The background features abstract, layered paper-like shapes in shades of pink and orange. A large, irregular orange shape is positioned in the center, overlapping with several pink shapes. The overall effect is that of a collage or a layered paper design.

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

Easter 2000

# EDITORIAL

Dear Readers,

The meeting of active artists could be an important gesture as we enter the new millennium. The Goetheanum Stage is first inviting the actors; eurythmists will be invited later. All our searching is indebted to Rudolf Steiner, even if it appears quite varied. 'Theatre on the Threshold' is taking up the task to work on criteria which can be helpful in our aesthetic perceiving and the exchange in our strivings for authenticity and truth. Many have applied to participate. We hope that this Festival will be an impulse from the Section for the future.

The contribution from Martin-Ingbert Heigl, of which the first part appears in this Easter edition, aims to pursue the common source of eurythmy and speech, their process of becoming in time, their tasks in the present and the future, and their human and aesthetic basis.

The reports of research from the Section Conference a year ago will hopefully stimulate other friends, too, to report on their interesting active research.

We would like to welcome the puppeteers, who with intensified activity have added their work to the roundelay of the performing arts with their contributions, including one from Dr Virginia Sease.

We would very much like concrete contributions on aesthetics to help in clarifying the grounds upon which we may judge our arts, and to bring about a professionally adequate discussion between artists.

In connection with the request for – if at all possible all readers – to contribute to the costs of the *Newsletter*, we are happy about the reactions that have reached us, which both to the present form and also from the sheer amount of written contributions we take as a confirmation. If the tendency increases, we can continue with the work. The hope remains that the articles too will stimulate more strongly the wish for discussion. The reactions themselves to the contributions can also be interesting and could lead to discussion.

There remains the task to point out some printing mistakes and oversights in the Michaelmas *Newsletter*, RB31:

- (1) In the printed information on the last page the dates have to be revised: Editor's deadline is always 15th February for the Easter edition, and 15th July for the Michaelmas edition.
- (2) The typing and administration since the last *Newsletter* has passed to other hands. We thank Felicitas Werner and Karin Rohrer for their splendid work.
- (3) In the text we included poems by Hedwig Diestel. They are taken from the new publication *Verse für die pädagogische Eurythmie*, Verlag die Pforte.

Further, to the English-language edition, RB31:

- (1) The written contribution by Christopher Marcus is a complete re-working of his actual words at the Conference.
- (2) P. 58, 19th line from below, read 'thought through' for 'thought though'.
- (3) Teething problems with computers and e-mailing are a thing of the past and the editorial procedure has also improved. We shall soon be perfect, so that in future responsibility for mistakes should rest entirely with the gremlins and no longer with the translator or/and the layout and typesetting artists [Tr. note].

*With warmest greetings,*  
Werner Barfod  
Editor

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## STAGE FORUM

### Theatre on the Threshold Festival at the Goetheanum 2000

From 7th – 13th August actors, speech-artists, eurythmists and others concerned with the theatre will meet in order to experience what colleagues from all over the world are concerned with. The common working basis is Steiner's lecture-course *Speech and Drama*.

Since the beginnings of our art, nearly a century has passed. The variety in the strivings is enormous, so much so that an understanding for the activity of the other is something no longer always possible. This is shown by the frequent harsh judgments against each other.

Consequently, we would like to organize a *Festival of Meeting*. An atmosphere of mutual *perceiving* and *experience* should come about through as many performances, conversations and workshops as possible.

Yet the conference should also contribute in explaining some conceptions. We would like to work together on *how to judge* and place that which we perceive placed there on the stage as an artistic creation. In the daily panel discussion, representatives of our arts will enter a mutual exchange on the shared experience of the performances. In our brochure we called this podium a 'jury'. This has led to misunderstandings. The panel, representing all participants of the Festival, will characterize the performance experienced the previous night, in order to approach the intentions of the performers. A pronouncement of what is 'right' cannot be [expected]; yet in the perception of strange intentions, one can establish one's own.

Great interest has been shown. We have been forced to select. Several eurythmy per-

formances were offered, which we can include at a later date in a more specifically eurythmic conference. Yet there will be some performances which work with eurythmy as well as drama. As a part of the event, a Youth Conference is running parallel. The young people will be given the opportunity to perceive the variety of the theatrical world, and to get to know the artists in workshops and conversations. We would be glad if out of this a growth in intake in the artistic trainings would come about. All the performances will be open to the public, as well as part of the rest of the programme.

*Paul Klarskov  
for the Goetheanum  
Stage-Group [Drama]*

### Moscow eurythmy-ensemble 'Slavia'

*Alan Stott*

A visit in February to England (and Stourbridge to boot) of 'Slavia' on their fourth European tour was an event not to be missed. Their challenging programme '*...Into the new millennium*' contained a feast of works by Bach, Rachmaninov, Shostakovitch, Scriabin and Schnittke, with poems by Daniil Andreev. To our ears Nina Samochina spoke beautifully, and we could always refer to the programme for translations. The young musicians' playing was exceptional: Alla Alkatcheva interpreting Scriabin's Sonata No. 9 on our ancient British Broadwood piano; Olga Roudskaya, Nikolai Kourchoun, Anna Weinstein and Victor Koustov created a balanced string quartet that was quite equal to those passionate and demanding modern works.

Ten eurythmists under the artistic direction of Nikolai Konovalenko interpreted their programme of 'destructive power but also new spiritual possibilities for mankind'. Were we prepared for such artistic visions? Were the artists up to the tremendous task? Energy and dedication were certainly in evidence. I wondered how it feels to be transported from the Russian plain, open to the light and wide-sweeping heavens, to this small off-shore island, with its ever-present wind and rain. Were we, the audience, prepared to recall the human story, both of suffering and transfiguration, that has characterized our century? And, more down to earth, was I proud or ashamed that our tiny stage and limited lighting was the setting for this artistic offering? Our hall has seen a wealth of activity in its day, and it copes – but only just!

Many in the small audience were thrilled; only a few could not cope. When the Russians come, shouldn't we *expect* epic proportions? Perhaps the artistic questions revolve around music and the art of eurythmy. Is it justified to dramatize the music, to create a 'story'? Music tells its own tale – that's absolutely true – yet sonata form (for example) is dramatic almost by definition. If the eurythmists would research more how to integrate the upper and lower zones through the eurythmic point of departure, we might see less repetitive left-right diagonal movements (indications for Russian *speech-eurythmy*, after all), less dance choreography – less, too, of those adoring knight-errants on their knees before their Russian princesses! More *penetration* would at least reduce both a certain stiffness and a trace of disdain. It would actually *lift* the whole effort. Could we see more difference, for example, between Bach and Shostakovitch, and more feeling out of the music into the bargain? Schnittke interpreted as a parody of the collapse of high society, with costumes to match, was rather contrived for many in the audience. And by

the way, does eurythmy still need to attempt to out-do ballet – a curious hang-up that some eurythmists can't seem to leave behind with the 'fifties and 'sixties?

When all the reservations are voiced, perhaps something in *our* attitudes could change, too. Uncultured as we must surely appear, we were witnessing an evolving *Russian* eurythmy – for one day it will surely arrive. How splendid and *right* that we do not all do things in the same way! Yet in a universal attempt to 'get real', we are *all* faced with a questioning of assumptions. A cultural exchange can be an ideal forum. We, the privileged audience, need to feel included from the stage, do we not? – I wonder whether *we* returned sufficient interest and love to our guests? Despite the cool English, something artistic nevertheless did happen, for which we were grateful. And, at the end of the day, one reviewer can say 'Yes' to the attempt of 'Slavia', who acknowledge the traditions of their country in this celebration, '*...Into the new millennium*'.

## Letlice and Lovage by Threshold Theatre

Alan Stott

On January 26th, four actors from Threshold Theatre (in association with Michael Chekhov Centre UK and Michael Tschechow Studio Berlin) performed *Letlice and Lovage*, a full-length comedy written by Peter Schaffer and directed by Joerg Andrees. This play is about a friendship between two very different women. It concluded by reminding us of the debate in recent years about modern architecture (highlighted by Prince Charles' well-known book). The training in artistic speech noticeably enhanced the life in this production. Sarah Kane played the delightful and frustrated artist Letlice Douffet, who appears first as a tour-guide in an historical house. First sacked from her job for unwar-

ranted flights of imagination in the face of the actual facts, she is later befriended by her ex-boss, the sober Lotte Schoen (played by Christiana Reidesser) who rather symbolically suffers from migraines. They both discover that they need each other in their search for real human experience to get beyond moods and neurosis. Together they explore events of the past, even acting out executions of famous kings and queens of our island's past. This leads to an incident, which brings to a head the rival claims of a rich imagination and 'strict historical accuracy'.

