaen'; 'Sirens of the Flood'; 'Birthday music for D. Antal'. Kurtag is extremely loving with the sounds, caring for them, so that sometimes herb-like or spice-like effects come about (e.g. a muted horn, fortissimo in a soft sound). But sometimes, too, such a soft sound-production that only the movement become apparent, instead of the individual notes. His engagement in the musical phrasing, however, is clear and energetic. Sometimes the strength of the gesture approaches speech-diction. 'Greatest spiritual unrest but greatest technical calm.' His style of working, his complete unpretentiousness ('I am learning here'), awakes the necessary trust, enabling the public lesson to become a deep experience.

Report on the South African Annual Eurythmy Conference January 1999

by *Liz Smith*

For five years now, Eurythmists from all over South Africa have gathered in Cape Town for our annual conference. Every year Ursula Zimmermann, like the little Pirol bird whose name she uses for her group in Dornach, flies south to warmer climes to lead us on our continuing eurythmy journey. This year we all felt that the conference has now become an "event" with an impulse of its own which holds and feeds the eurythmy in this country and out of which new impulses have been able to grow.

Each morning we gathered for a tone class moving to the music of Mozart, Pugnani and Schubert beautifully played by Lorraine Rothenberg (piano) and Bernard Hurner (violin). We feel privileged to have such skilled and supportive musicians playing for us. Lorraine, who is an integral part of our group and has travelled the musical journey with us from year one, and Bernard, who is part of the family!, helped us explore the music while Ursula magically unlocked the secret of each piece and gave us wings. This was followed by a time of concentrated study where we looked at the Subsidiary Exercises and the benefits they bring.

Speech eurythmy saw us exploring the vowels where Ursula skilfully helped us to deepen our experience of their different qualities through allowing them to meet and interact with each other. The deep wisdom behind the simple yet profound archetypal forms and rhythms of the Energy and Peace Dances was also revealed.

After three days of inner eurythmical experience we opened our space to include the General Anthroposophical and Teachers' conferences. The idea of combining the three groups in one conference came about because, happily, Dr. Heinz Zimmermann decided to accompany his wife on her annual visit. We all felt that the benefits of Dr. Zimmermann's

rich input and the 'cross-pollination' of the different sections were enormous even though the space was at times less than leisurely and it meant having to make choices about what to attend. It was also wonderful to be able to share our work on the final evening with such a warm and supportive audience. This format of a combined conference will definitely be repeated in future.

A highlight and real inspiration for me was the dynamic performance of the group of South African eurythmists (Celeste Didben-Roux, Michelle Kaplan, Madeleine Roux, with Kitty Hagman and visiting New Zealander, Bevis Stevens) in their programme "What does it mean - 'Tame'?" After a number of months' working together in Dornach under the 'grandmotherly' eye of Ursula they produced this programme which included works by Schubert, Rudolf Steiner, Saint-Exupery, T.S. Eliot and Shostakovich and which deserved the acclaim it received. At a later performance for the pupils of Waldorf Constantia it was wonderful to experience with what truth, beauty and vigour they reached their high school audience who really sat up and took note.

A Faust Project of the Waldorf School, Mannheim

Johannes Bleckmann

In autumn 1998, I decided to produce Goethe's *Faust*, Part One, for a celebration of the author's 250th birthday, and gained much support for this. Rehearsals started in January and this began a process which will culminate in performances on 2nd and 3rd October. On this path there we are met by an intensive and manifold life.

What motivates us for such a project? The **language**: in our school life, too, we increasingly need its impulse. It is shocking when pupils are no longer able to lift themselves out of their everyday speech. The loss of this is not even felt any more among many adults. But how strongly does *Faust* lay hold of and carry its identity precisely through its language? We would like somewhat to encourage a widening of the individual's possibility of expression, and to gain a mutual understanding for this.

Meetings: For many participants it is interesting to meet people from other areas of the school. Many conflicts and many estrangements come about through insufficient perception. Barriers are created, and repeatedly we protect ourselves from each other through habitual ways of behaving. And so the longing to be seen and recognized grows. But the joy for a mutual adventure is of course the main thing for us: parents, pupils, teachers, co-workers and ex-students.

Goethe: He is 'in' just now! Perhaps not quite in the same way as the solar eclipse this August, but anyway both share not only the same date but also the attributes: to illuminate the whole and the details. It is a special opportunity to find a new connection to Goethe and his work. So often we see too many shadows in looking at his 'concerns'; we venerate his example too much.

Another reason: and perhaps the most exciting one! The pact with the Devil. Will we be able to create with this pact the dramatic nearness and challenge of evil? Who doesn't experience how this or that decision is preceded by an inner dialogue with the Devil? Pictorially speaking: The blood-red thread which shoots, foaming, through all parts of *Faust*, is accompanied, crackling, with a deadly hoar-frost, because dullness, mockery and loneliness seize our breathing – a contradiction within us! Burning-point and freezing-point at the same time. Individual sharpness; lonely wrestling!

And the goal in *Faust*?

Deep down a childlike feeling for Easter, behind the forehead an unrelenting urge for truth, and in the distance Gretchen who believes in him?

Can we not also see working beside this sunny side of Goethe (whose phenomenology commands so many subjects, working into them right into the sense- and sentence-structure), a Goethe who touches on and sketches a revolutionary state of consciousness, a Faust, who in Part 1 would like to be but cannot remain superior, and who suffers in pain? Do I understand this recognition in drama, in the shocking imputation to take responsibility for keeping company with 'the Evil One'? Is this Christian?

Our production will not be grand and epic, but musical and elastic. Through this, the lively speech and the quick change of the colourful scenes receives special attention. The progression of the scenes becomes a stream of pictures; colour and space come about and disappear in light; scenery and costumes are reduced to a minimum. To question and receive answers becomes the wrestling for the path which is not a straight one, but reaches out like a rainbow whose arch and vibrant colours grant us spiritual contact and involvement, nourishing the progress of our project.

With the large number of participants, it is not easy to create a togetherness to become a community, and so we all gather once a month for a rehearsal. Here we establish our progress, clarify background and tasks, and also make possible the practical meetings through dramatic exercises together as well as in performing prepared scenes.

Each of us show our limits that block the progress: one is unpractised in speech, another is introverted, yet another is too daring, someone else too perfect, and so on. Here besides the preparation, we repeatedly see that imagination, joy and humour bring about the necessary strength and the courage to overcome limits and to ease [the process]. Thus the gifts and the feelings of all participants come together in a wonderful way, as for example, the strong engagement of the parents (most especially the mothers); teachers gain new strength from it; pupils enjoy working together with the bigger ones; co-workers stand with joy and pride 'on the boards'; and ex-pupils blissfully enjoy the creative 'Waldorf' atmosphere. Many their surprise do feel a new relationship growing towards speech. Some of our participants have already for two years attended a speech choir and through this have enriched our school festivals.

Will we succeed in keep the impetus together so that our work can become a gift that the school community can grow in life-forces and content? Twice before we were able to create such 'theatre': four years ago with Paul Fechter's *Zauberer Gottes*, and two years ago, with Thornton Wilder's *Alkestiade*. Thankfully I look to our task, to our possibility at the Waldorf School, and hope for a fruitful playing-together of the energy for this adventure of *Faust*, Part One.

[Prose tr. of a verse:] *A fire is lit! and what burns is a precious element: human enthusiasm! The plan of work is now concrete: everything that stirs in the heart, to weave together in the artist's fire the contents-riddle in the life of the school! Faust, Mephisto, and so on, we normal people, together we raise ourselves! Breathed by the creator's word (the heart astounded at this portal), we experience something of a new æcourse of life! Now, under Goethe's protection, we deal in some of our own 'drops of blood' in the belief: it will be good!*

Search for new Sound-Qualities in making String Instruments

Arthur Bay

It is a phenomenon that with modern recording techniques one experiences great difficulties to differentiate audio-acoustic sounds from electro-acoustic sounds. There are fine nuances of sound which digital production cannot reproduce. You need a trained ear in order to notice these nuances. A kind of analytical hearing brings the differences to awareness. Hearing gains a special importance here: firstly, to perceive the sound-*differences* in more detail, and secondly, to become aware of sound-*qualities*. I seek in using different materials to take part in this process, especially with musicians.

The string-quartet and string-septet are built of different woods (see table). The idea stems from Franz Thomastik (1883-1951), Vienna. On the basis of thoughts on acoustics, he developed a new system for the sound-post. This sound-post stands with one foot on the sound-board and with the other on the belly, made possible through a hole provided for it in the sound-board. Through this technique, the sound-board and the belly of the instrument are brought directly to vibrate on the sound-post. In an article, Thomastik makes quite clear that he is concerned neither to re-enliven the chrotta, nor for a restoration of earlier attempts that he knew. Unfortunately, his workshop with all his notes was destroyed through a bomb-attack during the Second World War. This is the reason why today we do not possess any notes on his ideas. But we can see with his instruments that his ideas go right into the smallest detail. His renewal does not only concern the sound-post, but also the strings and tail-piece, the form of the head, and the choice of wood.

A newspaper article on Franz Thomastik makes it clear that for him the idea of the harmonizing of an instrument was important: 'I have the greatest respect for this unknown man, to whom the idea of a harmonizing of the individual parts of instruments became clear for the first time.' This idea is an important part of my work, because with it one penetrates deeper into the qualities of the material.

The string-septet was completed by me for the first time in 1995. Out of the work with these instruments, stems the idea for the Third Music Week, too, '*Musik der Stille [Music of Silence]*'; a concern with music in the realm of becoming and dying away, in contrast to an acrobatic-virtuoso production of sound.

Types of wood

<i>Quartet</i>		<i>Septet</i>		<i>Tuning</i>
		<i>Descant</i>	<i>cherry</i>	$d^1 a^1 e^2 b^1$
<i>1st violin</i>	<i>maple</i>	<i>violin</i>	<i>elm</i>	$g d^1 a^1 e'$
<i>2nd violin</i>	<i>cherry</i>	<i>violin</i>	<i>birch</i>	$g d^1 d^1 a^1 e^2$
<i>viola</i>	<i>birch</i>	<i>viola</i>	<i>ash</i>	$c g d^1 a^1$
		<i>tenor</i>	<i>ash 2</i>	$G d a c^1$
<i>cello</i>	<i>ash</i>	<i>cello</i>	<i>maple</i>	$C Bb d a$
		<i>bass</i>	<i>hornbeam</i>	$B^1 E^1 A^1 D G$

Finding a way of introducing eurythmy to people in the West of North America

Helga Mekeel-Mattke, Boulder, Colorado, USA

Obviously each geographical region on earth has its visible shape and being, manifesting itself in the way of life and the expression of the people that live there. Out of this the question may arise: in which way can eurythmy work best for people living in varied ether-geographical conditions of the world? In this article I have chosen to discuss a way of introducing eurythmy to people with which I have been working for a number of years. This path of observation, discovery and trial, which I have shared with the students of the Boulder eurythmy Program during their training, has been indeed very interesting and rewarding.

What are the main qualities of this geographical area that influence our lives and stand out from the perspective of the eurythmist?

- This area, which is the dramatic field of encounter between the Rocky Mountains in the West and the endless plains stretching eastward to the horizon, is termed a high desert. It is extremely arid and the fluid element of water is nearly entirely missing. The indigenous form of vegetation is the ponderosa pine in the mountains, whereas grasses cover the plains. The predominant color is a discouraging brown for most of the year except for the summer months, when the grass everywhere, especially the meadows in the valleys and the slopes on the mountains, turn a luscious, vibrant, welcoming green. A myriad of wildflowers shine like gems in these vast stretches of green grass. This area derives its distinction through the powerful alignment and confrontation of the sparkling radiance of sunlight in thigh altitude (5,500 feet in Boulder) and the potent, contracted energy of the rugged, rocky granite boulders. This is a picture of the nature panorama here. Now, let's take a look at the human landscape.

- Boulder is a New Age center which is keenly alive and has much to offer. To a large degree, the hub of these activities is the famous Naropa Institute with approximately 700 students, taking undergraduate and graduate degrees. To the New Age community the Boulder area is considered a special place of "high vibration".

- This is a university town, embracing one of the four campuses of Colorado University, offering an abundance of intellectual and artistic culture. Many first class artists with international acclaim perform here. Generally speaking, Boulder is a community with a high standard of education.

- Nearly every kind of spiritual and religious persuasion is represented and actively practiced. Many traveling teachers are drawn to this town.

- Every conceivable form of alternative medicine and healing practice flourishes here. Obviously, health is very much in people's awareness.

- Like everywhere else in the western part of this continent, a main part of people's lives is movement. People have a natural desire to move. All aspects of fitness and exercise are prominent in Boulder. The numerous hiking-paths are well used twelve months of the year. Many internationally-renowned athletes winter in Boulder for their training. Of course, the interest in sports constitutes an entire chapter by itself, but that is not my focus at this time.

- Another side of movement is dance, and people seem to be obsessed with it. Every kind of dance class, workshop and performance is available in the Denver-Boulder area, ranging from the purely physical opportunity (aerobics) to many spiritually based forms of movement (Chi-Kung, Tai-Chi). We also see a large number of very fine dance teachers and dance ensembles pass through.

Another question that I would like to align with what I have said above, concerns the internal motivations that spur people's participation. What really draws them? Of course I can only speak from my own perspective, giving a general impression of the community at large. Besides the above-mentioned opportunities that activate the appreciation of spirituality, the arts and sports, there seems to be a real interest in meaningful activities. These center around the family, the school, the church, etc., and there are community gatherings that happen more as seasonal festivities, of even ritualistic celebrations that are linked to the New Age ambiance.

What are the qualities that people seek in being together?

- First of all the feeling of togetherness and the experience of heartfelt community life.
- Engaging the will and being active together.
- Allowing for the expression of the feeling life in a simple, participatory way, without the expectation of prior knowledge or preparation.
- An extraordinarily beautiful and dramatic setting makes for a special draw.

I would like to give an example of an event which I recently attended, called "Rise and Shine", which took place on Easter Sunday morning at 6 a.m. It represented a lovely combination of the above listed factors. This event was crowned by exceptional and majestic beauty this year, with the full moon still on high in the western sky and rising sun in the east. Around 200 people came together from all over and gathered on an mountainous meadow in front of the well-known StarHouse, on a private property in the hills above Boulder. Honoring the Easter festival, everyone danced and sang together in concentric circles for two hours until the sun had fully risen. The dancing involved singing and doing meaningful gestures simultaneously, accompanied by the live music of many instruments. It was simple enough for anyone to learn instantly and enjoy doing together in a group, created a wonderful, vibrant sense of joyous community feeling. Altogether a very impressive event! This form of dancing is done on a regular basis and is called the "Dances of Universal Peace".

Since there is a wealth of beautiful and interesting things to do in Boulder, where does eurythmy fit into all of this? How can eurythmy be integrated into a way of life in this geographical area? It is an existential question because during the four years of working here, I have experienced continuous resistance to eurythmy on all sides, both in the human community and in the surrounding nature-forces. And yet, with the lack of water in this area and a strong emphasis on physical movement, wouldn't eurythmy be a beneficial, healing, life giving element for everyone, including the nature-spirits?

Living and teaching in this part of the country, I became intrigued with what seemed most important and meaningful in people's lives. It made me realize immediately that I would have to change my style of teaching to meet people where they are. Out of this I slowly developed a sequence of opening exercises to facilitate eurythmy, which I will describe here.

When Rudolf Steiner speaks about the exercise "I think speech" in 1924 in *Eurythmy as Visible Speech* he emphasizes: "If, when teaching eurythmy to adults, a beginning is made with this very exercise, it will certainly help them to find their way into eurythmy easily and well." This is an important comment because it reflects on an exercise that has to do with clearly-structured bodily positions rather than with the flow of etheric movement. And yet, depending on how this exercise is taught, in my experience it does not represent an easy entrance into eurythmy for beginners nowadays. However, it does bring strength and clarity to people's movement who have been engaged in eurythmy for some time.

So what do people really want? What is helpful as an introduction? On my path of experience as a teacher, since arriving in the USA in 1993, I have come to see that people are

unconsciously asking for a warm-up of the entire, threefold human being in order to enter into eurythmy in a healthy, breathing, harmonious way. It has become my main priority to build a bridge for people from their daily lives to the world of eurythmy. This bridge implies a process, a gradually developing daily evolution - which requires a period of warm-up time in every class, regardless of the level of expertise of the participants. Invariably people have been very grateful for this approach.