Here, for me, Christy Fowlston as Mr Bardolf, the solicitor, stole the show – though Ruth Baldwin was certainly equally talented in other smaller roles. Not only were we faced in this drama with the perennial 'arts-and-sciences' debate, but also the 'humanity-versus-inhumanity' theme (tragically ever-topical). Before our very eyes this sober lawyer was changing through a self-induced drum-rhythm ('tum-tititty-tum') into a passionate and ruthless soldier. The acting was wholly convincing. The message was wholly alarming. No longer now simply a domestic debate – here a very different *use* of both the artistic imagination and the historian's-lawyer's exact scholarship brought Bardolf to a moment of realization. His speechless exit will remain with me for a very long time. Was it simply the strength of innocent pageantry – play-acting – that had moved him, or was he disturbed to the core of his humanity? The question was suddenly no longer about the reality of the imagination, but *which* imagination will hold sway in society – and not just in architecture. Enough here to keep Waldorf parents and teachers occupied for many a year!

## 'Songs of Life' Eurythmy Spring Valley

Alan Stott

As part of their 'European Tour 2000', Eurythmy Spring Valley performed *'Songs of Life'* in Michael Hall Theatre on March 4th. The four-part programme celebrating aspects and moods of life, was presented in two halves. The poems ranged from Thomas Traherne to e.e. cummings, including Kathleen Raine, Walt Whitman and some 'lighter' modern ditties. The music, opening with Debussy's 'Première Arabesque', ranged through Kodaly, Scriabin, Messiaen, Schubert, Borodin and concluded with the first movement of the 'Dumky' Piano Trio by Dvorak, beautifully played by Emmanuel Vukovich (violin), Tamas Weber (cello) and Melanie Braun (piano).

A kaleidoscope programme? Chocolate-box assortment of 'traditional' eurythmy? A catch-all waste bin of artistic irrelevance, whose contents were guaranteed organic, recyclable and politically correct? Rather, we were invited on a 'journey', implying that we could arrive somewhere, together. Michael Steinrueck (recitation) did his best to lead us – an important challenge that he executed with a mixture of humorous observation, delicious American self-parody, inevitable understatement, and some deeper questioning with but the merest hint of moralizing.

The opening Debussy immediately showed the qualities of this group. First, they *are* a group who care for relationships on stage in choreography and movement (which they develop together – a method that some continentals, too, are just beginning to discover). This went so far as a frequent sharing of the musical phrases which played in the air between the eurythmists. This, together with the footwork and the articulation, conveyed the 'breathing' quality of this art. Then, secondly, it is clear that the rich experience of Dorothea Mier

(artistic director) holds the group ethereally. She is master of 'less is more'. How do her colleagues, but especially she, command the periphery – so that we saw the movement pass between them? Dorothea Mier contributed her share of solo passages, but more important, as part of the ensemble, it was she who underpinned the whole endeavour even when not on stage. How did she do it, without ostentation and bustle? She led, as do all true leaders of expeditions into the bush, from the rear, where (as Laurens van der Post points out) 'all the trouble tends to collect'. Eurythmically, that is achieved only by a studied and humble devotion to the point of departure, the true centre.

The realm of pre-existence was tenderly evoked with Traherne; perhaps the interpretation could have been more concrete. Then we were given an insight into the experience of the American youth. Here the imaginative dress-designs of Gabriele Knecht worked particularly well. The varied pinnings of the veil, too, helped underline the interpretations in eurythmy. The portrayal of a critical stage experienced by the vulnerable youth carried a serious bite, despite the humorous element which was also present. Perhaps no one can succeed again in the way of 'West-Side Story' – a mere 'naturalism' will not do in art, either. And so it remains for eurythmy to dare to *reveal* something of the chilling forces. Then, we were led in the programme to a death-moment in 'from Introspection' by Kathleen Raine. If initially we missed verses 2 and 4, we soon realized that the release was supplied by the piece by Schubert which immediately followed, concluding the first half of the programme. The repeating theme of the 'Andantino' from the late A major piano sonata grew in intensity through the eurythmy. The middle section is the most astonishing piano-writing in the whole of Schubert. A lyrical rhapsody did not quite reach the threshold situation. The

playing, too, was too relaxed for such unsettling drama, and if anywhere then *here* eurythmic artists *must risk* more!

A programme from the New World would not be complete without some stirring Whitman – we saw 'Song of the Open Road...', and 'The Last Invocation'. And we were delighted with some ditties reflecting the lighter side of social conventions. The programme led up to a verse by Rudolf Steiner with the impressive TIAOAIT reflecting-form. The concluding item, the Dvorak Trio, brought all the excellences of the evening to a fitting climax. The contrasting moods were most pleasingly expressed, and the audience left wishing for more.

## Speech and Art

*Martin-Ingbert Heigl, Ulm*

### *The Speaking and Silent World Speech as Conversation*

Speech and conversation form an inseparable being, or entity. Speech only fulfils its purpose in being suitable to bridge the abyss between different beings, or entities. Speech is able to bridge boundaries and open barriers. The slogan nowadays of communication and its means is hiding behind all but a thin veil. Speech isn't concerned with the exchange of information – as the common view with all its technical examples would suggest – but it has to do with the communion between beings. It is foreign to the essence of speech to put itself in the limelight. Yet selflessly it does allow this to happen, too, and it allows itself to be misused in brash advertising slogans that cover up instead of reveal. Manipulation is in this sense non-speech. Where speech devoid of content shows itself, we become suspicious – assuming we are sufficiently awake. Out of this suspicion the step into the other extreme easily comes about. Then one thinks that the content alone is what it

is about; for this speech itself would be only an agreeable means of exchange. It follows that speech dries up and pales; contents are transported in the most convenient way of abbreviations. Yet the need for the pictorial element in speech is not quite driven out, and so the intellectual desolation similarly faces a one-sided jungle-growth of an absurd, over-drawn pictorial element that wants to burst all limits, as for example the language of youth.

Speech does not impinge on our consciousness since our use of it is so much taken for granted. It exists on its own level of being – that level upon which nearly our whole conscious life takes place. In doing this it obeys quite other laws than the *objects* of our substantial world which are mutually exclusive and disturb each other. Because speech appears to us only as a product, as an ex-expression of our will, we regard it as a useful object subordinate to our egoism and quite dependent on us. Yet we don't excrete speech like a glandular fluid. We produce it as little as the air we exhale. Much rather, we lift ourselves into it as something in which we inwardly partake. At the same time it sounds to us from without, and thus it flows connectingly over the opposites of 'I' and 'world'. The error already begins when we think that little children learn to speak from the adults. [1] Children are nearer to the being of speech than we are, and it would be more correct to say that children narrow down the sea of speech and of creative force in which they swim, to the solid form and the few words of one specific language which meets them from without.

Even as adults we take part through our speech in this creative force differently from the child, who descends into the one concretely-spoken language. When we dive into speech we climb out of the world of what has become, into the world of becoming. Our ideas, which become the starting point for changing the world, we put into the form of speech. When we plan the future,

we allow impulses out of the world of speech's becoming to flow into the outer world, and we put them into effect through our will. When we really want to turn towards past things – experiences, things that have happened to us – and want to work on them, we wrestle for forms of speech which make it possible for us to grasp these experiences. Many poems have come about in this way. We raise past things again into the realm of the becoming and the formable. We are able in the inner language of thinking to do this alone too; nevertheless conversation between two or more partners is archetypal, and mostly more fruitful.

Such a conversation can be more than a sharing of interests or an exchange of different information. In conversation something completely new can come about, something which beforehand did not live in the one or the other person. Yet for this there are prerequisites. Firstly, if the sphere of expression of our own thoughts or feelings is exceeded and a balance is able to come about between the perceptions of the other and that which we bring, then the entry into the creative realm of speech can occur. Of such a conversation we can say with Goethe that it is 'more invigorating than the light'. It allows us to touch on the world of creativity.