The following list gives a more detailed description of the consecutive steps of this process which last at least 15 minutes, usually more.

1. Social time. When people come into class the first necessity is catching up in conversation with each other. Putting on eurythmy shoes and changing clothes can provide for some of it, but it doesn't seem to be enough. Conversation often continues into our first gentle warm-up phase which consists of walking, running, maybe even skipping and jumping while rolling shoulders, swinging arms and circling the neck. Sometimes I use bean-bag balls to encourage interaction with each other. This phase provides ample opportunity for people to talk to each other in pairs or groups as they move, exchanging news and events of the day. It creates an atmosphere of personal human interest and encounter. So, as the body is being warmed up it becomes linked to the expanding warmth of the soul and people eventually become quiet as the work comes into focus.
2. Physical body exercising. Obviously there are manifold ways of doing this either as simple warm-up, as a set of stretching exercises, or following a particular school of movement. This includes researching and trying out patterns of movement from some of these schools such as Pilates, Ron Fletcher's work, Eric Hawkins Free Flow Method, Feldenkrais, Alexander Technique, etc. I feel this type of research is extremely beneficial for all eurythmists. Some of the eastern practices that are spiritually based, such as Chi-Kung or Tai-chi, have an interesting affinity to eurythmy. Bothmer Gymnastics is, of course also a viable choice. Besides finding a way to make the body warm and ready to enter into the movement of eurythmy, I have been searching for a way to strengthen the specific muscle groups that support the eurythmy gestures. This has led to a fascinating encounter with the physical body and its capacities.
3. Creating a quiet inner space, or meditating. After the body feels awake and enlivened, the next important step is to create a link to the soul space in a meditative way. I don't always use this phase, depending on the people present and the mood in the room. But it is a very helpful one. People just sit or lie where they are, finding inner peace or meditating for a short time.
4. Opening exercises to facilitate eurythmy. I have developed a succession of exercises over the years. They last about 10 minutes, allowing the whole human being to gradually unfold and begin to breathe. Progressing through 15 stages, the path leads from the experience of the body to the feeling of ensouled etheric movement. Creating uprightiness, bonding with the earth and the heavens, opening the three systems of the threefold human being - allow for connecting with oneself and with each other. Generating a quality of activity that is grounded in the heart and relates to the surrounding spatial sphere, this process culminates in the group breathing movements of expansion and contraction.
5. The last step of this preparation includes eurythmy exercises such as IAO in speech-eurythmy or BCE in music-eurythmy.

To go into all the details of the 15 stages mentioned above would take us too far, but after having been asked again and again by colleagues and students to write this series down, I

will respond to these requests by writing a book which will make these exercises available in detail to anyone who would like to use them.

The main thread through everything I have described in 1 through 5 above and the main focus altogether in my work is to get people to breathe freely and deeply. First by breathing physically throughout the whole body, then animating the soul to breathe as well, always inviting the inner person and the feelings of the heart to be attended to, included and welcomed. The next steps consist of gradually unfolding consciousness for the world of the etheric in which we live and breathe. Attention is brought to the etheric movement flow. This can be achieved with every level of expertise, with beginners as well as with eurythmy students in training. Our wonderful gift of breath is a delicate and powerful bridge between the body and the etheric, the mysterious gateway to the unfolding of etheric movement. It has been my experience that starting a class with these preliminary exercises makes a profound difference in people's ability to embrace and be enveloped by eurythmy in a more full-bodied (i.e. all the bodies) way.

In conclusion, I would like to offer this succession of exercises as a possible introduction into eurythmy as my answer to the needs and desires of the people around me at this time. This is a gift that has come to me through living and working in this country, and my sincere wish is that it will contribute to the incarnation of eurythmy into this continent.

Report on the Free Eurythmy-Group, Stuttgart

Elisabeth Brinkmann

The Free Eurythmy-Group, Stuttgart, is housed in Rudolf Steiner House. Ever since this house was built, eurythmists have been active, with different emphases during the course of the year, and in different groups and leaders. Today, the Group consists of 18 eurythmists: five of those who have been involved longer create a constant inner kernel, feeling themselves responsible for the continuation of the work and for the changing periphery.

We see our most important task to offer an intensive possibility of working artistically (according to the availability of time) for trained eurythmists which follow their profession in schools, seminars, or in eurythmy-therapy, and some which have to look after a family. Rehearsals take place on three afternoons during the week: Tuesdays, Wednesdays and Fridays. It is possible for those who can only join once a week to work on a specific project. But usually one should commit oneself for at least a year. A conversation precedes acceptance to the group, in order to clear the mutual working arrangements and expectations.

'...to the Earth' - Eurythmy Stage Group, Hamburg

Ria Malmus

This year's programme of the Eurythmy Stage Group, Hamburg, '...to the Earth', arises from the conceivably greatest distancing of the man from the Earth. The curtain opens for the first half to passages from a string-quartet by Shostakovitch, heard later entire. An astronaut appears out of the 'strong sapphire blue', and speaks of his personal impressions and experiences of the Earth from the perspective of space.

These experiences (to be found in the book *Der Heimatplanet* - 'The home planet', gave the ensemble the occasion artistically to present such moments of dialogue between the

human being and the Earth. 'How much of the Earth does the human being need?' (but also the contrary: 'How much of the human being does the Earth need?'), to whom does the Earth belong, what responsibility does the human being have for the Earth, are his demands regarding territory (on which account, he does not shy from engaging in war-conflicts) justified? The programme does not want to give any answer to such questions. It would rather present in eurythmy the different extents and directions of these questions.

Whether in dramatic, lyrical or musical ways, the audience is sent on a journey during the 80 minutes, that brings ever new mood-pictures, streams of movement, opening to the space and sounds of the Earth.

The **astronaut** is placed completely under the immediate, deep impression of the beauty of his home-planet. There appears in the **silent eurythmy** the image of the Earth itself, as it is experienced in the various cultures that finds its echo in language: The middle-european ERDE, links to the furthest west of Europe, EARTH, and with the furthest east, SEMLJA. This, so to speak, serves as an introduction, before the Earth itself in **Hella Shama's Monologue** speaks.

The development reaches its provisionally deepest point, when in **Karl Wolfskehl's 'Nova Apocalypsis'** the Evil One appears and wants to speak himself. But he is masked and only shows himself through his accomplice. They speak about themselves exclusively in the 'we'-form, for there are many of them.

The writings of the New Testament clearly differentiate here between the concepts '**Earth**' and '**World**', giving a different meaning to the normal use. 'Earth' has the favourable meaning, 'world' the gloomy one. At the end, the man is exclusively referred to himself; the word 'I' is pushed ever more strongly into the foreground. This 'I' no longer understands human beings, and the recognition that it even has a damaging effect on its surroundings, leads to a cramping in its possibilities of movement. Can it free itself from this cramping; who will help it here?

It is the Recognizers and Knowers, who apparently from the Legion of the Untouched and Pure, who reach out a helping hand and receive him into their kingdom (**Vladimir Wysotzkij**). They deny the belief in the Earth's death; they differentiate between 'Earth' and 'world', for they know about the inviolable substance of the Earth: 'No! it is but holding its breath for a while.'

Unlimited consolatory and redemptive [forces] for the people caught in themselves lies in their sure, inviolable words.

In a quite different way, through the medium of music, we are led once again (like a programme within the programme) through the whole previous development. The musical middle-point of the programme, Shostakovitch's String-Quartet No. 8, op. 110, was composed in Dresden in 1960, in the composer's second creative period. The music seems to point to the previously-mentioned possibilities and to suggest a resolution through itself, by giving, as if questioning, free space for the echo of every single individual.

And so the first to answer are the stars, yet in the form of unending questions, in which they express their longing search for the redemption of the Earth through the human being (**Nelly Sachs, Part 2 of the 'Chorus of the Stars'**).

As an immediate answer, the **silent eurythmy** allows the being of the Earth itself to speak in the three languages that embrace Europe.

The Earth, and through her Christ Himself, finally speaks the redemptive Word and indicates the possibility of how the human being can help the Earth (**Yvan Goll**).

The journey ends, linking again to the beginning. Once more the **Astronaut** speaks, but not out of the immediate experience of perceiving the Earth from space. He has now

returned to the Earth, remembers his experiences through which he has become another person than he was before his journey into space.

After a Spring Tour that the Eurythmy Stage Group Hamburg, 1999, took through several regions of Germany and in Switzerland, the Group will tour through Germany in Autumn 1999, before the programme '*...an die Erde*' is brought to a close.

'Answer from the Periphery'

On the 5th Eurythmy Music Conference in Rudolf-Steiner-House, Stuttgart

Stefan Abels

The personalities to be thanked for initiating this work between eurythmists and musicians in Stuttgart, are Marco Bindelli (music) and Dietlinde Hattori (eurythmy). Members of the Free Eurythmy Group contribute decisively towards the growth and life of this humble impulse, as well as the musician Jean Kleeb (Marburg) and Yoichi Usami (Tokio). The questions arising each year in the working-conferences with all their differences still point to a common concern, which has consolidated as a 'basic key' through the year. This includes the attempt to seek for the sources of artistic activity, to strengthen trust in your own trained perception; then, to be prepared sometimes to subdue your habitual securities for the sake of a living searching and discovering, and to take seriously the tentative results of this searching (which are not yet 'representative', exhibitable or somehow splendid) as steps on the way and possibly seeds for future things, and then also enjoy something which is 'presentable'.

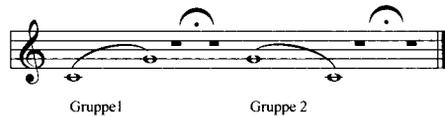
Faced with the power of tradition (even in the young art of eurythmy) in places like Stuttgart or Dornach, such beginnings are not easy to develop, but they lead to enthusiasm and liveliness. Faced, on the one hand, with the tendency of mere experimentation which develops as a counter-movement to tradition, a training in perception, on the other hand, appears rather sobering. In many people, the questions stir, how one should meet the decline of eurythmy, and perhaps also other arts in the anthroposophical cultural realm today. Bigger and smaller conferences are dying, and even such in which sources are being searched. For many years, I experienced this little initiative in Stuttgart as very inspiring, and I return from this year's conference filled with impressions. In it, I see the possibility towards a third way, between tradition and experiment.

The theme this year was work with the [so to speak] 'replica', or 'copy' in music-eurythmy. The title of the conference was 'Answer from the periphery'. This theme was fired and nourished from lecture 5 of the music-eurythmy lecture-course. Here Steiner indicates the possibility of allowing the past motif (which is no longer sounding) to be present in [eurythmic] space in circular forms. This allows the present of that which has passed (which is a fact in the spiritual world) to appear in eurythmy. Through this, something new is added to the music that is sounding. Just now, the second motif sounds in the music, the first one is past, yes it is, it certainly is, where is it actually? It has not 'gone', and it is not *remembered* either. Somehow it is 'there', one does experience this. In choral eurythmy, one could make visible this experience, which is still 'there' (= the 'formed motif', as against the 'moved motif'). This was certainly attempted earlier (for example, on the Goetheanum-stage), but was given up because a 'repeating' of the past motif (of which Steiner does *not* speak) appears in the same way disturbingly loud, as if the past motif were actually being played along with the present one (which would only work in exceptional cases). Since then people seldom work with this

indication; it is smiled at, or even pooh-poohed. The question, however, is *how* the past motif is presented. How can I present something which has passed, making visible how it has ‘inscribed’ itself into the world. A difficult task. For some it might appear as an outlandish task, because we are struggling enough not to be always late in the present and yet work especially on this aspect of the inaudible in music has proved itself as very fruitful, and even as a key for music-eurythmy in general!

When after the last note of a good concert-performance a moment of silence rules, you receive the impression that now, *only now*, is the piece of music ‘completely there’, just like after death the whole past life as a tableau becomes perceptible. The inaudible element is what makes a piece of music *complete*, and furthermore it is the inaudible *before* what sounds, *in* the sounding and *after* the sounding. For only in the inaudible are the forces of the relationships to be found, which protects the work of art (as with every organism) from its decay into moments of time and unrelated details. Out of the silence, the work of time arrives in earthly time, and into the silence it returns (one can be reminded of this in musical and/or eurythmical practise to great advantage). The efforts, to condense the essentials of a motif into a gesture has for this reason a not-to-be-underestimated, awakening, enlivening and strengthening effect in practising. Moreover, the effort towards the essence of the motif helps not only with ‘the making complete’, but also with differentiations, for every motif, every phrase, every theme is different.

Perhaps I could describe a musical exercise. Though quite simple, it is astonishingly far-reaching. It proceeds from any ascending interval that is sung from a group in the room, to another facing the first. The second group takes over the sung note via a transitional rest, and sings the descending answer. The call goes out as with an arrow, the answer [returns] as in a bow-form (straight and curved in musical form).



Little by little, you allow the rest between call and answer to become longer, till in the end an answer does not follow at all, and time becomes as if stopped. In this dammed-up and halted experience of time, the singing is experienced as an ‘enchanted castle’ in the room, in which the attention, according to strength, can remain for a longer or shorter period. Then you return to normality. (In concerts, the applause serve for this not a bad tradition.)



What was especially heartening for our meeting this year, that for the workshop different groups had registered that had worked independently in different ways on the same theme (a practical answer of the periphery). This leads to the question if still more eurythmists and musicians would like to concern themselves with this theme, and would like to contribute their experiences to the next working meeting of this kind. An interim meeting half-way up to June 2000 could be sensible. Who would like to join? The theme will remain essentially the same, but freshly taken up with changed nuances. One could think about an addition to this theme, through the question, how the *future* motif could be presented in advance (cf. Steiner’s Notebook entries to lecture 5 of GA278), and on the work on the qualitatively differentiated *Motifschwung* ‘swinging-over’ or ‘breath’.

Stage Training (Chatou - Hamburg - Järna) 1998-1999

Masja Hoogendoorn

2nd term in Hamburg

The term in Hamburg was structured completely differently from the time in Paris, as we could all gather from the picture in Jehanne Secretan's report in the previous *Newsletter*. The motto was clearly 'get moving!' Everyone, out of their available strengths and possibilities, was allowed to pull out the stops and simply get going. The term in Hamburg was planned as more reflective, with individual corrections and training in movement. The term on the whole was dedicated to the theme of colour.

Each of us had 'learnt' colours in our trainings, but to *practice* colours was something different, for before the audience can experience a colour, intensive inner and outer soul-moods really have to be made visible. As a eurythmist, you can only be satisfied when the audience at least experiences moods, for colours in eurythmic movement can only be made visible as soul-qualities. Carina Schmid led us through this exciting world; again and again new possibilities opened up for ways of practising. We practised the colours themselves, as movement-colours, where you have to pay attention that the whole human being becomes colour from [the sole of] your foot to the ends of your hair. With practising colour in feeling we could never quite agree, and we realized that this is still a realm to be researched. Of course, we tried to sense our muscles in different colours, like red in the left cheek muscle, 'the little finger in green' - everything was practised. All this we finally tried to combine in a few sounds. Again a new world opened up: practice with the eurythmy-figures.

In connection with the eurythmical zodiac and the Twelve Moods by Steiner, we could experience colour in a greater connection. Also how we could find a way of practising to live with these texts without becoming 'too rigid', because the cosmos is also a reality. We discovered this with joy.

In music-eurythmy, we worked with Petra Richter on a piece with a lot of character from Janacek. We also worked on colour-improvization with her, which was then improvised in the performance.

The block with Gail Langstroth possessed quite a different colour. For years she has been concerned with the guitar as an instrument, and she tried to lead us into the Spanish temperament. We worked with her so fundamentally on tone-colour and sound-colour that this gave us new fire for our further work. This was a meeting with a real artist. Quite different but also intensive was the block with Melaine McDonald-Lampson. She gave us new starting-points for practice on our own instrument, for threefold walking, for feeling space, relationships, all the preliminary exercises in order to work out a piece. Only during the last two days did we go into music-eurythmy. We realized that we need those preliminary exercises. How am I myself or in connection to the world?, just as much when I do a very early piece, a romantic work, or how I use the elements in a modern piece.

The block with Christian von Pilsach was really concretely coloured. He led us in a most exciting way into the skills of lighting. After a clear introduction, we were allowed between the viewing [sessions] try out much for ourselves.

Our own work took a central place. Everybody was responsible for a piece of eurythmy in either music or speech, and each chose the number of people, made the forms, gestures and everything that a choreographer has to do. In this way we had eight pieces by the end, with costumes and lighting worked out by ourselves.

The time in Hamburg was for us a period in which we worked very individually on our 'mannerisms' and nevertheless found ourselves together in our own little pieces. After Paris, the great city of art whose treasures we all visited, Hamburg in that sense was a coming to oneself. There were no great excursions, but instead we could ourselves come to our own little piece of art.

Third term in Järna

When this *Newsletter* is published, the last term in Järna will be over, so I write here my first impressions. Seen from Paris and Hamburg, Järna lies high in the north, with its wonderfully wide natural scenery, special architecture, and the Swedish people. The first word which comes to me for the mood here is 'love'. Love for nature, love for eurythmy, and the love which met us when we all arrived here after a long journey.

With the theme 'the essence of the musical element', we have a very musical term, even in speech-eurythmy, because the Swedish language is tremendously musical. Göran Krantz led us into the aesthetics of music, and into the experience of feeling the intervals really *in* the bones. We work on some Nordic pieces; here too we experience wide and great possibilities of expression. We also have the unique chance of working with a string quartet.

We were introduced into the musicality of the language by Inger Hedelin. The speech-eurythmy was continued by Aurora Klingborg; with her we work on the four elements. We experienced very strongly the Nordic element in the lessons with Eva Lunde. Every sound stems from the first indication for eurythmy, alliteration, always with the whole gestalt, starting from the foot. This is so difficult for us modern people, but so satisfying when you experience it. Again, a new way of practising has been opened for us.

Looking back over this year, I can say that it has enriched us very much, and has given us much practice material for our further steps. Many of our mannerisms have been shed, and perhaps others have been acquired; we all have really made visible progress.

We were the pioneer course, and we are very happy to see that for the next year there is an international stage-course. In the next *Newsletter*, we will give you another retrospective view on the whole year, where we can perhaps all say where we have landed.

'No Initiative without Fire'

Mystery Dramas in Zürich directed by Beatrice Albrecht

Johannes Starke

After nine years, at the end of October this year, a course of intensive work on Steiner's mystery dramas reaches a goal. It began in 1990 when the Middle-Age scenes were practised, and performed in Spring 1991. There followed the production of the dramas, where each one of us took the period of two years till it the whole project was performed on the stage of the Steiner School, Zürich. With the performance of the fourth mystery drama *The Soul's Awakening* on 24.10.99, a further fruit of the work of Beatrice Albrecht will have ripened, so to speak, for her 70th birthday. The impulse, given by Rudolf Steiner and Marie Steiner-von Sivers for the renewing of the art of speech, became her life's work. Her most inner concern was to pass this on unadulterated.

Beatrice Albrecht was born on 1.9.29 in Basel, five years after the *Speech and Drama* lecture-course was given. She attended the Steiner School and studied artistic speech at the

Goetheanum, taking the part of Luna in *The Soul's Awakening* on the stage of the *Schreineri* (Carpenters' workshop). In 1954, as representative of the new art of speech, she went to the Steiner School in Zürich, where she also taught foreign languages. For more than 21 years she worked on innumerable class plays for various age groups. On her search for new orientation, she gave lessons for two years in the training at the Novalis School, Stuttgart.

In 1977, she founded the 'Training Centre for the Arts of Speech and Dramatic Gesture' in Zürich with adult courses, subject-courses and individual lessons for teachers as well as for pupils of two training courses. During the course of 20 years, in collaboration with the in-training Teachers' Seminary and with Johannes Händler and Ruth Unger-Palmer, twelve people were trained in artistic speech. A speech chorus was soon formed, in which trained speakers joined later, and in 1980 performed for the first time. For the main part, it carried the celebration of the yearly festivals of the Pestalozzi branch [of the Anthroposophical Society]. The climax of this intensive work were the performances in Überlingen, on the occasion of the Annual Meeting of the Swiss [Anthroposophical] Society in January 1996, in memory of Marie Steiner and the 50th anniversary on 27.12.98 of her final Christmas Conference at the Goetheanum.

Beatrice Albrecht cultivated a very fruitful research work from 1981-89 with Ursula and Dr Heinz Zimmermann from Dornach on 'Rudolf Steiner's language and the weekly verses' for speakers and eurythmists.

Out of the speech chorus, there gradually arose an Ensemble which worked on Steiner's mystery dramas. The beginning was always the gesture of speech, which then was allied to the dramatic gesture. In numerous previews, individual scenes were presented in spring, summer and autumn on the very small stage of the Michael branch [of the Anthroposophical Society] and once yearly in the rest home 'Sonnengarten Hombrechtikon'. The musical compositions mostly for piano by Ulrich Stoller prepared for the events on the stage, or concluded the mood-picture. A main part of the costumes was lent by the wardrobe of the Novalis Stage. The stage-set was made by Johannes Starke, where for the scenes in the realms of soul and spirit, he used muslin in order to break up for the viewer the cramped and rigid stage-area. The entire drama *The Portal of Initiation* was performed on the stage of the Steiner School, Zürich. In 1995 *Trials of the Soul* followed, and in 1997 *The Guardian of the Threshold*, for which two plays Daniel Eytz painted backdrops for some scenes. For all the performances of *The Soul's Awakening* in this year, Jürg Imholz made some stage-sets. Hans Portenier, mask-maker, worked in the background as a faithful, congenial and enthusiastic helper, always travelling from Berner Oberland till his death in November 1998. Also, in the stage-group of now over thirty persons, people travelled for the weekly rehearsals from Überlingen, Dornach and the area around Zürich. Anita Zingg helped in the eurythmy rehearsals.

To the Ensemble, there mainly belong speakers, to whom friends of the new art of speech have joined, some with many years' practice in presentation. Twelve people participated from the beginning, sometimes in different roles, some for several years, and a few for single scenes. Performances of the whole, and now the single plays, were introduced with lectures by Dr Heinz Zimmermann or Wilfried Hammacher. A small working group led by Thomas Witzemann prepared through studying the third and fourth dramas. In both of the Zürich branches/ groups, the theme of the mystery dramas was taken up in indifferent ways, with contributions, amongst others, by Dr Georg Unger, till finally a few days before his death. Through the performances of scenes, which were chosen for to various reasons, the audience felt included in the process and in the transformations.

The style of rehearsals changed with the requirements of each drama. Beatrice Albrecht, in order to get beyond traditional and habitual approaches, tried to find afresh points of departure for spiritual drama out of the new impulse for speech, which still for a long time has not yet exhausted its secret sources. With this free anthroposophical Section work, it is to be felt as healing for the etheric forces of the world, mindful of the tremendous examples of Rudolf Steiner and Marie Steiner-von Sivers. Her [B.A.'s] initiating and always refreshingly-untiring rehearsal-work, and the preparatory mood of the actors to the performances, she accompanies each time with the words: 'No initiative without fire.'

From all those people who have the opportunity to take part in this process actively or as receivers, a very warm 'Thank you' may be expressed to the 70-year-old celebrity.

Report on the Puppeteers Conference (29th April-2nd May, 1999) at the Goetheanum

Ursula Ohlendorf

The theme of the Conference was 'The language of the Figure/ Puppet'. The participants were mostly amateur players, who produce puppet-plays for children and brought with them more or less considerable experience in their medium. They gave each other through five beautiful fairy-tale performances, and in five working-groups, stimulation and new ideas: lectures by Virginia Sease and Mathias Ueblacker deepened the intellectual background of the puppet-play, and with the opening through a shared meal and ending with a demonstration of what was practised in the working-groups, enough space was also given for a mutual introductions and meeting again of old acquaintances.

We all experienced right at the opening how surprising and expressive a person in a mask can communicate to an audience without using words. He sat completely still in a white clown costume behind a brown leather mask facing all the guests, on top of a little table, and waited until everybody was quiet. Then he began to move slowly, greeted us all with a waving hand, unfolded a violin out of a tablecloth, and opened the conference with a ravishingly-played Neapolitan song - and disappeared through a door. After three days he reappeared for the ending of the conference with a farewell song on his violin, and again became motionless. A brainwave for the theme of the conference!

Now Mathias Ganz greeted the guests: 'This conference is the twelfth Puppeteers' Conference at the Goetheanum since 1973; exactly 33 years have passed since Elizabeth Schöneborn led the founding conversations with Maria Samweber in Berlin. During this important meeting, Steiner's words repeatedly quoted by those engaged in puppetry, became apparent: "The puppet-play is a medicine against the damaging effects of civilization." Since then, under this motto, numerous bigger and smaller puppet-stage groups have created fairy-tale plays for children and adults, and have offered them to ever-growing audiences.

Let us remember how the first little [anthroposophical] figure-theatre of 1917 came about in the children's creche in Berlin during the War. What parallel events do we find today? Do we find points of departure to help the needs produced by the damaging effects of civilization today? And how can the motto run for the next century? A musician recently suggested calling this future aspect as follows: "The conscience should be trained to research the living element itself." And so it will be exciting for us to look at the language of the figure from the point of view of their vitality. How do we meet the challenge to transform matter by

means of art? This conference was to produce new forms, leaving behind what has been overcome. Traditions have also to be able to die, so that new things can arise.'

After these words, the facilitator of the working-groups was introduced. In four one-and-a-half-hour sessions, five different groups could practice, construct and rehearse, and so the richness of ideas could be changed into practice. All the course-leaders expressed the justified wish that people remained with their choice, working on the same themes, which were:

- (1) Human gesture: How does the word arise out of gesture? with Brigitte von Kralik;
- (2) Soul-gestures (eurythmy), with Annette Strumm;
- (3) The human being with masks, with Branko Ljubic;
- (4) The language of movement of animal-figures, with Silvia and Christoph Bosshard;
- (5) The expressive possibilities of marionettes, with Carmen Acconcia.

The participants could gain an impression out of the intensive and joyful work in each group, through a demonstration on Sunday from 10.30 a.m. in the *Terassensaal*. The wonderful abilities of the puppet-players was shown in conjuring up a bit of true childlikeness in the briefest time: Speech and gesture (group 1) were so full of strength and pictorial, that even Kathrin Belvedere's clown, who spoke 'Thank-you' during the introductions of the group, took part. The eurythmists (group 2) dared after the short practice-time to present the [Grimms'] fairy-tale of the sweet porridge; the mask-players [group 3] broke out of the everyday and discovered a wide range of informative and expressive gestures. Much light-heartedness was called forth by the many animal-figures (group 4), who wandered over the improvised stage like snails, or wagged their tails. With concentrated faces the marionette-players (group 5) released the simple silk-marionettes out of their 'material'-existence, and performed the six basic dramatic exercises with decisive movements.

Significant questions to puppet-playing were sketched in the two lectures. Virginia Sease spoke on 'The language of the figure and the development of the human being'; Mathias Ueblacker spoke on 'Player - figure-audience, on the significance of the figure as medium'.

The plays showed the most differering points of departure, using the figure as medium, and with the richness of forms one experienced the vital variety in the realm of figure-playing. We saw:

- (1) *The Blue Rose* (Polish fairy-tale), a play with handmasks, puppet-theatre 'Das Mondschaft', Mannheim (D);
- (2) *Josa with the Magic Fiddle* (after Janosch), figure-theatre Michael Huber, Liestal (CH);
- (3) *The Crystal Ball* (after Grimm), stick-puppets with shadow-figures, 'Blaue Märchenbühne', Offenburg (D);
- (4) *Snowwhite* (Grimm), marionette-play, 'Blaue Marionettenbühne', Munich (D);
- (5) *Little Cockerel Gold-Comb* (Russian fairy-tale), hand-puppets, 'Tokkelbühne', Liestal (CH).

On Sunday afternoon in the *Terassensaal* a forum took place with various contributions out of the practice of puppet-playing. Firstly, the marionette-stage 'Der Apfelbaum' from Vienna, showed parts of their latest production of 'Frau Holle'. The figure of Frau Holle was impressive (a Bunraki-figure, c. 60 cm high), played by two players from behind with a short rod at the head, which also holds the weight of the whole puppet, and one rigidly-fixed rod in each hand. Frau Horvath kept every detail of the production of the whole fairy-tale in view, and she arranged the different areas (on the earth, the world in the well, and Frau Holle's realm) symbolically: the earthly realm was cubic, with strict horizontal playing boards which were drawn out of the cube, the circle of the seasons in the depths of the well with round, interpenetrating forms of streaming life, and a awe-inspiring tower for Frau

Holle. One would have liked to have seen a complete performance of this play of Frau Holle, for it became clear in the indications that in this way of presentation the puppet-theatre acquired a very serious note.

Quite different is the point of departure of Stefan Libardi (Vienna, Volkshochschule St Margareten, Stöbergasse). He let himself be led by the external objects; his puppet-play comes out of the rummage-box (the house is even situated in 'Rummage Street!') and is built up before the eyes of the children. The puppet-players are at the same time actors, their stories create the parameters for the fairy-tale, and the children are completely to see through the adults as the 'doers' of the fairy-tale play.

Mathias Ganz briefly reported on the activities of the Swiss Puppeteers Association, who are planning an historical exhibition of photographs. As a conclusion to this forum, the anthroposophical Moscow puppet-stage showed the fairy-tale 'One eye, two eyes, three eyes' in a form differing slightly from the well-known version by the Grimms (closer to the fairy-tale 'The little earth-chicken'). This Group are taking a clear stand against the stereotyped and very expressive Russian puppet-playing tradition. The whole play radiated a joyful mood of forward-looking departure, which the audience warmly appreciated.

Fragmentary Thoughts on Eurythmy as Art

Juliane Neumann

When I met eurythmy at 18 years old, the living with painting, poetry and music was something natural. That eurythmy was supposed to be a 'young' art was something irrelevant for me, because it seemed already familiar to me. When Helene Reisinger worked with us on the sounds, I found every movement confirmed through my feeling for language. The eurythmy-figure was and is for me an archetypal image, like Goethe's archetypal plant, and thereby the key in the '*Übergänglichen und Milden*' - 'the transitional and mild' [Goethe? Tr.] in allowing new forms come about. In my teaching hitherto, I have not met anyone who, in working on the alphabet through hearing, speaking and comparing, would not have arrived at the movements for themselves. I simply relate this to the fact that every person does eurythmy unconsciously when they speak, that is, eurythmy itself is rooted in the human being. (Steiner describes this quite plastically in *The Inner Nature of Music*.)

I am aware that there are colleagues and researchers who are of quite a different opinion. In my experience, such contrary ways of looking touches on the inner constitutions of the various human beings. Painting 'includes' Kandinsky and Picasso, music Menuhin and Celibidache: polarities, but [all are] artists. In this way, may my remarks serve as a stimulus to the one reader towards understanding things strange to him, and to the other a stimulus to artistic creating.

I begin my day by working for one and a quarter hours on eurythmic elements, which I have developed as the basis of my artistic work: The 'zones of the zodiac' and consonants, the intervals, scales, rhythms, and the twelve moods. For this daily training, the vademecum of the priest-seminarist serve as my inner support:

Genius means diligence
 Diligence means practice
 Practice means repetition
 Repetition means acquisition, means learning.
 Learning means experience

Experience means crisis
 Crisis means despair
 Despair means consciousness for freedom
 Freedom means continual beginning out of nothing
 Continual new beginning is true transformation
 Way- Truth - Life.

Through attending cultural performances by contemporary artists and the intensive concern with themes which move me, often for several years, a central theme begins to crystallize. Now I begin to relate to this theme everything that I see, hear, and read. During this time, the dramatic or etheric form of a piece comes into being. Inaudibly it becomes music. Out of the feeling, the bringing into relationship of this 'music' with a possible casting (acting and/or artistic speech, eurythmy, instruments of music as duo, trio, or quartet, and so on), the interpretive idea arises.

From this moment onwards the piece is something unknown, and yet a complete independent [entity], a 'you' towards which I move, which moves towards me, which in the reading of texts for it, 'chooses' the texts itself. As soon as the text is found, I start working with it, that means, I acquaint myself with the text through the rhythms, the vowels, the consonants, the zodiacal gestures and planetary movements, exercises for the etheric forming of the gestalt, and with acting-techniques of Michael Chekhov. In this way, the text begins to speak out of itself, relationships light up and become apparent. My task actually 'only' consists in perceiving, observing, to stay in conversation with that which wants to come about. (I have been naturally acquainted with the principle of this way of proceeding since my twelfth year, when for the first time, I set a poem by James Krüss to music.)