A listening that joins in the movements of thought, feelings and will of the speaker does not remain passive. It becomes actively mobile in the same way as with the one who speaks. Sensibility is demanded in the adding of his or her own activity into that which has already come about. As scales which in the balancing of the weights softly swings as it *hovers*, conversation can receive a sensitively-kept transparency and lightness with all concerned – yet sometimes only after the depth and their own dynamics had been unyieldingly lived through. If too much – or too little – of one's own is brought, if one partner in conversation pushes him-

self too strongly into one role (or he is pushed), then listening and speaking get out of balance. If the 'swinging' cannot be reached again soon enough, then the turning of the scales becomes greater and the partner who has been pushed back will try to enter again, according to temperament with more or less emotion. Only when such a massive action makes the mutual perceptivity impossible, the conversation at least for a while will be stopped, or continued on other more down-to-earth levels. In a similar way a conversation is also hindered or mutilated, if fixed notions or agendas are not able to be brought into the living flow.

As already indicated, it is of fundamental importance for the essence of the conversation that as well as the speaker, the listener too is active with his or her will. The mechanical imagination, that the listener becomes passively filled like a vessel, describes only one situation which has nothing to do with conversation – this occurs, for example, with the communication of an established fact. If, moreover, such an imagination is generalized, then its effect on conversations, talks and teaching becomes a disaster. Differently from the 'flow of information' of the EDV, human listening presupposes an interest or a question, without which a receptivity is not possible. This attitude of questioning or of interest is already will, and can become a pathway as an inner movement, which neither has a specific content nor concerns something externally visible. Here we can speak of a space of possibility, or of becoming which carries future things, completely free in itself. The word of the one who speaks can be formed anew in this space, as a seed falls into the prepared earth and there unfolds its form. What is formed by the listener here is no less real and involved in the conversation than the formed words of the one who speaks. Especially through this working-together of form and still unformed possibility, something really new

for the future can arise in the conversation. Here is an area of the most actual activity of the 'I', holding the balance here between the received form and the newly-fashioned activity. The words and thoughts are newly created according to the example of what is heard. Wherever there are attempts to extinguish this 'I'-activity and immediately to impose a 'message' into the listener's inner space, we are not dealing with conversation but with manipulation or indoctrination.

It belongs to the conversation in the characterized sense that two 'wills' enter upon a mutual relationship, whereby the activity of speaking is wilful in the same way as the activity of the listener, continuously changing between the conversation-partners. Still more important, it seems to me, than this reciprocal changing is the meeting in the will – a freely-held lecture, when openness is present, can certainly have the character of conversation. It is repeatedly experienced that the intensity of listening creates a space that enables the lecturer to express things that he never thought beforehand.

What I have attempted to characterize thus far could be described as the 'ideal' of a conversation. The conditions which make it possible have only been briefly touched on. One could at pleasure describe and intensify them further. Yet in the ideal the essence is shown.

### *Conversation with oneself as an expression of the 'I'*

Talking to yourself appears to me as a thoroughly remarkable human ability. I am thinking here less on outwardly audible 'talking to yourself' than of inwardly leading the thoughts. It is astonishing, this apparent need to create conversation-partners for ourselves, with whom we are able to 'talk through' different aspects of a theme. This almost continuously present

conversation of thoughts in us could be described as a kind of 'exceptional condition of conversation'.

Just as the different characters in a drama present different aspects of a personality, we ourselves 'walk on' in the most varying roles. Such a drama, or conversation, runs especially intensively when we gather undigested experiences at which, on our own, we are unable to work. The 'self-made' inner conversation-partner has to take on an astonishingly great ability to take on other viewpoints when, with difficult impressions, the other, really present conversation-partner is necessary for us too, in order to break up the eternal crises gathering around an apparently insoluble, complex situation. This ability can also be trained. From such an exercise, facing yourself to take on if possible many different viewpoints, the level of conversation with oneself assumes the possibility to work together on experiences. A help to enter such a conversation can for example be the keeping of a diary, or the writing of letters. In general it seems to me that the ability to write things down does not unimportantly rest on the characterized *ability* of conversation with oneself.

This ability particularly expresses the fact that the human being is not a unity, in the outward way he so obviously lives his life. The human being in his innermost being is also – or especially – conversation. He can talk to himself and listen to himself at the same time. Moreover, he can even set up a third court of appeal, a kind of subordinate conversation-path that orders the different inner voices, putting things right or judging.

Here I think lies the deep source of human existence. Whether we are social beings because we are born into a social world, or whether we seek community because we are already predisposed in our being, is in the end the same since as human beings we ourselves already are conversation.

At the same time we can sense the ability to change and the creativity of our 'I'. In the 'I' lies the force to rise above a present standpoint and grow beyond it. Development and the strength of becoming thus lie at the basis of our 'I'. Especially the 'I' as the court of appeal which made our individuality possible, has in itself also the force and possibility to lead our selves beyond ourselves towards the 'you', towards the world, to which it can say 'I' in the same way. The 'I' is never a content, but is the *ability to identify*. And in the same way as the basic gesture of the 'I' is to give itself towards a content by which it can experience itself, it also leaves it again in order to gain the world as content. In this way the being of the 'I' is never to be taken as remaining static. It does give us on the one hand the inner security and continuation, but it is always to be seen as in becoming. What it just creates or forms with which it feels itself at one, in the next moment can be looked at from the outside as something separate from it. With this characteristic of the essence of the 'I', dangers to which it can succumb become apparent. On the one hand, an identification with the content can become so strong and permanent that the 'I' cannot free itself any more, and it becomes heavy. On the other hand, the identification can also be too superficial and loose. As characterized above in the image of the scales, this can also serve for the essential gesture of the 'I', that in order to remain alive and creative it has to find the middle as a rhythmic oscillation between two poles. In the following chapters, I would like to explore which relationship this strength of becoming of the 'I' is placed to that which has already been formed, and how this in a special way forms an aspect of speech.

### *Walking, speaking and thinking as the basis of the development of personality*

I would like to start with the observation of walking, speaking and thinking as the expression of the 'I'. Stimulated by parents and others in early childhood, the human being learns to walk, to speak and to think. This forms the basis for his later development, by which we mean here his 'I'-development. The 'I' can later transform what is initially formed as a basis. Though walking, speaking and thinking the growing human being struggles for the abilities as an earthly personality bearing an 'I', to move, to express himself, to make himself understood, and to understand. In walking, or more generally in moving, he traverses the world of space and thereby expresses himself in the world. In thinking, on the other hand, he internalizes what he lays hold of in concepts. Speech holds the middle between these two activities. In speech, internalization and externalization are related as in-breathing to out-breathing.

That which the personality makes possible, however, later easily becomes a prison for the creative 'I'. The habitual ways of the personality are expressed in the walk, the way of speaking and the habits of thought; these work back on the personality, paralysing him in that which has become formed. The wonderful thing about childhood is precisely the development, the continuous transformation of the body and all the expressions of the soul and of the spirit. If this change ceases, the creative being itself is caught. Then we speak of a disturbed development, and have to recognize that a premature clinging to a stage in life that has already been lived through leads to great problems. That which in childhood, however, still occurs spontaneously by the laws of nature, becomes in adults increasingly stagnant unless it is consciously and actively pur-

sued. It doesn't depend so much on which area this activity begins as that it receives the possibility at all. Whereas the small child forms his body as a naturally artistic process for the basis of his personality, the adult has to lead this process consciously and with intention. This work on one's own means of expression is an artistic forming-process. Every art in fact has to lay hold of its own material – the painter his paints, the sculptor the shape, the musician the notes, the actor the gesture, and so on. Each art basically is at the same time a forming of one's own personality, as long as the creative process does not only pour itself out in externals but includes the person who does the creating. It depends on the artistic creative process, not on the realm in which it occurs.

In other words, the human 'I' forms itself body and soul to an image. This image however works like a reflection that receives an apparent life. Just as light itself isn't seen, but only the objects it illumines, the human being too experiences his 'I' in the mirror of his body. If he identifies completely with it, he himself becomes an image instead of the image-maker.

### *Art and the development of personality*

In the artistic process, one can consciously connect again to the creative and developmental forces of childhood. In producing a picture or sculpture, we will mostly experience in it that we have formed our own image. We form the outer work indeed according to that same law by which we too have been formed. It is not the aim of the artist to create something 'objective' in an arbitrary way which has nothing to do with him personally, but consciously to include into the creative process his or her own personality and its relationship to the world. On this path, working on the piece of art

can at the same time be a working on oneself. A growing beyond the initial over-identification with one's own image becomes possible. Consequently, the transformation of one's own personality into an instrument for the laws of the world can today become an ideal of art, not a creating out of pure outer lawfulness.

In a direct way, eurythmy and artistic speech connect to this ideal, showing the immediate relationship of learning to walk and to speak. The personal movement in eurythmy, in becoming the object of the artistic creating, does not remain the image of a finished personality, but receives again the transparency of speech. The 'I' itself speaks through the gestures. In this way do they become visible speech. In a similar way, artistic speech redeems everyday speech, frozen into a carrier of [mere] meaning, to a representative human soul-expression and a pictorial experience of the world, allowing joy in creative speech to arise as otherwise only a child can feel.

I include *The Philosophy of Freedom* with these arts. This redeems our thinking-'I' out of the habitual mental pictures and the almost obsessive sequences of thought which seem to occur without our doing, giving us especially, through gaining the consciousness for these processes, the possibility to create them ourselves. Such thinking is neither a defining nor a dogmatizing, but creates living organisms of thought which as free creations can create relationships to the world. To lay hold of the world does not mean passively copying, but recognizing the world in its essence and at the same time reforming it out of this essence.

### *The character of conversation and of pictures*

What has hitherto been described for speech, or rather, conversation, holds good in its basic points for every art. For it

belongs to every art that it 'speaks' to us, whether through colours, shapes, musical sounds or speech-sounds. What says nothing to us, remaining silent, is at the most a useful object or a furnishing of the world which we use as we like. Only what *speaks* to us reveals its essence, so that we experience it for what it is worth.

Alternatively, not everything that outwardly appears as speech does speak to us. Words between human beings can certainly 'say nothing', whereas wordless conversations do exist. Frequently words serve to veil the missing message. Expressions that say nothing always arise where points of view meet, where opposing views are usually placed, or where previously-given aims should be achieved. Such conversations show only finished things, no longer things that are in the stage of becoming. The partner of conversation only express themselves but without being prepared for change. And so they lend themselves as targets for satire or comedy. The fact that we are able to see such well-known scenes played before us, freed from reality, is precisely why they speak again to us – whereas the immediate experience in daily life this at most calls forth dismay, consternation or embarrassment. Through the formed, artistic grasp of a stage-production, the rigid pattern of relationships or of conversation becomes once again led over into life.

The therapist sees himself is a similar situation. In a complicated life-situation, whether manifested bodily or in the soul, he tries once again to provide for the 'I' the freedom to form that life. Through the fact that I can shed something that is finished and is no longer able to be changed, I receive the freedom to work at it afresh and thereby once again to enter the life-process. This 'something finished' is an formation (*Bildung*) in the sense of a structure (*Gebilde*) and points to something other by which it has been formed and whose image it is. In this sense, I would like to speak of

the picture (*Bild*) or the pictorial character, and especially to point out that I do *not* mean the speaking-world of the visual arts. I would like to contrast this conversation with pictorial character in which a really essential meeting can occur. This level of conversation has first to be sought and striven for. As long as I still observe in a conversation – Who is this facing me? How is he or she dressed? What does he or she expect from me? How do I feel? – I am still completely on the level of observing and interpreting.

With pictures too something can be said. Yet the sketched images on signs and signposts do not really speak. The being expressing *will* here has withdrawn long ago, and only works in a kind of magic. Where there is no meeting, no speech is possible. But sometimes somebody tries to enter into conversation with an official on an apparently-stupid restriction. When successful, the finished structure can be loosened once more.

In contrast to this there are pictures, works of art, with which a conversation seems to be possible. For this discussion it is immaterial whether the picture really speaks, or the conversation becomes possible through the above-characterized ability of the 'I'. We pose questions to this piece of art and seek answers. It is especially the pictures which are not straight-forward which bring about such a conversation. But we frequently end it too promptly through reading the label in the museum. Through the illusion of the words of the explanatory text we leave the tenderly-evolving conversation.

Also – or especially – gestures can speak. A bunch of flowers passed on in a right connection can say more than a thousand words of apology, and alternatively the 'Mind the doors!' of the voice in the underground says as little as the above-mentioned signpost.

It doesn't so much matter through which medium speech is revealed, whether through words, through colour and shape,

or through gesture – it is more important whether we can find through it a meeting with a being who communicates.

### *Speech or aggression*

We seem to have to seek this meeting with the other being, as long as we want to remain active with our own 'I'. If we don't succeed we either retreat, resigned, or we try to strengthen our own 'I' in place of the missing counterpart – with this the attempt to lead the finished form back into life can certainly lead to its destruction. Aggression arises where the conversation is not – any longer – possible. But if this attempt remains in the realm of thought instead of immediately taking hold of the will, then we *analyse* the object. By trying to grasp out of which lawfulness something meeting us has arisen, we place ourselves again on the side of the creative spirit. Thus the analysis of an object before us always forms the first step of a re-enlivening. In a similar way as we first have to chew the substance for our nourishment before it can be assimilated and renewed in us to a life-process, we take apart in concepts that which meets us as something finished in order to let it live again in our thinking. An exception to this is what speaks to us immediately. However, when we nevertheless analyse an organism of thought, for example, an essay or a speech, we leave the level of the conversation again. We do this rightly if we think that the author is aiming to manipulate, that he hides more behind his words than he reveals. Then we miss the most important condition of each conversation – the presence of the conversation-partner. But if in a truly-intended conversation, we start to analyse the words of the other instead of taking them up, we destroy the level of the conversation and call forth injuries.

Rudolf Steiner especially emphasizes that with the perception of the words, the

thoughts and the 'I' of the other person, we are dealing with sensory processes. We have here immediate perception and not something which would only come about through interpretation. At the basis of each conversation there lie three senses, the perception of the word (speech, or sound of speech), perception of thought, and perception of the 'I'. These for the most part are connected to the sense of hearing, yet which is replaceable when, for example, we take in gestures through the eye.

A work of art, too, can and wants to speak directly. Yet analysis can often be necessary, making thoroughly good sense, in order to free the path for the attitude of conversation. It is not different here from conversation between people. One would like to get to know the other first – and this is an analytical attitude.

### *Substitutes for Speech*

For our culture, the basic attitude that we as individuals can only survive in a speaking world, is of fundamental significance, whereas for an 'early' consciousness God, or the spiritual beings, still spoke through physical phenomena. For our consciousness today this speaking has become silent. Only through one's own activity can the human being today bring the world again to life and speech. It seems to belong to the basic problem of our time that we have not yet learnt this, but basically remain in the old attitude in which the world is revealed apart from our own doing.

The temptations are enormous to deviate the activity of one's own that is demanded of our time. A specific form of greed and destruction becomes ever more our life's attitude; one could call it a 'consumer-rage'. We seek the meeting with the world of artificially-made – not artistically-made – objects, which speak to us without being able to say anything. Disappointed, we rush

from one consumer-product to the next and place an ever-renewed stimulation in the place of essential meeting – no different from the person who, unable to form relationships, rushes from one seeming-meeting to another. Yet at the basis of this lies a deep longing for real meetings – and this means speech in its deepest sense.

As a substitute for speech, widespread background-noise is to be reckoned with, whether through the television or radio, for instance in the form of presented broadcasts of 'music'. All this – and much more – we summarize under the general concept of 'entertainment'. What presenters or talk-show leaders produce is indeed spirited – yet this spirit is seldom still actively creating. Only someone who without thinking reacts on the spot, is suitable for 'talk'. Deep explanations are undesirable. Where the words in such a way bubble up by themselves, the spirit has sunk deep into the flow of the words, becoming completely identical with it and no longer plays a free part to question one's own doing and presentation, and to be able to create from a higher point. To put oneself possibly in the best light, and to show who one is instead of for what one wrestles, is quite an art, but precisely for that reason is no longer an artistic process.

We take a further step towards the machine when we think the computer would 'understand' our speech, only because it reacts to certain commands in a specific way. More dangerous than the existence of computer-language, I believe, is the effect on human beings, as if the human understanding would function on the principle of input and output. Only if speech is not seen any more under a creative category but only as a sign-language, can the misunderstanding come about that one can 'say' something to the computer. One would consequently also say that you 'say' something to a lock, 'Open up!' when you put in the key. But with such an example it becomes clear that a chain of necessary

connections can never be speech, neither if commands are given. Speech ultimately always demands freedom.