For me, art comes about on the one hand from ability, out of mastering the elements of eurythmy. What was achieved in the past offers, so to speak, the foundation, the technique. ('Through eurythmy you can honour the technique of art;', R. Steiner 20.6.24.) But eurythmy would degenerate as a craft, if it would not have its other source in the unknown, in that which out of its own future transforms that which is past.

Hitherto, I have found no better 'companion' for this process than the second part of the vade-mecum.

There is no anthroposophical sheet-anchor in the real 'crisis', in the 'despair'. In the willingness to allow all the habits to die, 'the consciousness for freedom' comes about. In the lack of support, in nothingness, the idea itself begins to take the lead - and I can say 'yes'. And this 'yes' is the new beginning out of the future of eurythmy.

'Only he/she can work as a eurythmic artist who, out of inner calling and inner enthusiasm, creatively unfolds a sense of art. In order to reveal the possibilities of form and movement which lie in the human organization, it is necessary that the soul is completely filled with art' (R. Steiner, 20.7.24, GA279).

Steiner here does *not* say: The eurythmist should, with enthusiasm, form the eurythmic elements creatively, or unfold a sense for art with 'consciousness'. He also does *not* say that the soul should be filled with 'anthroposophical content', or the anthroposophical impulse for art, but: Only he/she can work as a eurythmic artist, who can creatively unfold an artistic sense, whose soul is completely filled with art.

What, however, is art, a sense for art?

In the working together of artists and of stage-groups, in discussing programmes, the sentence often arises: 'Our time now needs this piece; we have to create a programme out of this.' Only in the last year did I realize that a piece of music, a poem, cannot be the *idea* of a

programme. An idea is 'small', indivisible, but it has the possibility of finding themes. It lives in each note, in each motif of a piece of music, in each syllable, in each word of a poem; it brings about the 'necessity' (Goethe); it is the spiritual impulse for the etheric forming. But a musical idea cannot be an idea for an art of movement in space. A piece for the stage needs its own idea and consequently produces its own 'necessities', its own etheric form as prerequisite for metamorphosis and new creation, because it is not the eurythmic '*ah*' that is important, but how it is laid hold of by the idea of the piece.

It depends on this 'detail', what the audience can perceive whether it experiences authenticity or tradition.

Where the older arts steal a march on eurythmy is that they could develop under the protection of religious connections of the past centuries. No artist worked for his own art's sake, but for the to the glory of God. His artistic approach to God consequently drew an approach of the divine to him.

An echo of this process still sounds in the words of Picasso (1966): 'Something consecrated, that's what it is about. We should be able to use a word of this kind, but it would taken awry, in a sense which it does not have. One should be able to say that a certain picture is like it is, with its content of power, because it is "touched by God". But people would take it awry, and yet it comes very close to the truth.'

I ask myself why in the eurythmy-training so much space is given to dealing with Steiner's theory of knowledge. Art is also the sister of religion. For me as an artist, a necessity of life to concern myself with gospel-lectures R. Steiner and F. Benesch, because the life of Jesus and of Christ do not remain merely theory and objects of faith through the work of those authors, but they become facts and can be experienced as such in their tremendous contexts. This alone gives me the inner condition to give myself to an artistic task, because all drama and composition ultimately have their roots in the *process* of birth and death, living and dying, resurrection and ascension. Compared to this everything else is, so to speak, insignificant.

When an idea has its own inner form, then it is a living entity, a 'you'. One can meet a 'you', from 'I' to 'I'. One can also feel and think with it.

With this it is still important to differentiate between oneself and the piece of art which is coming into being. I can give it my heart, and yet this remains my heart. By giving my love to the unknown, I am in it, because 'to love' is a verb, and expresses an activity. In that I practise giving my will to that which comes about, my will is in it, because I do it. The prerequisite, that the idea can penetrate the whole piece of art, is devotion in thinking. To the extent that I am able to let the 'not I - the Idea in me' work, to that extent is the 'I' as 'I' active - the will as consciousness, one could also say, as 'Sun'.

And so it becomes clear that 'love for the unknown, submission to the will, and devotion in thinking' is the way of working of the consciousness-soul. An artist is a worker of the consciousness-soul, and the artist becomes a contemporary artist when his/her abilities can serve the realization of the ideas.

Eurythmy in Stourbridge

Maren Stott

Stourbridge, West Midlands, in the heart of England, has become, so to speak, an appendage to Birmingham. This city grew out of industry, mainly iron, whereas Stourbridge produces glass. The area is called 'the Black Country'.

A Eurythmy School began here in 1982 through Maidlin and Norman Vogel, on the grounds of Elmfield Steiner (Waldorf) School. The anthroposophical community welcomed and supported this impulse as an important enrichment for the area. Students from many countries were trained here, and a number of colleagues came to work for a time in the eurythmy school. Through the near-by institutions, Park Attwood Clinic, Elmfield School, and Camphill Houses, there were always up to twelve eurythmists in the area who worked together artistically.

Unfortunately the eurythmy school had to close in 1998. The Vogels went to Germany where they tried to find their next step because of Maidlin's illness. One group of students in their second year wished to be allowed to finish their training here. They are now completing their third year, carried by Shaina Stoehr and Maren Stott with visiting teachers Barbara Beedham and Christopher Kidman.

A small artistic group of six eurythmists, one speaker and one musician, was formed in 1997 with the aim to take eurythmy to new audiences in the area. We began with a demonstration programme in which we attempted to lead the audience through an introduction-demonstration, culminating in a complete presentation: *Blake and Bartok*. Our current programme, a Bulgarian fairy-tale *The Peacock Princess*, is aimed at Primary Schools (5-12 year olds), has met with a tremendous response. The children in their school uniforms (probably they have never ever seen a live performance) sit for 45 minutes with open mouths. The teachers are struck by the beauty of eurythmy. In this respect, England is a pioneer country. People are reluctant to approach things which they don't know. The tradition of ballet and theatre is very strong. Statistics reveal that children watch more television and play more computer games here than in any other European country. And yet... eurythmy has a chance to reach these children. People *are* starting to look for something new.

Alongside our fairy-tale, we have started to work on a project for older children (13-18 years old) which can also be used as a programme for adults. Christopher Kidman is our new director - a new, exciting way of working for us.

In summer 2000, our students will graduate. Our plan for autumn 2000 is to offer an artistic part-time Foundation Year of anthroposophy for parents and others, plus a full-time First Year Eurythmy Course.

Festival of Artistic Speech

Johannes Bergmann

How young this art is still! Would you go to a conference entitled simply 'Topical Music'? or would you perhaps want to know more details before deciding to participate? And yet a similar general announcement, 'Festival of Topical Speech', called together a fair number of people. The risk was not quite so great, for we know that we would not meet theoreticians but *practitioners* of art. And both the love and the care for its continuation lessened the justified concern about its incompleteness. After all, it is still a child.

From 5th-7th March 1999, nearly 200 eurythmists, teachers, those in curative work, students, housewives, parents, freelance and teaching artists, and especially speakers and actors met in *Stuttgart*. The Eurythmeum offered its large stage and auditorium and Rudolf Steiner House next door offered its Cafeteria. Those from nearby and those from further afield were excellently catered for here; it was inviting to linger for some personal discussions on the things experienced. It was possible that the rich contributions could be enjoyed by everyone, since the conference was not organized in parallel events (excepting the workshops). The main thing, the recitations, formed the kernel of the conference. Thirteen were announced, and (as in a fairy-tale) twelve actually took place. They were skilfully arranged in sections of two or three, the pause after each section being long enough to renew our receptivity.

When at the end of last October, those who are active in this art were invited to the conference, the condition was that each contribution should last between 20-30 mins. The choice of text was left open. It was only requested that something of the content be related so that a pleasing and if possible artistic order could be found, and that the reciters were experienced in performing with at least fifty performances behind them. This proved valuable in promoting the art.

In the early evening, the Stuttgart Chorus opened the conference following the words of greeting from *Jochen Krüger*. What was to come was illuminated with the words of contemporary poets: 'the poem is lonely, -it wants to go towards something other- it needs a counterpart.' Then, leading so to speak to the lectures on the endangering of speech, we heard the admonishing call:

People of the earth,
do not destroy the universe of words,
do not sever with knives of hate
the sound, which was born at the same time as breathing

Nelly Sachs

and finally Revelation, chap. 12, to the general situation of our time.

Through *Rainer Patzloff* the decay of speech became shockingly clear. Many parents in the West hardly speak directly to their children for more than ten minutes in a day. Consequently the children miss the stimulations of a rich vocabulary and the structures of speech in order to get their thinking on its feet. The use of language by adults is ever more colourless and imprecise, so that in the general cultural life and in private life too the prerequisite for free deeds is drying up. The call to cultivate speech does not only stem from the wishful dreams of aesthetic shunners of reality, but is urgently necessary if the most severe damages are to be avoided. There are, for example, 70 million people in America who are 'post-illiterate', that is, they can read but do not understand the content. Whereas at university level the study of language is pursued in its most abstract form as linguistics, empirical research finds in the concealed [life] links which have been long known to anthroposophically-orientated people, that speaking is rooted bodily in the muscular organization, so that even the fragments of the sounds are picked up by the finest measurements. And so initially it can be proved that the [individual] letter (*Laut*) is already effective as a phenomenon of sound. This was demonstrated by the lecturer with the sounds W, R, K, forming each with one breath and bringing it into a syllable with the vowel 'ah'. For the listener an inner picture arises (something gets into disorder, becomes confused, and hits against something hard); he understands the word without having to refer back to its conventional meaning.

In contrast to this, the speaker works on a poem, first from the content by rendering it in his own words (what is called 'improvisation'), as *Wilfried Hammacher* explained in his lecture 'The Three Stages of Artistic Speech'. Connected to this is Steiner's recommendation: whilst *somebody else* is reciting for the speaker - the silent search for the underlying *gesture* - then finally the bringing-together of these two preliminary steps in *artistic speech*. Hammacher endeavoured to compare the three soul-forces with artistic concepts of Goethe (from partly lesser-known maxims) and Schiller, which he wrote on the blackboard as follows:

Philia	Imitation	Material	'Improvisation'
Astrid	Style	Play	Speech
Luna	Manner	Form	Gesture

He and *Sylvia Hammacher* demonstrated the three steps of practising with poems by C.F. Meyer, whereby still with the final stage they let the movement appear in space. The soul-stimulation was visible for the eye as well.

The sequence of the individual recitations was opened after the lecture on Friday by *Martin Georg Martens*, the initiator of the conference. He undertook a walk in space, as if he were hovering over the clouds whilst reciting Jean Paul's 'Dream of the Universe' with generously sweeping gestures. *Jens Bodo Meyer* dashed through the history of the lyric from the 'Wessobrunner Gebiet' via Tauler, Gryphius, and so on, up to Celan who in this realm tended to speak too much out of the intellect. Marten's Russian and Dutch insertions were pleasing because of his good knowledge of the languages. Finally *Caroline Wispler* read with poignant clarity and with precise rhythms some hymns by Hölderlin (announced with his words: 'Some people bear shyness in going to the source'), including 'The Rhine', slightly shortened. With her Rilke poems, you felt a stronger connection from her deeper merging.

After this first evening the unspoken question arose: Would an 'outsider' whose ear heard artistic speech for the first time, have perceived its characteristic at all? Would he/she have been able to notice that with it something new is given? Probably not. He/she would have thanked the reciters for the good rendition of the texts and a more or less good feeling for them, but then, what beyond this should he/she have expected?

The second evening brought a change. Straight away in the morning, *Martin Lunz* and *Michael Scheid* (from the 'Kulturpumpe') surprised the gathering with a cabaret, in a ripe evening mood. They filled the stage with action and texts by *Kurt Schwitters*, and in addition pushed tableaux before the audience in order to present the double artistry of this Dadaist. Appreciation arose in waves, the laughter almost drowning you; everyone was highly amused. *Michael Schlesinger* brought a balance to this for his voice, also trained in singing, was felt as a balsam for those whose vocal chords had suffered in the previous turbulence. He read, somewhat like a study, tragicomic things by Erich Kästner, Kurt Tucholsky and Peter Grüninger, but then sensitively presented a whole court-scene before the inner eye without outer props. In contrast to this, *Christine Weck* hung pieces of paper on a stand which she tore down during her 'Oral Judgement' (the title of her programme). With her back to the audience, she mocked (like Jandl) in an exaggerated psalmodic way, through the Prologue to St John's gospel of all things (some left the hall in indignation), the empty so-called 'Dornach sing-song'. Furthermore, Weck 'rummaged' (I quote from her self-characterization) 'respectless but thoroughly enjoying it, in the historical box and word-wonder bag of an over-formed language, pregnant with meaning' - she took her 'fund of pieces' from the moderns (foreign writers, Domin, Fried, Jelinek, etc.).

Quite different spirits were called up in the afternoon by *Wolfgang Wendt*. Relinquishing all outer movement, he brought poetic pearls to the question: 'How does the poet meet the

sound, the word, speech?', forming them into a meaningful necklace. Many people found it difficult to decode the richness of this necklace's thoughts, because he recited with a certain vehemence, only allowing some playful lightness to flash up at the end (with J. Bobrowsky, Th. Uebelacker). Here, fully aware, he developed elements of speech, such as the hexameter, lovingly forming the sound-corporeality of the words.

After this object-lesson, where vitality was at home in the building-stones, only appearing when you listened and inwardly worked, there appeared to everyone's amazement a 'West Indian' (*Mark Grant*) in full costume. In a relaxed calmness, he delivered in exquisite English the speech which the Chief Seattle (1854) was supposed to have held to the President of the white man. Grant characterized the restrained anger against the presumption of the conquerors, simply through following the dramatic melody of the sentence, which awakened in the auditorium a most excited attention and admiration without exception.

Elke Scheuffele supported her dramatic-epic collage with a simple stage-set. She read, in a cultivated manner of speech with a pondering, thoughtful mood as if reading letters, those questions surrounding a changing friendship from the woman's point of view. Female poets of the 20th century were heard. *Ursula Ostermai*, who jumped in at short notice, brought in her appealing way part of a programme which she had assembled for another purpose. Out of a convincing artistry she formed texts and poems by Goethe, including the 'Dedication' of his book of poems with its 14 stanzas, of which not everything may have reached the listener.

Doris Hubach's manner of narrating revealed hidden depths of soul. The audience were astonished, and went enthusiastically with her as she called up her feelings, always in harmony with the life-wisdom of J.P. Hebel, bringing them into the sensory world. She is a master in how to conjure up sounds out of the depths by dramatically making it present. You were not wrong if you thought that this racy, rough almanac dialect is her mother-tongue. Through the full emerging into the inner gesture, to which also the outer gesture fitted perfectly, D. Hubach created on the stream of the breath, and with full dedication to the given sounds. We were grateful for this unforgettable impression which everyone felt was the artistic climax to the conference.

On Sunday, *Christel Frankfurt* at the age of 76 appeared on stage. Like a prophet gazing into the spirit-distance, taking hold of the space, she recited Fercher von Steinwand, K. Thylmann and R. Steiner. Thoughts, difficult to approach, almost drowned in an ocean of musicality. Everybody felt that here there sounds once again the 'earlier' school with its fullness of tone, through which the soul-shaking power still shimmers. However one is inclined towards this - abruptly negating it or honouring the source - the stance of the speaker and her will to wrestle from the earlier [school] such an achievement, demanded respect, even from the younger generation. So she too was thanked.

It remains to report on the active participation of the audience. Introductory and further workshops served people's needs to become artistically active. Here some (*Helga König, J. Krüger, Christa Slezak-Schindler, C. Wispler, Chr. Weck*) could pass on what they had personally worked at. The formulation of H. König 'speaking naturally on a new level' was later briefly interpreted in the forum discussion: Between the old, given naturalness and to reach the new one, gapes the abyss (according to Kleist), the crisis. For art is not nature (Goethe). 'With consciousness, the path first descends.' Then the practical indications of one practitioner, to pay more attention to the listening space. It was also wished for more opportunities to practice. 'It is generally thought of all the art that, in order to enjoy them in the fullness of what they give, you have to practice them yourself.'