The 'I' itself is creative spirit and can only exist in a world of creative spirit. It seeks the meeting with the other 'I' as a related spirit. Where it cannot find this but meets finished form, it begins itself to form and reform. The former, direct meeting of 'spirit to spirit' would be pure Intuition. In meeting the Earth-Spirit, we, unlike Faust, cannot not bear it or at most only for rare moments. The immediate experience of the spirit of the other would wipe out our own 'I'. In speech a mediator steps between both beings. Their meeting occurs through speech. Speech is life, change, movement, and can consequently take up the creating, forming impulses of will of the speaking 'I'. At the same time, however, speech also possesses a pictorial character – its sounds, gestures, pictures become 'something to behold'.

In the sounding words and sentence-structures, something meets us in which the 'I' is directly active in its forming power. This becomes especially clear when the speaker wrestles for an expression and through this the forming-process becomes an experience for the listener. Alternatively, if one takes up 'finished forms' or just reads a paper, we miss this immediate experience of the creative spirit.

Creative power belongs to the being of speech from both sides. Because we cannot bear to meet the creative spirit of the other human being directly, the spirit has to become active in words or in works. Through this the creative force is reduced to a degree that we can bear. In the created object or in the word, the creative force can only be experienced to the degree that we become creative – because we have to redeem into movement the form which has come to rest

This is the basis of art and speech. By wanting to speak to us, art is speech. And vice versa, in our active forming in speech,

it becomes art. In this sense Steiner could speak of speech as primal art. Our spoken speech is a special case of this. If it would remain alive, it has to be lifted again to the level of art, to artistic expression. Our everyday speech, insofar as it is used in ready-made phrases instead of being creatively striven for, stands to the actual formed speech as the everyday object to a work of art. As the objects of our everyday have to be available for us at any time – even if they once might have come out of a creative act – in the same way our concepts, sentences and idioms of our everyday speech is available to us. And as the objects carry their own meaning and function, so too in everyday speech conceptual and speech expressions are inseparably linked to each other. We do not differentiate between a comb 'in itself' and its function of combing hair – as soon as we have learned for what this object is there. In the same way, the body of the word (the structure of sounds C-O-M-B) and the concept (an object consisting of equally-spaced teeth with intervening spaces which serves to lay hairs in the same direction through being passed through them) are fused together. To separate both is already the first step in an artistic act of speaking. As soon as we want to express an idea which has not yet settled into a speech form, we experience the laborious process to have first to give birth to its word-body. This process, too, has to be lived in the same intensity by the receiver. He has to create afresh the idea which lies in the word-corporeality, as if it has died into a grave. Only if the idea is resurrected in us, do we say, 'I have understood'.

It belongs to the problems of our time that we look at the natural creation grown out of its own life-force, in the same way as at the everyday objects which serve us. We judge the stars, the sea, mountains, plants and animals, according to their use for us. In a different way to the man-made objects, this does not add up here. The realm of

nature is not created by the strength of human understanding, but by the same Logos-power that created man. We cannot understand its speech unless we ourselves become creative, that means, to wake up the creative spirit creating in plant, stone and animal, that also speaks in us. Unless we become ourselves, we cannot find any access to the forces of becoming in nature.

### *FINISHED THINGS AND THINGS IN BECOMING*

#### *A Step into the World of Becoming*

At the beginning of the twentieth century, Rudolf Steiner developed various activities that can be described as initiating processes of development where the rigid form binds people. The concern for speech received a special task. This comes to expression not only in the arts of eurythmy and speech, in *The Philosophy of Freedom* and the lecturing activity, but also for example in the way writing is introduced in the Waldorf School. Here the artistic process of 'painting the letters' should be retained before writing is later developed 'out of the wrist'. [4]

Steiner's basic impulse, to leave the rigid form and get into movement, is certainly to be seen in the context of its day. In fact, around the turn of the century we can observe a breakthrough in all realms. Humanity in many cultural realms now begins to get free of the outer form and to seek new content.

You can receive a very clear picture, though admittedly not one that can be proved, when you compare photographs from the 19th century with those of the turn of the century. Serious and collected, the people look out of the early group-portraits, appearing completely stuck in their suits and allowing no uncontrolled movement of the soul to get out. They appear to be quite

present in the form, quite consciously filled with the significance of that moment. That may *also* be connected to the then-necessary long time-exposure and the not-yet-everyday situation of being photographed, yet beyond this it also appears to be the expression of an attitude to life. The snaps of the 20th century speak completely differently. The positionings try to look alive; soul-life speaks out of the pictures; the figures would like to be freed and to begin to move. This comparison can illustrate that which generally began around the threshold of the 19th to the 20th century – a stepping beyond the laws of traditional forms that have been received from without. The human being experienced himself no longer within the imprisoning of the formal suit of clothes. He wanted to expand and get into movement. Traditional forms in the arts, in social life and in politics were broken through. This could be illustrated by many examples, but we will only touch on this without giving further details.

The dance, too, was rediscovered. Nevertheless social dancing with its fixed forms which was especially promoted in the old courts was no longer interesting, but dance and movement was pursued as an expression of the freely-becoming personality. A search begins for new forms of the unity of spirit, soul and the body (the personality can be so outlined). The Greek ideal of the unity of body, soul and spirit comes to life again. Here however there lies the problem that the human being has become different; he has spiritually woken up to the consciousness of his self, and no longer does he experience himself as the child of the cosmos.

In this situation, the question concerning a new art of movement through Lori (Maier-)Smits was put as if by destiny to Rudolf Steiner. Out of this eurythmy was born, as a new way really to allow the person to be sounded-through (Lat. *per-sonare*) by the spirit, instead of consolidat-

ing more strongly in himself. How very much 'eurythmy' was a demand of the age, is shown right into the use of that word. Even Simone Perottet, a pupil of Rudolf Laban, called the art of expressive dance that stems from her with this name, later changing it to avoid confusing it with Rudolf Steiner's creation. [5]

How did Steiner proceed with the development of eurythmy? He did not create new forms out of the old pre-existing forms into which the human being had placed him- or herself. He also did not leave it up to the developed personality, to express what lay in him- or herself. He placed the human being in the tension of development, between that which he/ she already is and that which he/ she is not yet, living in the cosmos and as yet unborn in him. Every eurythmic gesture is such an opening of oneself, or an expanding towards the cosmos. The gestures of eurythmy always live in the field of tension and balance between inner and outer, self and world.

In the old forms of the dance, the form given from outside predominates, into which the human being places himself. In the newly-arisen kinds of expressive dance, the fettered human soul frees itself from all forms. Both ways are one-sided, whether from outside inwards, or vice versa. One can then see the coming about of expressive dance as a movement of the pendulum in the other direction. Eurythmy seeks for the balance between both directions.

Its archetype is speech, or language, that carries within itself the above-mentioned polarity as well as the connecting middle term. We can express ourselves in speech, or describe the world. In language, one's own creative force can be expressed in forms which at the same time arise out of the inner life. These forms are individual as well as super-individual. Individuality lives in the respective way of its fashioning; the super-individual side lives in the basic forms of its utterance. If on the one hand

the sounds, syllables, words and concepts were not generally human, we could not understand each other. But on the other hand if they were not of the same substance as our inner being, they could not become a vessel for our earthly life. The secret of language lies in its origin. It swells out of us as an overflow of that which has created us. The word 'mother tongue' still shows this connection. In the same way as we human beings are created in all our variety after a principle, so we recreate language as something common but personally fashioned. What as first has worked and fashioned as a force of nature, can be laid hold of by the 'I' as the essential kernel of the individual, becoming an archetype of art.

In this way, through eurythmy, the movement organism becomes speech. Alternatively too, our everyday speech, over-strongly taken hold of today by the concept, can be taken up by the will and brought into movement again when in artistic speech the element of the sounds are experienced again as the process of becoming.

In the realm of thinking, Steiner long ago took the step from the finished product to the process of becoming. Whereas for the day-to-day consciousness, the already-formed thoughts create the resistance, or mirror, on which it can awaken, in *The Philosophy of Freedom* he encourages the reader to observe the process of thinking itself. The activity of thinking, not merely the finished thought, shall become the content of consciousness. But this is only possible when the will itself is active in the thinking. Herein lies the reason why with philosophers *The Philosophy of Freedom* did not find the recognition it deserves. They were used to beholding thoughts, as it were 'objectively', and in arranging conceptual orders. They proceeded in the same way as scientists with their objects. It is obvious, precisely in dealing with ideas, that in order to understand them instead of looking at them as objects, the diving with

one's own thinking into the process of their coming-into-being should remain hidden from the philosophers. [6]

To sum up, one can characterize the main points: the process of becoming instead of the finished forms; living thinking instead of sharply-defined thoughts; experiencing the processes of speech instead of habitual forming of sounds and words – in *The Philosophy of Freedom*, artistic speech and eurythmy, Rudolf Steiner has given the human being walking, speaking and thinking a new form in order that he/ she can create afresh. In anthroposophy, Steiner developed concepts which likewise are mobile and can be re-created so that human thinking can open itself for spiritual contents. We are neither dealing with an edifice of thought nor a teaching about the spiritual world, but with the possibility that we are able to see with our concepts. Consequently, the anthroposophically-renewed arts are not to be viewed as illustrations of anthroposophy, but form with it a harmony that can introduce a new epoch in which the world will be able to speak again.

### THE STEP FROM CREATURE TO CREATOR

#### *The heliocentric world-picture and the Culture of the Consciousness*

The previous five centuries since the breakthrough to the modern age were dedicated to the outer world of space. The human being gradually released himself from a consciousness of being within a divinely-created world, and he began actively to discover the outer world, to travel and to conquer it. Not only the outer globe was explored – the 'discovery' of America is for this a decisive turning-point – but also within the human being through the beginnings of anatomical examination.

For the spatial point of view it is very sig-

nificance how the human being perceived himself and the position of the earth in the cosmos. For it was then that the human being could lay hold of the fact that the earth was a [wandering] star in space, circulating around the sun. Appearances in time, the rhythm of day and night as well as the seasons, are only seen as the expression of this heavenly mechanics. On earth, too, with the voyages of discovery there arose a consciousness of the spatial placing of the continents and the spherical shape of the earth.

It is important with this that the map, the globe, and a model of the heavens do not present the earth in the same way as it is presented to the human 'I', but in the way a divine being standing outside the solar system would view it. What materialistically is at least approximately a possible point of view nowadays through satellites and space travel, was only possible through thinking, to imagine from outside the earth-space and heavenly space including the natural realm and the human being.

We have become so used to this point of view that we easily overlook what an enormous effort of thinking was necessary to loosen oneself so far from the sense-perceptible, that instead of an anthropological and geocentric world-picture, the thought became possible that the earth circles around the sun. Before our inner eye, we form this thought into an imagination and take it for reality – whereas we judge as an illusion that which the senses show us. Man himself also began now to see himself in a similar way from outside and thereby superficially.

That the human being can hold himself so much in his thinking, that he can raise himself as if freed from the body over the fetters on the limited view of his senses, can be seen as an essential characteristic for the consciousness-soul. As much as in the heliocentric world-picture the sun as the source of light and as the centre of the planetary system, gives security in the midst of

changing appearances, so the thinking soul now finds in itself the source to light up the things. Moreover, the soul identifies itself again with this source of thinking, with the standpoint of the divine creator, that it neglects the other pole, that of perception.

Man experienced himself hitherto as God's creature in a divinely-created world, which he received through his senses as a gift. Now he lives just as one-sidedly – and naively – increasingly on the side of the creator in imagining things from the standpoint of the world's Creator. The consequence leads to this, that he himself does become a creator – but of a technological world. [7]

I would like to characterize the relationship to the world that has arisen by a comparison with an artistic situation. An artist has set up a stage, let's say for a puppet-theatre. Everything is arranged that the concept of the piece can be best presented. Scenery is illumined by coloured lights, noises of wind and thunder are produced by a sheet of tin, puppets move on fine strings. Through these preparations, the idea shines of what the piece wants to express. The piece is played. In the audience sits a child completely given to the world it can enter through beholding. The puppets appear to speak and to move by themselves. Full of it, he goes home and the pictures accompany him for a long time. The elder brother, however, goes behind the stage after the performance, sees the strings and how everything is made and functions. He is 'enlightened' and knows that puppets 'in reality' do not speak. At home he starts to make puppets himself and to give a performance for his younger brothers and sisters.

There are different levels of reality. The play could not be played without strings and mechanism – and yet they are not an end in themselves but serve that which has to be expressed. The play only says something to us when we look through the

mechanism. We can only become creative ourselves if we embrace both the idea and the technique. Whilst being given up to the performance still corresponds to the child-like condition, [8] in facing the world we today are mostly in the situation that we grasp the mechanism but do not divine anything about the 'play'. The world no longer speaks to us because we do not know that the 'scenery and props' are not there for their own sake, or as with a showman only wanting to be taken as an attraction, but stand in a greater context.

Whoever looks in this way at the world of mechanism probably knows the feeling of wanting to understand it. One finds something to think about and explain. Yet nothing of the process of becoming is expressed in the appearances. Since the beginning of modern times, it has increasingly satisfied human thinking to take the scenery and props of the world as a resistance upon which to become conscious and to strengthen oneself. Since the point of view was similar to that of the Creator, the human being now beginning to experience himself like God begins to create in the finished world, to create afresh, to remake and to improve. What we see today as the problems of our technology, including genetic-manipulation, arises out of this consciousness. What is completely disregarded is the essence of development, of time, of change. Even today we take up the same standpoint. We place ourselves outside its stream and can overview epochs. Historical consciousness comes about through this. Every event has its place. In placing things side by side, time is treated like space. It becomes measurable and depends upon such spatial suppositions as the swinging of a pendulum.

And so time is bound on the one hand to space, indeed it becomes spatialized; on the other hand man places himself – as above-described with space – one-sidedly again with the viewpoint outside space and time.

He forgets that he himself is a being that lives in time and is involved in change.

The described consciousness that one views oneself outside the world, seeing the things in the world from outside, can be described as a one-sided spatial consciousness. It relates in a similar way to its objects as the sun does in space, which illuminates the objects but in doing so only touches their surface. Consequently, it should be realized that what hitherto I have termed 'thinking' is a copying of the created world in models. It has not yet shed its character of perception, yet it could release itself from dependency on an earthly point of view. Thinking has swung itself into the heights without transforming itself. It imagines how the world would appear as seen out of eternity, but remains sensory by only taking the outer images.

The forgetfulness of self in facing sense-perceptions – we know nothing of ourselves while we are given up to a sense-impression – made space to a new self-forgetfulness in the face of thought-pictures. In both cases, man does not know anything about himself and does not question what his relationship is to the world. Only as a dim sub-conscious experience of the self, it appears dream-like in the consciousness – initially completely as a creature with the sensory pictures, then completely as creator with the thought-pictures. Only a consciousness of our thinking-activity makes it possible for us to hold the middle between both, to develop thoughts through the perceptions instead of distancing oneself with mental pictures from both.

In the 'modern' world-picture today the extremes even work together. In his thought-models, man places himself on the standpoint of a creator *outside* of creation – and consequently tries to do it better than nature does. With regard to content, however, he understands himself purely as a creature or, still less, purely as a product of coincidence in a molecular whirlwind of material.

If we are able to hold together the poles that are drifting apart, and allow ourselves

not to drift towards the one or the other standpoint, a completely different world-picture arises. Then we can bring together perception and thinking, connecting both together. We then remain *inside* the world and experience the spiritual forces which work in it – whereas in the above-described standpoint we compare ourselves with a creator outside the world, who has left the world long ago so that it now lies there dead and empty of spirit. Such a consciousness can accordingly only lay hold of what is dead. It has to give up with the question of meaning.

Only a thinking which does not simply take up sensory pictures as mental images, but places itself to face sense-impressions, controlling and schooling itself on them so that it changes itself, can penetrate into the world of becoming. By involving ourselves in thinking – how one appearance arises out of another, how things are connected with each other – we act in our thinking in the same way as the spirit which creates in things. This can finally lead to the experience of the spirit at work in our thinking as on a par with the spirit who creates in the world. Not an abstract creative force outside in the world which re-creates the world in a model-image, but a uniting-oneself with the real creative force in the things becomes possible when thinking does not remain in an observer-attitude but immerses itself into the process of becoming of the appearances.