In the podium discussion '*The Testing of Artistic Speech*', the concern was for the relationship of this art to the drama, to the public, and to the 'needs' of the students. Questions about the training, employment, general recognition in the world, that is, social questions, were uppermost. Socially-responsible people sat on the podium, including leaders of artistic trainings: *Jobst Langhans, U. Ostermal, Bendikta Schradi, Marc Vereeck, Valentin Wember* took the chair. The thorny central question 'What is artistic speech?' even the podium did not dare to touch - with one exception: As a scientist, V. Wember took Steiner's thought as true, or 'at least as suspiciously so': *There exists in speech a hidden eurythmy. This can be made audible.*

The most lively discussion occurred during the previous evening, after the 'open stage' which was announced had only enticed two students of the state Academy, department of speech education, to appear. An open circle formed spontaneously; the occasion was the emotional question of a participant 'What are we actually aiming for?'. He was angry about a private remark that Schwitters is not a real poet. One tried to formulate points of view in the moment. Soon the old wheel [of prejudice] began to turn, that the young ones could no longer appreciate the earlier, and so on. 'The frontiers are not that simply defined', it was rightly retorted. Prejudices clashed, opinions glided past each other and did not weave together very much. Experiences (from a non-professional side) with this art were described, but were little noticed.

'It is deep in the night

We have to interrupt now.'

'I would have liked to stay up longer' is probably what many felt. Later the suggestion came for a future meeting, to create a free space after every recitation section for a shared recalling. Through such a review one would come to the kernel-question (see above).

Those active of the Fercher von Steinwand Society (*J. Blechmann, J. Krüger, U. Maiwald, R. Marks, M.G. Martens, Chr. Moos, U. Ostermal*) issued the invitations and organized the conference. This Society serves the promotion of this art and of the professional Association. The [Performing Arts] Section was co-responsible for the event. The AGM of both Society and Association, open to all participants, took place both in space and time at the middle of the conference.

Thanks to this initiative, this young art has at last found adoptive parents. Through the selflessness of the organizers, which is also expressed that they mostly sacrificed reciting themselves, a free space was created in which the child, artistic speech, could breathe. A true festival of artistic speech came about, as has never before happened in such variety. No 'direction' was preferred! The reason for the undertaking was freely to look at what is there, that it become effective for the future. It is hoped that this initiative can find the necessary support through new members, so that it can carry out its exalted task with strength.

Address of the Society and the Association:

Görreshof 96
D-53347 Alfter

Detailed programmes with basic essays, presentations of the performers and their choice of texts is still available from J. Krüger, Rankestr. 44, D-70619 Stuttgart (5 DM includes p & p).

A Special Moment for Eurythmy

Nicole Oldenburg

On the lectures and demonstration: 'Meditation, and Meditation in Eurythmy' by Werner Barfod and Thomas Göbel, 14th February 1999, in Rudolf-Steiner-Haus, Hamburg.

This title sounded exciting to us eurythmists, and consequently the expectation was high, especially since it was known that the two speakers have worked together for years. Through the afternoon lecture, Thomas Göbel led us into the meditative work as understood in anthroposophy. After a review of Eastern meditation and the meditative techniques arising from it in the West, the path of Buddhism to escape the four sufferings of this world was looked at in more detail. In general, one can say that meditation leads the human soul out of the sensory world to the portal of the spiritual world. If the crossing of the threshold is to become conscious, then (and this is the anthroposophical way of working) organs have to be developed into the soul out of the forces of the spiritual world, in the same way as the forces of the sensory world have developed the sense-organs into the human being. And this is the aim of meditation as understood in anthroposophy.

The interest of the spiritual world has to be solicited, so that its forces be directed to this organ-development in man. For this, he has to fulfil certain conditions. And these arise out of the 'Know thyself' as a ridge-path between the command of Ahriman ('Experience me') and the enticement of Lucifer ('Experience yourself'). This walking on the ridge-way between the cold intellectuality which produces the natural-scientific concepts that are the same for everybody ('Experience me'), and the over-estimation of the self, which places your own self above everything else ('Experience yourself'), is the Christian path through which the human being lays hold of the world in himself and finds himself in the world. With this, two boundaries of the soul have to be crossed, the one to the world of the senses, to nature, and the other to the spiritual world in the depths of your own soul. The thinking in body-free pictures and mantric-tablets, is the preparation to be achieved by people. Out of the cultivated feeling arising from this, there follows the beginnings of an initial organ, which one could call a spiritual organ of touch. The 'boundary experience' presupposes the two sides, between which the border stands. What is experienced (felt) on the side of the soul is the copy of the spiritual side. Such experiences were expressly described, how out of the intellectual darkness a blackness of the will comes about, and how later in a certain situation (to which a special case of meditative content applies), the brightness of the idea lights up, which, worked through by thinking, makes the phenomena understandable and brings them into connection with the other world-contents. If the organs for the spiritual world will one day be completely formed, then that spiritual being, whose shadow-form as idea appears in the soul, will be directly seen spiritually. This made a serious and authentic impression on the listeners.

For the practice of this meditative faculty, Steiner strictly differentiated between the structure of a meditation and the [activity of] meditation itself. For this Steiner recommends symbolic Imaginations. As such they do not keep their connections though the perception, like a rose whose roots, stem, leaves and blossom are already standing in a sensory connection. Instead, he recommends, for example, a rose-cross, formed out of two black beams and seven red rose-blossoms, whose connection alone comes about through thinking. Here the connection is purely spiritual, and it depends solely on the feeling developed through this connection. Only this becomes effective for building of spiritual organs. So much to the introductory lecture.

After an interval there followed a presentation of Steiner's indications for the eurythmic TAO-exercise, which he gives in lecture five of *Eurythmy as Visible Singing* (GA278), with demonstrations by Werner Barfod.

Steiner's presents the TAO as 'a meditation in eurythmy'. Herr Göbel described the will of the eurythmist, who carries out a gesture in eurythmy. The will works out of the unconscious of the spiritual world into the body. The anthroposophical meditation leads out of the awake consciousness into the spiritual world, which is dark as long as the organs are not developed. It is the task of the eurythmic meditation to bring to experience out of the unconscious, or out of the dreamt tableau, the crossing of the threshold into the awake-consciousness, through the awakening within the eurythmic impulse of movement.

A prerequisite for this is to bring awareness to the boundaries lying there. This can begin by diving into the soul-mood of T, of the A, and the O. The T strikes out of the spiritual world into the soul. A and O are soul-forces connected with the spiritual world (at least in eurythmy). The T leads out of the darkness of the will into the light of the soul, and A and O lead out of the soul into a soul-dark world. Both transitions remain mostly unconscious in eurythmy. Steiner's eurythmic meditation-exercise (we could follow Herr Göbel showing this and Herr Barfod demonstrating) is to make this crossing perceptible. To the T, musically it is best if seventh and sixth are sung. These are the intervals which lead the soul beyond its limits and out into the spiritual world [? descending, incarnating gesture. Tr.]. To the A and O the notes e and d should be sung, felt as [? third and] second. They prove themselves as the path of the spirit into the soul. The eurythmic exercise of the TAO in this way contains two double boundary-crossings:

Eurythmy	T, as the path from the spirit into the soul
Singing	7th-6th, as the path out of the soul into the spirit.
Eurythmy	A - O, as the path of the soul into the spirit
Singing	e - d, as the path from the spirit into the soul.

The respective answer of the singing, which one can also carry out in eurythmy (as was shown), is the reversal of the direction and a path back to the source out of which the speech sounds come. Thus we can wake up in the experience.

This supplies an answer to the question which I know from other younger eurythmists. This is the question of one's own perception of that which I create as a eurythmist. With this the circle closes, leading from the meditation to eurythmy and back to meditation: In order to feel the soul-moods and their changes, the perception of your own eurythmic movement has to take place within the soul. If the soul-mood is felt, it is able to be corrected, too. And for as long as it takes for the pure unadulterated soul-mood to harmonize with your own movement.

We eurythmists today face the task, through eurythmic meditation and study of Steiner's lectures, to lay hold afresh of eurythmy out of its essence. The TAO eurythmy-exercise gives us a way of meditating, through which the art of eurythmy can become strong and creatively effective. Then our own personality steps back and becomes the humble servant of the art. A glance at the present situation shows me here that a lot has yet to be achieved if eurythmy is to be given a future. Werner Barfod and Thomas Göbel are an example for this, by showing a path to awaken in feeling out of practising for the forming-forces of our art, in order to move forwards out of one's own forces. And the hope remains that these seeds may bear fruit.

OBITUARIES

Anne-Maidlin Vogel

Marie-Reine Adams

Anne-Maidlin Vogel died on the 21st May in Pforzheim, Germany. She was born on the 11th November, 1940, in Jena, Germany. Her father was so close to her that he already wrote her birth-certificate, with the exact date, and so on, three weeks before she was born! He also invented her name. She was the sixth of ten children. Her father was a successful bio-dynamic market-gardener.

Her first few years were rather traumatic with the War. Later on, she trained as a weaver. All her life, she had a real feeling for garments, their style, their textures, and so on. When she was 20 years old (August 1961), she attended a Christian Community camp in the west of Germany, when she was told that the Berlin wall was being built. She was advised to stay in the West with one of her brothers. She was not to see her family again for twelve years.

She began her study of eurythmy in Stuttgart with Else Klink, where she met Norman Vogel. They went to study together in Florence with Friedhelm Gillert, and then finished their training in Vienna. They also studied eurythmy-therapy, which remained a great love of Maidlin's life. Maidlin then worked in the Waldorf School, Vienna as a eurythmy-teacher and also eurythmy-therapist. There, Norman and she had a big wedding.

In the mid-'seventies they went to Spring Valley in America to teach. In 1980, they went to Botton Village, Yorkshire, England, where Maidlin stayed for a year. She taught in Botton School, in the eurythmy-training, and did some eurythmy-therapy with many people. She always remembered her time there with great warmth, remaining in touch with a few people.

Then she and Norman went to Stourbridge where they started intensive eurythmy-courses that eventually became a eurythmy-training. Maidlin still taught in Elmfield Steiner (Waldorf) School, practising eurythmy-therapy as well. She soon joined the faculty of the Eurythmy-Therapy Training in Peredur, East Grinstead, work which she loved. Last year, after seventeen years in Stourbridge, Maidlin very quickly became ill with bone-marrow cancer. They both decided to leave, and were looking for their next step, possibly in Germany.

Maidlin, went to several anthroposophical clinics (she was a great supporter of anthroposophical medicine) and remained very positive during this time. She always thought she would recover, and so she did actually, very gently and slowly.

She spent the last few months of her life in the very house where she was born, with Norman as her private nurse, and surrounded by her warm, large family. She died as she and Norman were visiting an anthroposophical initiative near Pforzheim, where they thought they might settle. Her last words to Norman were: „My soul is quite healthy.“

It was a privilege to have known Maidlin. She introduced me to eurythmy-teaching. Her soul was childlike, always striving to be positive against difficulties. Her journey is being carried on in a different way now. Our warm thoughts go to Norman.

Shaina Stoehr

I met Maidlin when I moved to Stourbridge in 1986 and the Vogels invited me to join them teaching in the eurythmy training. At that time they shared with me their strong belief that eurythmy and daily life must be integrated and that the one should reflect the other. Maidlin

often told me how she began her own training literally on her toe-tips, and how she worked to „come down to earth“. I remember her in those years down on her hands and knees with students waxing the floors, digging the garden, enjoying the social events around practical work as well as the festivals.

In the stage-work too Maidlin's range spanned from the sublime ideals to the most earthly humour. She was always cast as our angel, which she performed with tremendous uprightness and loving stern strength. She also had a wonderful sense of play, and one of the duos we did together was a portrayal of „Sloth“. I remember our draping ourselves over each other's backs, sometimes collapsing in laughter.

One of my most deeply-imprinted images of Maidlin is of her coasting into the school-drive on her bicycle with coat and scarf flying, often dressed in red and white, with her pair of wonderfully elegant shoes from her great collection. It would be very early on a Saturday morning, as she was going to work with private patients. Month after month, year after year, she carried many children and adults through her dedication and love. She could see to their higher being's potential and those with whom she worked were strengthened and encouraged by her belief in them. I am very sure that she will continue to give a helping hand to many from the other side.

Maidlin

You left into the light
of Whitsun, youthful soul
so often dressed in white,
optimistic, wholly
committed to find
the best, seeming naive
in your quest but mindful
the future receive
the joy spring,
the Maytime gift that I
may not forget, believing
where you go brooks no dry
intellect, only the free
decision to improve
continuing
where words move.

Roy Sadler

ANNOUNCEMENTS

Tritonus Ensemble

a lecture and eurythmy are planned for October 1999 in Munich, in the *Theater an der Leopoldstrasse* and in Prein in the *Großen Kursaal* for the Teachers' Conference of the Waldorf School.

Lecture 'Franz Kafka and the threshold-situation of the human being in the twentieth century', by Michael Zech, Munich.

To Franz Kafka

'Art flies around truth, but with a determination not to be burned up. Her faculties consist in finding in the dark emptiness a space where the ray of light can be strongly caught, without this being known beforehand' (Franz Kafka).

Eurythmic Scenes from
Letters to Milena; Tales; the Diaries
Music by Webern and Messiaen

Tritonus Ensemble: Alexander Benke, Wolfgang Bäscher, Julia Berg, Aiga Matthes, Phoebe Matthes, Gabriele Nicholas, Sonja Zausch, in a shared artistic responsibility.
Conception: Aiga Matthes.

Open letter.

To all eurythmy-trainings.

Dear Friends,
From 12th-17th April, 1999, a conference took place at the Academy for the Art of Eurythmy in Aesch (CH). Forty-four eurythmy students of the third year of twelve European schools met with the theme 'past. present and future of eurythmy'. We worked at this theme in artistic courses, lectures and discussions. Yet during the week the

theme of the conference became more concrete through inner and outer conditions in a way that brought our present concerns on to a higher, as it were, objective level. Through the many nationalities, schools and personalities, the following clearly crystalized:

Eurythmy is in a crisis and it also lies in our [students'] responsibility whether or not it will have a future. And because we do share and would like to share this responsibility with you all, we have composed this open letter. This crisis is expressed probably in all realms of work of eurythmy, but also precisely in the trainings.

In the eurythmy-training, we meet students and teachers. From the latter we expect ability and knowledge of their subject, but today we can no longer learn eurythmy through imitation. We today can only connect ourselves by going through the eye of the needle of our own conscious training in the feelings. We have to be allowed to experience and explore everything together with these [feelings]. We wish for meetings and conversations between teachers and students on a common path of schooling. During the training, we start to search for the eurythmist in ourselves, not for a general, ideal image. We want to be seen, and we want to learn to see, from person to person, 'I' to 'I'. When we are able to build this bridge between teachers and students, then what is called the generation-problem becomes a fruitful manifoldness, and no longer a hindrance.

Concretely, then, bridge-building could begin as follows:

We students would like to carry the responsibility we feel towards eurythmy also actively during the training, by, for example, some 'organ' called into being which connects students

and teachers in open conversation and in making decisions.

Already during the training, through an exchange of teachers from different schools, openness for the different directions of styles, observation and coming to terms with different artistic starting-points could be fostered.

If mutual interest actively lives within the school, then liveliness will also be shown positively towards the outside [world]. Of this we are convinced.

We hope that we awaken your interest with these words. But above all, exchange and discussion is our concern, not to leave the question of the trainings to the individual training centre, but really in the mood of exchange amongst the schools, to take a first step together.

Would it not be possible to find a time for a common discussion during the eurythmy-teachers' conference in January 2000, in Dornach. We are looking forward to this (and also to your answer) and with heartfelt greetings, we remain,

(There follows a list of students who sign as individuals and not necessarily representatives of their trainings):

Bénédicte Bertau, Katja Gawrilenko, Manuela Kleber, Anja Kositzki-Metzner, Edeltraud Pohl, Susanne Raffelt, Andrea Rupek, Claudia Wandersleben (These eight people are definitely prepared to travel to Dornach for a conversation.)

Theresia Ahiaba-Obermeyer, Gudrun Beck, Uta Becker, Francisco Benitez, Galina Bertelsen, Stefanie Berndt, marie-Annick Ebermann, Magdalena Futter, Erika Galle, Olga Gerassimova, Annette Heinze, Christa Kemme, Leif Litwenschuh, Junko Machida, Angelika Mayer, Gabriele Otdorf, Silvana Pauli, Christof Schmidt, Nina Skopintseva, Florence Stoll, Myriam Stucki, Döne Yurtçu, Christian Ziller.

Do you want to answer; have further questions or comments? Please write to:

Bénédicte Bertau, 2^e Antonie Heinsiusstraat 63, NL-2582 VS Den Haag (German, French, Dutch); or to: Anja Kositzki-Metzner, 21 Post Horn Close, Forest Row, E. Sussex, GB-RH18 5DE (English).