The above-described strengthening of thinking can also be understood as concentration, the drawing together into two stages. In an early not-yet-thinking consciousness, man beheld the spirit in the things. He experienced his own spirituality and the spirituality creating in the world as a oneness. Spiritually-creating force, and finished (physical) phenomena formed a unity. We can still find this level of consciousness today in early childhood. Even adults carry an echo of this in themselves

when they feel. We experience ourselves connected to the world; our feelings seem to be like sheaths which softly veil spiritual perceptions of the world. Yet if we want to differentiate more exactly, we can distinguish between that which already lies in the perception as sense-perception (for example, in a colour) and what then already answers to this in the inner soul as feeling. A special training and care of the senses is demanded here in order to dive with one's own strength of soul (not with the feeling-*content*) into the quality of a sensory feeling, for example, into a colour, a musical sound, or a sound of speech. It should be emphasized that, compared to the 'early' condition of humanity, this exists today as a completely consciously-intended pathway towards the quality of a perception. The earlier access could then take place in a self-forgetful dream consciousness.

It must have signified an enormous step in the development of consciousness, not to behold any more the creative principle *in the things*, but to carry it only in one's own thinking. Raying out from the human being, it seems now to illuminate the things. But it can only become conscious where it meets the things, mirrors itself – in the same way as light is not visible itself, but only when it strikes boundaries. This level – we have to do here with the intellectual-soul – one could describe as follows: The human being has internalized the spiritual, creative force. But it can only become conscious for him when it meets the resistance of something firm and finished.

If the human being on the first-described condition was surrounded by a world where spiritual things and physical things met him at the same time, he now experiences himself surrounded by a finished world, empty of spirit, into which he has to think spiritual laws. In everyday consciousness he accepts the lawfulness and the conceptual side of things (after it has been thought) just as naturally as the earlier

human being accepted the creative forces in the appearances. Yet at the same time he becomes aware in himself of the force to find an answer to the riddles of the world. In this way he experiences himself as spiritually creative in a world empty of spirit, in which he has gained his own spiritual independence but consequently has lost the reality of the living. Only in the realm of death can he initially become creative.

A further step in concentration becomes possible, because thinking not only bears the possibility in itself to illumine the perceptions given from outside, but in the same way the force to become conscious of itself. Man does not only think about the things of the world – he can also know that he thinks. Initially the consciousness arises against the resistance of what has become, of sense-perception, and then on the concepts which have previously arisen out of thinking. But it can increasingly free itself from what has become and acquire a consciousness of itself as process. In this moment, man can experience himself as creative spirit. A spiritual birth takes place in the lap of the soul of thinking. A thinking that is spiritually born in such a way does not lose consciousness of itself when it leaves the realm of mirroring. It can give itself to the appearances, can change itself without losing itself.

Described as a gesture of concentration, one would have to speak here of a concentration through the eye of the needle which immediately regains width in a new dimension. For a consciousness of mental imaging it must remain ungraspable why we as subjects of our thinking can know about ourselves, even of our subjectivity. Thinking can be seen as the archetypal picture of this growing-beyond-itself; the creative process in the way indicated can also be transferred into other realms.

Each artistic process especially rests on this principle. It is immediately obvious to us that a creating which in space and time

brings about objects distinct from the artist, as for example the painter or sculptor, has to exist in a continuous change between doing and perceiving. A painter repeatedly steps back from his canvas and surveys what has come about. With the arts, like music, artistic speech and eurythmy occurring in time, this process has to happen in time, too, and corresponds to the becoming-conscious of our own activity already described with thinking.

### *Old and new principles of art*

If art should possess the character of conversation, it may not place before the audience completed results ('perfection'). The viewer or listener has to be able to be involved in the process, or it has still to remain a fragment which can be completed in the soul. This principle is valid for objects of art – like architecture, sculpture or painting – seen independent of the creator, as well as music, recitation and eurythmy which each time has to appear afresh with those involved. With the first-mentioned, though, it is clear that what the artist creates has to be created again by the onlooker if it shall come alive. With this of course is not meant unfinished forms in a dilettante sense, but such that stimulate the imagination without fixing it into a certain direction. Naturalistic images which meet the habit of seeing in the same comfortable way as the impressions of the sensory world, cannot particularly stimulate new faculties of perception which go beyond the sensory world but they only fix what is already there. They live today less in the arts than in the world of film and television, to be consumed comfortably without any effort. The film is different from the theatre, for even the activity of the movement of looking is taken from the eye by the movement of the camera.

The process is more difficult to grasp where the artist shows the creative process

immediately before the audience. The temptation is great to divide into one-sided roles artist and consumers, as it appears (here the moving pianist, speaker and eurythmist – there the comfortably-sitting beholder). And yet here the question remains, Does the listener or viewer 'afterwards' go home satisfied, as after a good meal – or did the performance succeed to stimulate something in him, which moves him, which stimulates the artist *in him* and his will to develop. For days we can be filled and stimulated after a concert, a recitation or a eurythmy performance. With the contemporary artist, an inkling often lives that art has to set something into movement and does not want only to be enjoyed. But if the spiritual dimension is missing, only the attempt frequently remains to bring about the striven-for movement through provocation. Yet it is something completely different, when an artistic creation arises out of inner necessity and has to collide through its newness with the existing habits of perceptions, or if this has been brought about intentionally.

Steiner spoke with the arts which *portray* something spiritual, of the activity of Lucifer. This is often misunderstood as if art in any case were Lucifer's realm. And yet he [9] establishes that the 'Ahrimanic arts' of today which we experience through technology create a necessary balance to the Luciferic spirituality of the past. It is the task of our spiritual life today to stimulate in the soul our own forces which can withstand the arts of Ahriman. For this reason spiritual-scientific texts are written in such a way that they do not simply bring to the reader that which has been beheld, but only after an intensive effort of thinking can lead to an Imagination.

Steiner expressly relates this to the arts, too. He presents the forms for the First Goetheanum as negative forms – a cake-mould form – into which the activity of the beholder has to create the piece of art. [10]

What Steiner formulated in this way as a principle of art at the beginning of the 20th century has since become ever more urgent. Not Luciferic pictures of a spirituality, but only the experience of a real spirituality can be justified today in art. [11] For humanity crosses the threshold in two directions, the one direction leading to a real spiritual perception, but the other to the magical world of sub-sensory forces. If there is no artistic access for the human being out of his own strength of soul, he will seek the comfortable fulfilment for the newly-germinating faculties in him through 'virtual-realities', which fetter the becoming-free soul-forces through fascination instead of developing them. In the following part I would like to pursue the question, How far in the arts which have arisen out of the anthroposophical cultural impulse is the seed already planted that they can transmit *real* spirituality instead of images. For eurythmy in particular this question is of fundamental significance. Often one hears especially from artistically-sensitive people, the question, What good is it to make the audible visible as well? This question should not be met with non-understanding or didactic statements, because it does betray a deep inkling of what art is, or can be, and can consequently not be taken seriously enough. Indeed, with eurythmy it can never have to do with making visible to the eye what is audible to the ear. Such a doubling would remain mere illustration and consequently deeply inartistic. Nevertheless, it might still please and fascinate through the skilfulness and complete synchronization which an exact picture of the outer phenomena that the music renders. Even a didactic delight can be seen as such an effort where one can follow better how the voice of the flute relates to the violin. The admiration for skilfulness and harmony of movement with that which is heard, however, should not be mistaken for the spiritual experience of art. It makes no

difference at all with admiring a painter who copies exactly the leaves of a tree. What the ear hears is only the outer dress of a musical inspiration. If this audible dress is now in addition doubled into visibility, nothing new comes about. Much rather through the congruence, the impression is awoken that the dress would be the being. Instead of leading to or inspiring a spiritual perception, the beholder is embedded into the appearance, and caught.

On the other side of this 'web' of the eurythmic copying of the sensory appearance which one could also view as a repetition of naturalism on a higher level, there stands the danger to want to make visible for the sensory eyes the spiritual essence of a piece of music or a poem. Not only the copying of nature but also the copying of the spiritual leaves the realm of art. [12] This becomes understandable if one takes into account the fact that both lame the imagination of the viewer through giving pictures instead of stimulating him or her to develop pictures. In his *art* of lecturing, Steiner does not only express spiritual truths or place pictures before the listener, but he illuminates from so many different points of view, that the listener has to create for himself the spiritual picture. So too in art the visible does not arise simply to be consumed but to stand in a field of tension in which the soul of the listener or beholder itself has to become active.