Orientation weeks

from 6th to 11th December 1999

from 1st to 6th May 2000

These orientation weeks are intended for people who want to get to know eurythmy in an intensive form, and/or who want to be informed about the professional training of the tutorial: 'Dance, professional direction Eurythmy'.

Following the orientation weeks, some days of the Open Door take place, on 11th December 1999 and on 6th May 2000.

Information:

Hogeschool Helicon, Ausbildung Dzent Tanz/Eurythmie

Riouwstraat 1, NL-2585 GP Den Haag, Nederlande

Tel.: +31-70-3550039; Fax.: +31-70-354330;

E-mail: euritmieopleiding@hhelicon.nl

Eurythmy School, Nuremberg

Weekend for amateurs, students and eurythmists

Friday 5th November 1999, 8.00 p.m.

Saturday 6th November 1999, 9.00 a.m. - c. 10.00 p.m.

GLIMPSES INTO THE CULTURAL EPOCHS OF HUMANITY

Lecture with slides, eurythmy courses, demonstration, eurythmy performance

Led by: Johanna Roth

Eurythmieschule Nürnberg
 Heimerichstrasse 9
 D-90419 Nürnberg
 D-90419 Nürnberg
 Tel: +49 (0)911 33 75 33

Training in educational eurythmy for Eurythmists

at the TRAINING CENTRE for EURYTHMY,
 VIENNA

This practically-orientated course takes place for 14 days, on Fridays and Saturdays,

24th September, 1999 to 1st April, 2000. Alongside comprehensive introductions to the teaching profession, the main task of this course will be the preparation and evaluation of your own teaching activities. In the time between the block-courses, specific tasks in small groups will be worked on, alongside your own teaching.

Registration: Walter Appl, Tel. and Fax: 0043 - 662 - 82 10 35

From the work of the EVOE-Theatre, D-Waiblingen

Seminars with Juliane Neumann in the Theatre Tredeschin,
 Hausmannstr., 134, D-Stuttgart

Michael Chekov's acting methods as working-aids in eurythmy

Through elementary experiences in movement of the gestalt, in the space, and that which can be experienced as mood in the space, the habits, the routine, so to speak, in eurythmy, is shaken about. The archetypal movements which in soul lay hold of the whole gestalt, and psychological gestures, are, by activating the imagination and in

making it concrete, a key to the gestures of the word and the phrase in eurythmy.

Seminar from Friday evening to Sunday midday, 1st-3rd October.

The Etheric Element is Concrete

Every motif in poetry and music is a part of the etheric gestalt of the repective work of art. A complete presentation of the relationships is produced in classical times through the unity of form and content. But these laws are hidden, too, in works of our century.

Not theoretical pronouncements, but practical exercise should make possible to intensify the laws of the etheric, which then can be made fruitful as the basis for improvisation and composition in eurythmy.

Seminar from Friday evening 14th - Sunday 16th January, 2000.

The 'Zodiac', a testament

Tendencies and individual qualities of a dramatic character are reflected in posture, in 'physical' appearance.

The zodiacal posture in standing is a field of strength, that can be the beginning of specific points of departure of the dramatic character. The body actually becomes an instrument, with which the soul- and spirit-development can take place with imagination.

Before Easter 2000 - the exact date will be announced.

Contact: Juliane Neumann, Silberstr. 52, D-71332 Waiblingen.

Moving Word Theatre

Year 2000 Touring Season Auditions

Eurythmists and actors interested in joining the company for their new project are invited to come to an audition workshop. For eurythmists 29th - 31st October, for actors 5th to 7th November. For more details please write to the company, including a short biography.

Moving Word Theatre, 1 Gage Ridge, Forest Row, East Sussex RH185HL Tel: +44 1342-822759 Fax: +44-1342 825061 Email: sagitar@compuserve.com

Courses with Annemarie Ehrlich 1999-2000

12th-14 November:

Vienna: 'Eurythmy in working life'

Registration: Uta Guist, Wöbergasse 21, 1230 Vienna, Tel: 803 71 55

26th-28th November:

Hamburg: 'Planets - Vowels - Notes'

Registration: Kirstin Grams, Eckerkoppel 106, D-22159 Hamburg, Tel: 040-643 31 06

13th-16th January:

Bern: 'The Art of Questioning'

Registration: Heidi Muri, Grubenweg 2, CH-3422 Alchenflüh, Tel: 034-445 39 76

11th-14th February:

GB, Peredur Centre for the Arts: 'Community-building through eurythmy'

Registration: Juliette Elgrably, 73, St Alban's Road, BRISTOL BS6 7SQ,
Tel: 01179-42 42 68

10th-12th March:

Stuttgart: 'Eurythmy in working together and in building a community'

Registration: Elisabeth Brinkmann, Tel: 0711-24 78 77 Fax: 0711-23 28 76

31st March-2nd April:

Helsinki, Finland: 'The zodiac as the instrument of creative strength'

Registration: Riitta Niskanen, Valhallankai u 6-A-12, 00250 Helsinki

7th-9th April:

Järna, Sweden: 'Being social and remaining healthy in the work-place, in education, and in the family'

Registration: Ina Kornfeld, Sandtorpsvägen 12 A, S-15330 Järna, Tel: 08551 70 983

15th-18th April:

Copenhagen, Denmark: 'Eurythmy in the work-place'

Registration: Elisabeth Halkier-Njelsen, Ordrup Jagtvej 6th, ORDRUP (Klampenberg), Tel: 39 64 11 08

Formed Speech between Movement and Thinking

25th-27th Oct, 1999: This theme forms a further training for speakers, directly before the working conference 28th-31st Oct, 1999, for educational-therapeutic speech, at the Goetheanum. The further training is thematically independent from the conference, but the time would suit those who wish to attend it.

We wish to pool our experiences around the sentence from lecture 2 of the Speech and Drama lecture-course: 'In speaking, there lies the resurrection of the gesture which has disappeared into the human being' (R. Steiner).

Please name the texts on you wish to work, so that we can prepare them for everyone.

The programme can be obtained after registration, since it will be formed according to the numbers. For this reason, we ask for applications before 1st October, 1999.

Registration:

Dora-Gutbrod-Schule für Sprachkunst, z.H.
Ursula Ostmai, Postfach 701,
Ch-4144 Arlesheim, Tel./Fax: ++41-(0)61-
701 51 64

**News from Hogeschool
Helicon / Eurythmy
Training, The Hague**

Werner Barfod has passed on the artistic leadership and responsibility for the Eurythmy Training to Baptiste Hogrefe from the beginning of the new school year, September 1999. Werner Barfod will remain involved with the training at the Hogeschool. Baptiste Hogrefe will also assume leadership of the Netherlands Eurythmy Ensemble, after a time of more internal work, and he will intensify the artistic work in a new setting. The collegium of teachers of the Eurythmy Training will assume new forms of responsibility.

FURTHER TRAINING

Education Seminar

organized by the In-training for Eurythmy Teachers. The seminar accompanies the in-training of candidates who practise in various North-German schools. The participation in all courses is an obligatory part of the training. In addition to this, other colleagues (especially those young in experience) who give eurythmy lessons in schools, are invited to participate (as a further training); you can also apply for individual courses.

Applications for the whole seminar (candidates) with C.V., photo and eurythmy diploma should arrive before 1.9.99. Applications for individual courses (guests) should arrive two weeks before the respective course begins.

In the holiday-courses, 'The method and teaching of eurythmy' (with exercises), and 'Anthroposophical study of man as the basis of the curriculum' will be studied. In the weekend-seminars themes for lessons will be covered, and a freer arrangement to meet the requirements of the participants.

In the academic year 1999/2000 the following courses are planned (subject to change!):

10.9 - 12.9.99, Bremen: *Elemental Beings*, Frau Ruth Vogel / Herr Jakob Streit.

17.10 - 23.10.99, Benefeld: *Middle School*, Frau Doris Bürgener / Herr Peter Elsen / Herr Helmut Eller.

12.11 - 14.11.99, Hannover: *Kindergarten and Class 1*, Frau Jorinde Stockmar.

2.1. - 7.1.2000, Benefeld: *Lower School*, Frau Renate Barth / Frau Eva Pedroli / Herr Giseler Wulff.

4.2. - 6.2.2000, Bremen: *Musical Forms*, Herr Rudolf Heymann.

25.2 - 27.2.2000, Hannover: *Educational Forms*, Frau Helga Daniel.

6.4.-14.4.2000, Berlin: *Upper School*, Frau Edith Peter / Herr Andreas Borrmann / Herr Reinhard Wedemeier / Herr Jan Drewes.

12.5. - 14.5.2000, Berlin: *The Conspicuous Child*, Frau Heide Knaack / Herr Borrmann / Herr Thengis Tsouloukidse.

2.6. - 4.6.2000, Bremen: *The Cultural Epochs*, Frau Ruth Vogel.

Courses begin: 7.00 p.m., and *end* 12.00 (departure 1.00 p.m.).

Course fee (board extra): 100 DM registration fee (please send with application, non-returnable).

Entire seminar: 1,400 DM - to be settled: 500 DM by 31.8.99; 500 DM by 31.12.99; 400 DM by 31.3.00.

Single seminars: Holiday courses 400 DM ('Upper School' 450 DM).

Weekend courses 150 DM.

All enquiries relating to the work of the Initiative Group 'Norddeutsche Eurythmie-lehrer-Ausbildung' to: Verein zur Förderung des Ausbildung im pädagogischen Eurythmie-Bereich, Im Rohrfeld 2, D-21400 Reinstorf. Tel: (0)4137-7924, Fax: (0)4137-810049.

Eurythmy in Teaching

Course with Elisabeth Göbel

How can I form music-eurythmy in the Upper School, according to various musical points of view?

From Fri 29.10.99, 6 p.m., to Sat 30.10.99, 9.00 p.m., you are heartily invited to collaborate with

Elisabeth Göbel, Radelbeulerweg 7

D-37085 Göttingen, Tel: 0551/79 22 46

Contributions incl. board 80 DM; written applications please, till 21.10.99. Further details will be sent. Musical wishes can be

taken into consideration with early notification.

Eurythmy in the First Seven Years

How in working through the seven life-processes, can I strengthen the life-forces of the little ones through forming speech, rhythms and lessons? (GA170)

From Fri 18.2.2000, 6.00 p.m., to Sat 19.2.2000, 9.00 p.m. you are heartily invited to collaborate with

Elisabeth Göbel, Radelbeulerweg 7

D-37085 Göttingen, Tel: 0551/79 22 46

Contributions incl. board 50 DM; written applications please till 10.2.2000. Further details will then be sent.

Education Seminar

organized by the In-training for Eurythmy Teachers. The seminar accompanies the in-training of candidates who were practising in various north-German schools. The participation in all courses is an obligatory part of the training.

In addition to this, other colleagues (especially those young in experience) who give eurythmy lessons in schools, are invited to participate (as a further training); you can also apply for individual courses.

Applications for the whole seminar (candidates) with C.V., photo and eurythmy diploma should arrive before 1.9.99. Applications for individual courses (guests) should arrive two weeks before the respective course begins.

Further training and courses at Hogeschool Helicon, Academie voor Eurythmie, Den Haag

Artistic Eurythmy Further Training 1999/2000
One-week courses and weekend seminars

One-week courses

5th-year students of the trainings can also participate.

30th August - 8th October 1999

Luciferic and Ahrimanic Beings

In this course the specific gestures and forms of these Beings will be eurythmically developed and practised, with various basic eurythmic elements.

Tutors: Werner Barfod, Barbara Gerner, Helga Daniel

15th - 19th May, 2000

Poetry and Music of the 20th Century

In this course ways for an adequate way of working in eurythmy with poetry and music will be indicated and practised by means of examples.

Tutors: Werner Barfod, Baptiste Hogrefe and Barbara Gerner

5th - 9th June 2000

Eurythmy lighting

In this course technical and artistic basis for eurythmy lighting will be studied.

Tutor: Peter Jackson, Prometheus Lighting, Kassel

Educational Eurythmy Further Training 1999/2000

One-week courses and weekend seminars

These courses belong to the educational year, but can also be visited by individuals.

6th September - 15th October 1999

Educational Eurythmy for Classes 1-8

Theoretical and practical preparation for eurythmy in the lower school.

Mentor: Helga Daniel

24th January - 11th February 2000

Educational Eurythmy for Classes 9-12

Theoretical and practical preparation for eurythmy in the upper school.

Mentor: Helga Daniel

14th - 18th February 2000
Phenomenology

21st - 25th February 2000
Eurythmy in the Kindergarten
This course is concerned with eurythmy in the pre-school age.
Tutor: Noor Elffers

28th February - 3rd March 2000
The social form of the Waldorf School
The school organization, or the social structure, of the Waldorf School
Tutor: Christiaan Eckart

29th May - 2nd June 2000
Eurythmy with Adults
This course prepares for eurythmical work with adults. Aspects of constructing lessons, ways to formulate, creativity in the exercises and questions of organization.
Tutor: Gia van den Akker

Information:
Hogeschool Helicon, Ausbildung Dzent Tanz/Eurythmie
Riouwstraat 1, NL-2585 GP Den Haag
Tel.: +31-70-3550039; Fax.: +31-70-354330;
E-mail: euritmieopleiding@hhelicon.nl

Further Training for Trained Eurythmists and Fourth-Year Students of the Trainings

Monday, 3rd January at 9.00 a.m., to Friday 7th Jan. 2000, inclusive (mornings).
In music, we shall work at the question of style in the various ages. In speech-eurythmy, we shall study 'character' in dramatic and humorous contexts, and how to fashion animal-figures.

Direction: Michael Leber and Benedikt Zweifel
Course fee: 250 DM
Registration: Eurythmeum Stuttgart, Zur

Uhlandshöhe 8, D-70188 Stuttgart
Tel: (0711) 2 36 42 30, Fax. (0711) 2 36 43 35

Academy for the Art of Eurythmy, Munich

Working meetings to deepen the artistic expression of eurythmy

Judith Dreyer and Benedikta Schradi:
15.10-17.10.99 Working meeting for speech-artists and eurythmists
Christine Lavant: 'Art like mine is but curtailed life' concerning differentiated working with the modern lyric

Stefan Panizza:
5.11-7.11.99 Working with adults from artistic, hygienic, and therapeutic points of view

Ursula-Ingrid Gillert
12.11-14.11.99 From the printed note to artistic interpretation in music-eurythmy

Benedikta Schradi
19.11-21.11.99 reading, listening to, and moving lyrics
the eurythmic means and ways of working with them stylistically

Detailed information on all the arrangements:
Akademie für Eurythmische Kunst München
Marthashofen 2, 82284 Grafrath,
Tel: 08144-7488, Fax: 08144-98328,
E-mail: EuMueSorge@aol.com

Further Training for Speakers

Free Study Centre Unterlengenhardt

Branch for training and further training for artistic speech and artistic-speech therapy

Leading to a professional further training in Artistic Speech Therapy, for graduated speakers

6th/7th November 1999
27th/28th November 1999

This further training is planned over a period, and continues in the following years.

Enquiries to:

Freie Studienstätte Unterlengenhardt
Burghaldenweg 46
D-75378 Bad Liebenzell
Tel: +49 - (0)7052-9265-0
Fax: +49 - (0)7052-9265-10

Further Training in Eurythmy, 2000

Led by Annemarie Bäschlin

1999

*11th - 15th Oct: Tone-Eurythmy, for eurythmy therapists, eurythmy-therapy

students, doctors, and medical students

16th - 17th Oct: Basic elements of Tone-Eurythmy (major and minor), in Stuttgart

28th - 31st -Oct: Basic elements of Tone-Eurythmy, in Kings Langley, England

2000

*28th April - 1st May: Colours (Eurythmy/-Painting).

*13th - 16th June: Basic elements of Tone-Eurythmy.

10th - 15th July: Tone-Eurythmy Therapy, for eurythmy therapists, eurythmy-therapy students, doctors, and medical students, in Aesch near Dornach.

*20th - 29th July: Basic elements of Tone-Eurythmy. Cultural Epochs with A. Bäschlin; Artistic Speech and Speech-Eurythmy with Alois Winter

*31st July - 4th Aug: Colours, English Eurythmy

*9th - 13th October: Tone-Eurythmy Therapy for eurythmy-therapy students, doctors, and medical students.

* venue in Berner Oberland

Further details: A. Bäschlin, Ringoldingen, CH-3762 Erlenbach. Tel: (CH) 033-681 16 18

Further training for speakers 2000

Led by Dorothea Mendel

17th - 21st April, in Berner Oberland

Out of her many years' experience as speaker and eurythmist (she still worked with Marie Steiner), Frau Mendel will work on the living substance of speech in the breathing - especially with speaking for eurythmy.

Further details:

A. Bäschlin, Ringoldingen, CH-3762 Erlenbach

Tel: (CH) 033-681 16 18 or 681 22 85

Dagobert Kanzler: (CH) 033-681 16 11

Further training for speech artists and actors

14th - 18th February, 2000, in the Rudolf Steiner-Halde I, Dornach

Eurythmy: Ursula Zimmermann

Artistic Speech: Beatrice Albrecht, Michael Blume, Dorothea Mendel, and others.

Speech observation: Dr Heinz Zimmermann

In the course-work, these three realms will appear in their mutual relationships, and so the essentials of speech will be worked on from different sides. To gain a glimpse of the ways and methods of this conference, please read the report by Wolfgang Wendt on the last seminar in the *Newsletter*, Easter 1999.

A detailed programme will be published in the autumn, and sent to our professional colleagues.

Union pour L'Eurythmie

L'Eurythm...e

ÉTABLISSEMENT LIBRE D'ENSEIGNEMENT
SUPÉRIEUR

Directrice: Hélène Oppert

NOUVEAU!

STAGES DE FORMATION CONTINUE A
L'EURYTHMÉE

pris en charge par les fonds de formation
continue des Entreprises et des Instituts de
Pédagogie Curative.

Ces stages s'adressent aux eurythmistes qui
travaillent dans les écoles, les instituts médi-
co-pédagogiques, à ceux et à celles qui tra-
vaillent isolément ou qui auraient cessé de
faire de l'eurythmie. Ils seront l'occasion de
pratiquer l'eurythmie artistique et d'échang-
er les diverses expériences de chacun.

En alternance:

Marie-Claire Couty, Hélène Oppert, Arnold
Sandhaus, Jehanne Secretan et Evelyne
Guilloto pour l'art de la parole.

8 octobre et 9 octobre 1999:

**Les métamorphoses de l'âme liées à la
couleur, aux rythmes, aux tempéraments**

4 février et 5 février 2000:

Eurythmie musicale

les vendredis: de 10 h 30 à 13 h 30 et de 15 h
à 19 h 30

les samedis: de 9 h à 13 h et de 15 h à 16 h 30

Participants formation continue: 1500 FF

Libres participants: 700 FF

Renseignements et Inscriptions à l'Euryth-
mée. Les stages forment une unité mais
peuvent être suivis indépendamment les
uns des autres.

1, rue François Laubeuf, F-78400 Chatou
Téléphone et Télécopie ++33-(0)1 80 53 47 09

Fifth year post-graduate course

4th October 1999 - Easter 2000

The Eurythmy School, Peredur Centre for
the Arts, will again offer a post-graduate
course for those wishing to concentrate on
eurythmy as a performing art. We will
explore poems, fairy-tales and drama
(Shakespeare), culminating in a spring per-
formance. There will be regular classes in
tone-eurythmy as well as speech-eurythmy
in English and in French. Speech-formation
and English literature will form an impor-
tant part of the course.

Visiting teachers include Annemarie Ehrlich
(Holland), Barbara Beedham (London),
Don Vollen (Dornach) and Coralee
Schmandt (Peredur).

Course carriers: Isabelle and Hajo Dekker.

Further details: The Secretary, Eurythmy
School, Peredur Centre for the Arts, West
Hoathly Rd., GB-East Grinstead, RH19 4NF, UK.
Tel: (0)1342-312527; Fax: (0)1342-323401.

Work-days and further training

*at the Training Centre for
Eurythmy, Vienna*

'Training in speech- and music-eurythmy'
1st October to 20th November 1999

Further training course: culture epochs in
connection to zodiac and planets. The
Hebrew Greek and Latin alphabets. Work on
various texts. Music-eurythmy: Beethoven,
his way of working, interpreted in euryth-
my. for eurythmists and students of the
fourth and fifth years of the training.

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

1. The Training Centre, Vienna, has been
working since Autumn 1999 on a project, in
which the eurythmy (music-eurythmy and
a fairy-tale) of the further trainees and of
the 4th and 5th year students will be shown
in hospitals and children's hospitals.

2. Training in educational eurythmy (with additional diploma). New productions are planned for summer and autumn 1999. 14-day block seminars (with Walter Appl), interspersed with teaching-practice and independent educational work are integrated for the period from Autumn 1999 (4th October) till Easter 2000.

Registration and information:
Bildungsstätte für Eurythmie,
Tilgnerstrasse 3, A-1040 Wien
Tel: ++43-1-504 83 52

BIOGRAPHICAL REPORTS

One of my decisive memories of Lea van der Pals

a belated greeting for her 90th birthday

Gunhild Wilhelmer-Rating

At the beginning of the sixties in the Town Hall of Wuppertal, I was able to experience some eurythmy performances of different stage-groups, including the group of Savitch and van der Pals. It must have been about 1963 that this ensemble from Dornach brought again a festive eurythmy-performance, this time in the splendid venue of the Opera House, Wuppertal. I do not clearly recall the details of the programme. Nevertheless, there remains in me the unforgettable mobile and very moving picture of the revered personality of Lea van der Pals. Her immeasurable breadth, flowing, wonderfully-balanced movements sounded through the high spaces of the stage, in which you otherwise could experience good opera and ballet performances. In a completely different way, the inspired expressive power of Lea van der Pals as if penetrating everyone's whole fibre, filled the great hall right up to the second balcony with most complete, noble harmony, which seemed to lift the audience and lent the soul wings. I was most deeply moved by Lea van der Pals' streaming movement of movement, the tremendous power of her continuously changing, creative richness of forming and dynamic.

In my memory, I see her before me in a fiery red dress, surrounded by changing play of colour in a most wonderful nuances of the broad colour-spectrum. Whether the spoken word was delicate and inwardly poetic-sounding, or dramatically held or filled with pain; whether a musical creation in the sensing and experiencing of the worlds changing between the major and the minor, ever and

again it was a streaming, sounding movement; there came about new, different metamorphoses of sound, penetrated with expressive beauty. What I perceived here moved me most deeply: it was thoroughly artistic, true and completely inspiring. The experience of Lea van der Pals' eurythmy was imprinted indelibly into my soul.

In the afternoon before this performance, a colourful mosaic was created which completed my picture. I was specially lucky in being able to meet Lea van der Pals, together with the likewise great and amiable artist, the pianist Frau Larska, in my parents' house. Full of reverence, I sat opposite those two artists, and for me as a young person, it was something tremendously significant, to be allowed to be so near to such great personalities. Quietly, I listened to the interesting conversations, and I was fascinated by the topics. Different artistic views were exchanged: intensively and elaborately music was discussed, something which lived very strongly in our house. Politics and science especially were discussed with my father, who was a scientist. My respect increasingly grew. The more specific the most different realms of life and activity were looked at with such far-reaching knowledge and in detail, as well as with a global interest and a remarkable diversity.

Altogether this singular meeting, so stimulating and enlivening was for me a turning point on my path. It ended in my parents house with a short, very special concert which Frau Larska gave on our grand piano. These experiences were rounded off in the following eurythmy-performance. All those rich impressions and eloquent pictures of this day became for my further path decisive and formative. The wish to become myself a pupil of Lea van der Pals was fulfilled two years later.

In grateful veneration and indebtedness, I send you, dear Lea van der Pals, for your special festive day the best wishes from my heart and loving thoughts, which often gently accompany you from the distance.

Edmund Pracht's 100th Birthday

By *Christof-Andreas Lindenberg*

On October 21 we will celebrate the 100th birthday of the creator of the lyre, Edmund Pracht (1898 – 1974). Playing piano for eurythmy lessons with children he pondered about a reduction of the pompous sound character and then meditated about what was the real essence for the “harp” inside the piano. He came to an idea which had but a wooden frame with a minimal soundbox and strings across it. He called this idea a lyre, and first wanted to have it built by a violin-maker in Basel, but showing the design to his friend Lothar Gärtner, the fire from the heaven of the muses kindled them, and Lothar built, with the help of Edmund, the first lyre from left-over Goetheanum wood (cherry and elm) all in one night.

On the morning of the 6th of October, 1926 the lyre sounded for the first time in the Michael-age. The message from above was perceived, the freed tone from the “Spirits of Dawn Hearing” had come down. Dr. Ita Wegman approved of the little instrument, and while the eurythmists did not yet know how to build it into their lessons, in curative education it was welcomed. Then Lothar Gärtner developed the modern form of the round lyre and set up shop. The detailed story from the new book *Die Leier* (Verlag am Goetheanum, Dornach 1996) will one day be translated; the intricate history is too complex to be reiterated here. What follows is from an article I wrote in 1986 for the Village Echo of Camphill Village, Copake, when we performed Edmund Pracht's

music to words of Saint Paul from the Letter to the Corinthians written for the color-light-shadow display.

In the early years of Camphill, Scotland, we used this color-light and music therapy for children with cerebral palsy. I well remember how the children reacted to this magical composition. When we played the “New Adam” music for the first time, their breathing became rhythmical and harmonious.

Edmund Pracht was interested in the development of the color-light-shadow treatment that Carlo Pietzner was working out at Heathcot in 1948. He came to add to it the musical light and shadow from the “Marjetta” in major and minor mode, in early 1949, and then two and one-half years later, on a second visit, to compose the famous “Old and New Adam” music to Saint Paul's words. By then we had a fine little building for the color treatment with the spastic children. The often-repeated notes, the sudden harmonic changes, the complex interplay of voice, lyres and harpsichord, and yet the real simplicity about it all, this is what lived also in his soul from which the music was made.

From the early days of the lyre, in the Sonnenhof setting, Susanne Müller-Wiedemann had become his prodigy in mastering the new instrument, and when, in 1968, she became instrumental in bringing out the volume of *Lieder* for his 70th birthday, it was the fruit of another long-standing connection. Edmund met many of us in a personal and unique way, and this by no means in the realm of music alone. He was a thinker, a philosopher, a nature lover. I remember in Ireland how he admired birds voices he had not heard before; I recall the scientific (not artistic) way he described the Goetheanum pillars to us, how he spoke about thoughts in the *Philosophy of Freedom*. Everything was philosophy, was thinking for him. Only in music was this supplemented by art. For his 70th birthday

he sent a card to many of us showing a picture of a man stopping a dolomite needle with climbing gear: "That is namely I!" he wrote, for he also had a lot of Ego! Music, Thought and Ego.

Regularly he came to the annual gatherings of lyre teachers, and it was there that with fire and joy he welcomed the suggestion made in 1970 for a lyre school for "traveling students" to come about. This soon materialized; the Independent Music School still exists today. In 1974 from his hospital bed he inquired with concern and interest into the development of the School, to which he had become a kind of patron.

The last years were astonishing. He, the very creator of the new lyre, had freed himself from claiming spiritual possession in that respect, he had inwardly accompanied the many new forms that were to come about, approving of the variations of the archetypal instruments he had helped come to earth in 1926. He could look back on to a long collaboration with W. Lothar Gärtner, the man of form, and what had been possible to create between them. He knew: only later will others be able to evaluate this deed, a spiritual deed, but as though the script of karma was to be legible already now we learned that mysteriously his death day had occurred on March 22, the birthday of Lothar Gärtner!

So the man of music goes ahead, perhaps continuing in other realms to sing of the old and the new Adam, within all the colored light and shadow available in a different way. The song from First Corinthians closes with referring to the "second man which is from heaven". It seems to me that Edmund Pracht turns especially to us in America, calling on our higher senses to realize this second man in us. He who was a man of music, thought and ego, challenges us where the earth is so loud, to hear with greater sensitivity what sounds through deaf matter as the subtle second man – "because he is from heaven". The lyre-tone-

resurrection becomes our obligation to him, the creator of the tone of the higher senses.

Postscript:

The Development of the Musical Experience in Childhood.

Sandra McClure (with Silke Hoer) has translated a leading article by Edmund Pracht with the above title. It is in two chapters dealing with:

The Child's Environment - The Nursery Song - Age Nine - The Seven Intervals - Mood of the Fifth - Mood of the Third: Major and Minor - Mood of the Seventh - Songs in the Mood of the Fifth.

The Musical Instrument - Music and Amplification Technology - The Lyre - Curative Aspects - The Healthy Child - The Science of Initiation.

The 47-page typescript needs copyediting, copyright procuring, drawings and music examples to be added, and as Samantha Embrey has come forward to tackle these tasks we just need to find a way of binding the booklet, so I foresee that, with some luck, in this 100th birthday year it will see its way into the hands of English-speaking teachers and musicians! What a laudable effort of both Sandra and Samantha for a much-needed booklet. For progress report contact:

Christof-Andreas Lindenberg
Beaver Run
 1784 Fairview Road
 Clenmoore PA 19343
 U.S.A.

BOOK REVIEW

A Karmic Biography

Wilfried Hammacher: Marie Steiner

Sergei O. Prokofieff

The book by Wilfried Hammacher to be introduced here, is without doubt a special one. For the first time, an author involves himself in a detailed way with the 'karmic biography' of a personality, who for 23 years stood at Rudolf Steiner's side from the first appearance of anthroposophy till his death. Before the appearance of this book, important questions relating to the person and karmic background of Marie Steiner-von Sivers remained without an answer, although not a few anthroposophists knew where in Steiner's lectures you could find the key to this 'open secret'. It is in the Stuttgart lecture-cycle *Occult History: historical personalities and events in the light of spiritual science* (GA126), in the first lecture of 27.12.10. In this lecture-cycle the karmic biographies of two of Steiner's close collaborators are described. One of those was present, Marie von Sivers. This meeting with her own karma became for her a decisive experience, with effects right into the foundations of her life. A serious illness broke out, and 37 years later in 1948, also on 27th December, she left the physical plane in Beatenberg. So clearly did destiny speak.

The reader is led to this personality in two stages. In his Introduction, the author shows how Marie Steiner-von Sivers is mirrored in the eyes and souls of her pupils: speakers, actors, eurythmists and friends. Some impressions, by the author, of one of her productions which he could experience after her death, are also reported. Then, in the first chapter are described the most important motifs of her biography before her meeting with Rudolf Steiner. An unceasing striving towards higher ideals in

the three realms of art, science and social concerns characterizes the young Marie von Sivers. The outer world answers to this in two rejections to her strivings: in St Petersburg, Paris and Berlin. This does not lead her to resignation, but to an increased spur and a further search for the fulfilling of her destiny, which culminated in her meeting with Rudolf Steiner, whom she immediately recognizes as her spiritual teacher.

The karmic stations which led from the past to this meeting, are described in the four further chapters of the book, 'Celtic secret schooling', 'The pupil of the Orphic mysteries', 'Hypathia', 'Albertus Magnus'. The presentation in strict modesty follows the results of Steiner's research from the Stuttgart lecture-cycle, yet what a wealth of new and hardly-imagined aspects are revealed to the attentive and admiring view of the author in those four great stages in the life of this human individuality, who worked influencing and forming in the history of mankind!

The author characterizes two marking-stones in the forest of this entelechy: *the birth of the human word* out of the cosmic Word at the dawn of the ancient mysteries (which had withdrawn for the individualizing of human thought), and the conscious *way of thinking* opened up by Rudolf Steiner in his early work (breaking through the limits to knowledge into the spiritual world). Now the time had arrived when the word is to follow the thoughts, freed from chains of matter. And under the leadership and guidance of Rudolf Steiner, Marie von Sivers could dedicate herself to this task: *to lead the word through the being of the new mysteries back to the cosmic Word, and to found a path of schooling for this aim.*

A visible sign for this task was the building of the First Goetheanum. Day by day, for

hours, Marie von Sivers sat beside Rudolf Steiner, who worked on the model, needing her presence in order to concentrate the language of the cosmic Word into the imaginative forms of the building. This building, as 'the House of the Word' and home of the new mysteries, was to reveal for the first time the unity of science, art and religion.

Between the dying of the cosmic Word in the extinguishing of the ancient mysteries, and its resurrection in the new mysteries in the twentieth century, the karmic biography of this individuality is unfolded. In the background of this biography, cosmic forces are at work. 'Stars once spoke to man.' From primeval times the Spirits of Form, as the Elohim of the Sun, revealed the cosmic Word in the ancient mysteries. This cosmic speech has ceased. 'But in the deepening silence there ripens/ What man speaks to the stars.' Out of the new mysteries the human word will resound anew, fired by the power of the Spirits of Personality.

Here lie the *esoteric roots of the artistic impulse*, to which Marie Steiner-von Sivers devoted her whole life in self-abnegation and selflessness. Behind that which is dryly and briefly called 'declamation and recitation', there stands the beginning of the raising of the human word to the cosmic Word, where human beings begin once again to speak to the gods. The House of the Word was created as a sheath of life for the mystery-dramas. In them, two figures appear as leaders: Benedictus and Maria. The prototypes for these characters are Rudolf Steiner and Maria von Sivers (the characteristics of the latter are especially unmistakably in the Maria of the drama). And yet how different are the 'karmic biographies' of the original picture and the dramatic personality! Their historic stations are quite different, and yet how similar are the impulses working in the depths. 'Maria and Marie Steiner-von Sivers; mystery poetry and karmic research' is the

title of Chapter 6, in which the author compares, in a subtle and differentiated way, the differences of the two biographies, and find a higher relationship and harmony.

This comparing observation concentrates the riddle of this earthly individuality, to whom the final, seventh chapter is devoted. In extent, it almost takes up half of the book, yet this imbalance in the division of material is justified. All the previously-described incarnations step into the background before the actual mystery of this personality, of her incorporation. The title of this concluding and yet central chapter points to this: 'A cosmic being.' Three motifs are brought together here: the description of the being of Maria, through Benedictus in the first mystery-drama; the indications to this scene from Steiner's work, including reports on the content of a letter which Rudolf Steiner wrote to Marie Steiner during the last year of his life (in which he characterized her being and points to that scene of the first drama); and thirdly, the words of Rudolf Steiner, confirmed by several witnesses: 'She is after all a cosmic being' (Rudolf Grosse).

Here the whole presentation turns back on itself. The author unrolls once again the biography of Marie von Sivers and follows it to the end of her life. During this time, besides her artistic activity publishing Steiner's Complete Works becomes her task given by destiny. In this chapter, memories of her pupils and friends are added again, describing the uncommon traits of this personality. All eleven verses which Steiner dedicated to her throughout the years are sensitively and profoundly discussed. It is convincingly shown how they create an organism of words, complete in itself. In these verses, the spiritual being of Marie Steiner is addressed and revealed. The richness of the material is grouped around the focus-point of the whole presentation of the book: the collaboration of the human and the divine in one earthly life of a con-

crete personality. As in the narrowing circles of a rising spiral, the reader is led nearer, from sensing to understanding, and finally sure recognition of this mystery. In this way the life-task of Marie Steiner is once more characterized and deepened. 'The Lord God breathed into his nostrils the breath of life, and the human being became a living soul' (Gen 1, 7). In the new mysteries a reversal occurs. This lies in the resurrection of the word out of the purified human heart, through the spiritualized larynx, on the flow of the breath into the widths of the cosmos, rising to the dwellings of the gods, and with it the human being enters as a living spirit into their realm. At the beginning of this way there stands a human being Marie Steiner, a contemporary of our century, in whom human and divine forces collaborate: because she is 'a cosmic being'.

What especially marks this book by Wilfried Hammacher, is that in it the whole significance of Marie Steiner's artistic impulse is described by someone called towards it. As poet, actor, reciter and eurythmist, the author is most deeply connected to the word, and he creates his presentation accordingly. Created by an artist, the language of the book is so pictorial and alive, as is only justified for the description of the life of one of the greatest artists of the century.

The publication appears at the right moment. With love and reverence, it was written to the memory of the 50th death-day of Marie Steiner-von Sivers. So at the end of the century, her spirit-being in its human-cosmic greatness can appear in a new light, and can be brought nearer to the anthroposophical reader.

(First appeared in the Newssheet, 'Was in der anthroposophischen Gesellschaft vorgeht' Nr.51/52, 1998.)

Eurythmy as art of the threshold

Birrethe Arden Hansen

In her memoirs, Ilona Schubert relates how Rudolf Steiner answered her request for some personal meditation: 'But look, you have eurythmy.' Only much later did she understand that eurythmy 'is not only a beautiful art, but rightly understood, also a path of training, in order to achieve Imaginative vision.'

A path needs to be trod. The path to work in eurythmy so that 'rightly understood' it can also be 'a path of training', is initially asking to be trod, for the first eurythmists did not ask so many questions that the next generations could really know how Steiner meant that hint. In 1924 there came in the course of the music-eurythmy lecture-course, the 'esoteric intermezzo', the TAO-eurythmy exercise, and, during the speech-eurythmy lecture-course, the meditation for eurythmists. But the question, how eurythmy itself can become a path of training, that means, towards the threshold and over the threshold, remains for us a question.

In Werner Barfod's new book, *IAO und die eurythmischen Meditationen*, the answer concerning the path of training of the eurythmist is convincingly answered. The bridge between the indications of the first Esoteric School and the eurythmic IAO-exercise is made, and seven of the most essential basic exercises are so discussed that, carried out in standing, they can become an inner path to the threshold. Many years' deepening is expressed in this book, the painstaking finds can be immediately followed and the beneficial effects can really be felt. An important key is the creation of an etheric pillar of light between the balls of the feet, the breastbone and the forehead, whereby 'the whole gestalt in its etheric wholeness is activated in the feelings': a primal precondition for doing eurythmy. All the chakras are dis-

cussed, but in the main the centres of forehead, heart and solar plexus [are dealt with].

Apart from the IAO-exercise, 'Light streams upwards', the pentagram, the original colour-gestures, the 'Hallelujah', 'I think speech' and the TAO as meditative exercise are described. Clear and compact, as only someone can do out of real experience.

The climax of the book is a quite wonderful personal experience on the meditation for eurythmists. Further hints, how forms and sounds can become sources of strength of inner experience, concludes this work, that I, most grateful to Werner Barfod, would like to describe as a very, very significant contribution to the further development of eurythmy far into the future.

MISCELLANEOUS

The Spring Tour '99

'...an die Erde'

Eurythmy Stage Group Hamburg

Friedhelm Klose

With their topical programme '... to the Earth', the Eurythmy Group, Hamburg, has achieved once again [to bring] what we so necessarily need in our time. Not another sprinkling through beautiful pictures, words and sounds. No, they achieved a lively interplay of feelings, pictures and levels, which is far more difficult to accomplish with a more lyrical programme than with a dramatic one, as it was with *Job*. Shostakovitch's String-Quartet No. 8 created the musical centre of the programme, leading through such differently coloured soul-spaces that it was just the ideal music for the different texts, that created the framework for the speech. Old acquaintances like Ingeborg Bachmann and Nelly Sachs, but also more unknown poets Hella Shama, Vladimir Vysockij and Ivan Goll expressed themselves and opened one's eyes towards the Earth in an unusual way.

I was lucky to be able to see the new programme of the spring tour twice, from very different angles of vision. The first impression was that at last the concern was once again with the inaudible in music, showing itself partly in great mobility. The second time, I was lucky that to observe from far above in the back of the hall, how plastic and many-layered the choreography was, and how much work was done on the details. One repeatedly experienced the evidence: Yes, what I see there I also experience in hearing!

On their search for contemporary lyrics that specially express the relationship of man to the universe, to the cosmos, the Ensemble came (amongst other things)

across texts which originate from the immediate impressions of astronauts in beholding the Earth from space. In a surprisingly clear, expressive language, which came across not least through good speech-formation, one felt something of modesty, reverence and a deep connection with the Earth, so very much missing in our time. The eurythmists reveal this, partly in solos, partly in groups, and one could feel that which always distinguished the Hamburg Stage Group: They work out of the basic elements and strive for new ways of interpretation, where one sees work on the basic elements of eurythmy. The mixture of the work is that which made the performance so refreshingly young, without losing the depths.

Whoever would like to experience something fresh from the north, should note the dates of the autumn tour, 15th - 25th October, when one can see for the last time the homage '**...to the Earth**'.

Eurythmy in the Ukraine

Charlotte de Roguin

Through the meeting of some youngsters from the *Steinschleuder* initiative from Witten and also some therapists with Dr Valentin Bjelokon in the children's camp 'Red Carnation' in Slawjanogorsrk (S.E. Ukraine), there has come into existence since 1994 a regular communal summer-camp. Dr Bjelokon, as doctor of the children's camp, looks after children from Chernobyl (approx. 300 a year), amongst others. He himself gave first-aid as the emergency doctor near the reactor on the night of the disaster (26.4.86). He suffers from intense radiation. The *Steinschleuder* youth built for him in the children's camp a

hospital (called 'Rudolf Steiner Therapy Centre'). Through visits to the Herdecke Hospital and the Filder Clinic, Dr Bjelokon met with interest anthroposophical medicine.

Each summer, for the Chernobyl-children in the camp, he gives us foreign therapists rooms and with greatest trust and expectation lets us do what we can. During the approx. three weeks, eurythmy is offered with therapeutic emphasis, mostly in groups because the children are so many. They are between 7-17 years old. We are dealing, consequently, with a second generation with weakened immune systems. Fortunately, most of the children love eurythmy very much and take the exercises given them very seriously. Some of them already make a successful use of it over the year. The forms of working together with Dr Bjelokon are in constant becoming. He, as well as the leader of the camp, Mrs Swetlana Buriack, wish and expect the continuation of our work with them. The relationships are very trusting and warm. Yet, every year is a new adventure! The best is meeting the children.

Are there any experienced colleagues, also art-therapists from other areas, who can teach in Russian, are healthy and absolutely fit and adaptable, and like to be involved in humanitarian aid? For all further information, please contact:

Charlotte de Rogin, Les Cheneveyres, CH-1604 Puidoux. Tel/fax +41-21-781 29 03.

Special Costume Indications for Eurythmy by Rudolf Steiner

Ursula Bloss

For certain texts, *inter alia*, *Faust*, humoresques, other texts and pieces of music, there are special costume indications from Rudolf Steiner. These, out of the costume archive of the Goetheanum, are now photographed and catalogued, and if there is enough interest they could be published. Those who are interested can write to the Goetheanum Archive.

Archiv am Goetheanum
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PUBLICATIONS

I A O and the Eurythmy Meditations

Werner Barfod

(Verlag am Goetheanum, Dornach 1999)

Eurythmy-meditations and exercises, understood to be carried out in standing, train the ether-body as a foundation for the eurythmic movement in its totality and in its differentiation, with a view to the ægoÆ-led ensoulment of the eurythmic movement. All eurythmic meditations have their source in esoteric, or mystery, connections. The first eurythmic gestalt-exercise, the I A O, is the source of eurythmy in general.

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Hedwig Greiner-Vogel

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Lola Jaerschky in «Die Erziehungskunst»

2. korr. Auflage CHF 59.-/DEM 63.-;

Verlag am Goetheanum, Dornach 1999

READERS' LETTERS

Reader's letter to the article: 'On the destiny of being a eurythmist'

Elizabeth Göbel

Each person working artistically knows the experience of loneliness as the source of his creative working. Through Werner Barfod's article, we are stimulated to understand our special feeling of loneliness, coming about through our activity. Many difficulties in our lives, through an understanding, could perhaps be acceptingly carried, indeed perhaps better managed.

To the statement that a eurythmist experiences difficulty in dying, I would like to relate of a slow process of dying of a eurythmist which I accompanied, and which I now understand better. It is otherwise a help, as I have heard, for the loosening process when lyre-music is played by the sick-bed, or the 'Hallelujah' is carried out in eurythmy, but not in this case. It seemed as if her fragile body had to vibrate with each note, with each movement, and could not bear this any more. Each note cut in, each movement wrenched. An unapproachable, distant loneliness surrounded this dying person. In this way I could witness the effect of the astral body on the connection of ether-body and physical body surrendered already half-relinquished by the 'T'. With pain of a physical nature (injections, change of bed), she gratefully felt surrounded by our compassion. The beholding of a large picture of Christ was visible comforting. A few days before her death, after being unable to receive nourishment for some time, she lost the power of speech. She signalled to me to do speech exercises with her. Intensively she looked at my mouth and laboriously imitated its movements. '*Lalle Lieder lieblich*' and '*Nimm nicht*

Nonnen'. For that day she gained once more her speech, and this in a condition that seemed unbelievable to the doctors at the *Filderklinik*, that someone could still keep alive. With this whole process, I experienced how through this difficult way of loosening, an incredible process of consciousness took place, which only in the future will unfold its strength. This could fill me with courage and joy.

Not only is death difficult, but the path of life is difficult, too, Barfod continues. Indeed, I think, on the basis of the described constitution, is, for example, the decision to throw oneself into the adventure of a marriage, very difficult or not? because one has somewhat to give up the individual working of one's ether-body. One had to make something of that available, and the 'mastering loneliness' is more difficult, especially when one has given oneself completely to eurythmy. I believe this decision for a woman is still more decisive. However one decides, it is in each case a sacrifice. When I look back over the last forty years that my husband from the beginning accepted my own workroom/ bedroom as a necessary prerequisite for the inner life, for the 'health of the soul'.

I believe that the general problem of being born in the time of the consciousness-soul as a woman, is presented more acutely for a eurythmist. Consequently, we are indeed intensively-living contemporary people!

This becomes especially clear with motherhood. Here one has to use the same instrument, that means, the physical and etheric body, in polar-opposite ways. I remember vividly what a strength was necessary to change from the world of little children into the world of eurythmy, to the giving of courses and performing, and vice versa. But what richness are given you when, with senses that have become alive

and life-processes penetrated with soul, you are permitted to experience the path of incarnation of a child's soul!

To end, a little self-pondering: We can observe in any social connection, it may be in marriage or with colleagues, a certain 'thin-skinned' behaviour about ourselves. Is this a consequence of the stronger loosening of the sentient-soul from the ether-body in our constitution? Are we not as well-packaged as our fellow human beings? (This could be applied in a certain way to all artists!) Are we not sometimes in danger, instead of practising the necessary centering out of distress because everything touches our own substance to fall into an egocentricity, on our way to becoming lonely. When the latter happens, it is difficult for others to deal with us, because we do not deal properly with ourselves. But all those intensive testings of strength are also wonderful challenges of life, which can deepen us and make us strong. This we have simply to state in gratitude, if we spend time thinking on the specific difficulty of our life's path:

The brightness of the heavenly art of
EURYTHMY
demands as counter-gift its sacrifices
and for this gives us completely new
riches.

'Life will be brighter (clearer) around me,
Life becomes heavier for me,
Life becomes richer in me.'

We all know this verse [R. Steiner, GA 279, p. 207].

Reader's Letter

Alan Stott, GB-Stourbridge

The task of translating the *Newsletter* entire is not all slog. You learn so much! And what's more, you can be the *first* to reply to invitations! Such a wish comes from Wilfried Hammacher, who writes such interesting sentences - though a trifle long sometimes - he gives much information, describes such vision! Yes, I want to read his book, too. (Will he take time to read mine? - perhaps even review it?) Herr Hammacher is appreciative of the efforts of others. What a pity he did not attend the *World Conference* at Easter - such meetings, such discussions! Excuse me, a visitor living in an off-shore island, but what does he WANT?

Let me ask him one question: 'Do you ever laugh?' Of course, he will say. 'But do you laugh at *yourself*? If you can't, you know nothing about the consciousness-soul!' We westerners were *born* with it! Well then, all you central Europeans, what is this desire for strong leadership? - excuse me again, but those days are past, forever. No more battle-axes, please!

Our present leader remembers your name, answers every letter, visits you, holds interesting lectures... don't we actually have the leader we need, *because* she is not a splendidly talented artist? She listens, is conscientious, quite artistic enough, and - THANK GOD - an imperfect human being. Dornach will decline in the next century, will it? I don't believe a word of it, if we, imperfect mortals in the back row, accept ourselves and work with those we find around us - wherever we are, however small. *Without our imperfections, would we actually be Class members?*

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 anthroposophy. The Newsletter is published bi-annually and is supported by donations.

The Editor's deadline for the Easter edition 2000, is 15th February 2000

Werner Barfod (Editor)

Maastrichtsestraat 54, NL-2587 XG Den Haag, Fax +31-70-355 83 81

(Administration)

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for your help
Werner Barfod*

No.31 Michaelmas 1999

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Leader: Dr Virginia Sease

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Editor: Werner Barfod

Translations for the English edition (unless otherwise noted): Alan Stott

Cover design and layout: Gabriela de Carvalho

Setting: Christian Peter

Printing: Kooperative Dürnau