The habit, nevertheless, to take up pieces of art as objects which are effective through the masterly fashioning of their surface is deeply rooted in us. What is admired ('*Kunst kommt von Können*' – 'Art come from able talent', as the saying goes), is how the violinist controls his instrument or the skilful way the eurythmist is able to follow the notes of a piece of music seemingly non-physically. As much as ability and skill are of course necessary prerequisites for the respective art, yet they should never become its content. Especially artists of our

time – Joseph Beuys may be mentioned as a representative – renounce the cloak of talent in order not to hide what has to be expressed. The activity into which the soul of the beholder should come can also be lit up on seemingly everyday insignificant things, when the corresponding question can be stimulated, for example through a composition. The work of art then becomes a gateway through which the actively-questioning beholder can enter into a new realm of being. [13] In the mystery-drama *The Portal of Initiation*, Steiner himself impressively presents such an artistic experience. [14] The painted picture, a portrait, seems to disappear in its colours and forms, and in the end aims towards an essential meeting with that which is to be presented.

In the following part, I would like to show how already in the arts of the word it is inherent that they do not want to copy, but can open a spiritual space in which the essential can become visible as between two pillars. [15]

### Endnotes and Additions

[1] Dieter E. Zimmer, *So kommt der Mensch zur Sprache* (Zürich 1986), discusses in an accessible style the fact that modern linguistics is completely unable to solve the riddle of speech.

[2] What is said of a rigid everyday situation presented on the stage should be supplemented here. Stage-speaking is not normally directly addressed to the audience. The actor's speech serves to characterize; it belongs to his role. In a dramatic presentation speech becomes picture itself, so that an inclusive picture comes about, including the speech. Facing this spectacle, we need the distance of the stage area. The relationship with epic recitation is the other way round. Here the pictures fleetingly arise out of the steam of speech. Yet in the lyric, the speaker stands most directly facing the listener, speaking what he carries in his heart.

[3] 'What is the primal art? The primal art is no other than human speech itself' (R. Steiner, *The Arts and their Mission*. GA 276. AP, New York 1964).

[4] Steiner speaks on the necessity of going beyond the words to the experience of the spirit: 'Precisely when we no longer think in language, we begin to feel it. As a true element of feeling, it begins to live in us and flow outward from us. This is the experience to which the man of today must aspire. Perhaps, to begin with, he cannot attain it for speech, but can more readily find his way to it through writing. For in respect of writing, too, it must be said that today people do not have writing; writing has them! What do I mean by this? I mean that in our wrist, in our hand, we have a certain trend of writing. We write mechanically, out of the hand. This is a thing that fetters a person. He only becomes unfettered when he writes as he paints or draws – when every letter as it stands beside the next becomes for him a thing that is painted or drawn. Then there is present no longer what is ordinarily called "handwriting"; but when he draws the form of a letter, he objectively relates to the letter – that is the essential thing' (Rudolf Steiner, lecture Dornach, 13th Jan, 1924, pub. tr. in *Rosicrucianism and Modern Initiation*. GA 233a).

Steiner expresses much the same, directly referring to artistic speech, in the final lecture, Dornach, 22nd Sept. 1924 of *Speech and Drama* (GA 282).

[5] Suzanne Perrotet, *Ein bewegtes Leben*. Beltz-Quadriga-Verlag, Weinheim 1995.

[6] The attitude of Eduard von Hartmann certainly presented for Steiner an especially painful example of this inability to allow one's own thinking to enter a thinking-process. Steiner, who greatly valued Hartmann, copied out his remarks on *The Philosophy of Freedom* into his own copy, and on this basis reworked a new edition. Yet Hartmann remained completely outside the pathway of thinking that is presented,

and only judged from his own thoughts. In *The Course of my Life*, Steiner reports a conversation with Hartmann that 'the views of others he met, he immediately smothered everything with criticism. And so I sat opposite him, he judging me severely but actually *inwardly* was never listening.'

[7] The characterized understanding of world and self is the result of the luciferic temptation – 'You will be *like* God, knowing good and evil' (Gen 3: 5).

[8] In earlier times humanity indeed experienced the world in a kind of pictorial dream, whereas only the initiates were awake to the outer seeing of things (see Rudolf Steiner, *World History*. GA 233. Lecture Dornach, 25th Dec. 1923).

[9] *'Man has been given art; art, which also takes its raw material from nature by reducing and wearing it down, and at the second stage puts it together again to make something new, with a breath of life in it, although it is only of a pictorial nature. The life of the artistic impulses given us in the past has the capacity... to imbue its material with a more luciferic spirituality. Luciferic spirituality, beauty as an illusion, in fact everything that has an effect on man through the medium of art, leads man away from matter into the spirit, yet it does so through the life in the material. Lucifer is the spirit who constantly wants to flee from matter and bear man into the life of the spirit in an unjustified way. That is the other swing of the pendulum. It is only because we have to go through a technological atmosphere in the present incarnation that it is possible for us to come into connection with Ahriman, whereas in earlier incarnations we were more connected with a quality that could be steeped in art. Thus we are countering certain luciferic forces by means of the present-day ahrimanic forces, which together form a balance, whereas in the past the pendulum of life swung one way, and swings the other way now'* (R. Steiner, *Art as Seen in the Light of Mystery*

*Wisdom*. GA 275. Lecture Dornach, 28th Dec 1914. RSP 1984. p. 18f.).

What was valid for impulses of art from the past is not to be understood as the demand of the age today. It is certainly thinkable that on the one hand the world of beautiful appearances can create for us personally a balance to the technological world, yet on the other hand especially the linking of technology and beautiful pictures experienced today in the media shows that this is no way to the future. Especially in Steiner's impulses for art one can experience that it has not to do with 'breathing-in of a pictorial life'. In the a lecture on 'Technology and Art', he speaks of the human soul today having to develop forces in itself that it can bear modern life. 'A courageous approach to modern life is necessitated by world karma, and that is why true spiritual science possesses the characteristic of requiring an effort of the soul, a really hard effort' (ibid., p.16).

Towards the end of the lecture, Steiner discusses art: 'Through being placed today by world karma in a setting that functions in an especially ahrimanic way, and through having to make our soul-forces strong enough to find our way into spiritual spheres, despite all the hindrances that come to us from ahrimanic spirituality, our souls are in need of different kinds of sustenance than before. For the same reason art must also adopt new paths in all its branches' (ibid., p. 27).

[10] 'A work of art from the past made an impression by means of its forms and colours. Its forms and colours made an impression. If we make a diagram of it and the form is like this, this form had an effect on the eye (he did a drawing). What was in space and with what the form was filled, was what made the impression. And it is the same with the colours. The colours on the walls made the impression.

*I said that our building is not intended to be like that; our building is meant to be –*

like a jelly mould that does not exist for its own sake but for the sake of the jelly. Its function is to give a form to what is put into it, and when it is empty you can see what it is for... **All that the forms do is set going the process that creates the work of art. The work of art is what the soul experiences when it feels the shape of the forms** (ibid., p. 27f., emphases added).

In art from the past, spiritual things were placed before the eye as though they could be beheld without the viewer's own efforts, in the same way as the things of the sensory world can be seen. The luciferic world of beautiful appearances was based on this. Yet in 'the cake-mould principle', artists and works of art hold themselves back and only create something like a space that stimulates the viewer's own activity. This can be felt as a Christian gesture.

[11] Steiner spoke on Lucifer in art in the same way, in the lecture of 23rd Oct 1921 (*Anthroposophy as Cosmosophy II*. GA 208). He describes the effect of Lucifer and Ahriman in theological thought and in the phenomena of civilization as they have been developed in art and technology since the Renaissance.

*'A strong luciferic element certainly lives in theology, and in art, as it has come down to us from previous ages, that art which preferably has to seek super-earthly things so that it can be artistic, which cannot come right down to the human being...*

*We can consequently say that Lucifer plays his hand in all traditional theology, with everything tending in art to mannerism and stiffness, of "Renaissance"-tendency [= revivals? Tr.]. Ahriman, alternatively, plays his hand with everything which is only an outward, spiritless natural science that cannot discover the spirit in nature, and with everything that is outwardly mechanical in human activity.*

*By cultivating this super-human, super-earthly wisdom, the luciferic beings rip away the human soul and spirit from earth-exis-*

*tence. Then outer materialistic science, however grand, simply collapses; it has no inner hold because it is not penetrated by real spirituality. It does not interest the luciferic beings at all.*

*In the same way, these luciferic beings would like in every possible way to make art lifeless and spiritless, so that no spirit penetrates the form. They always want to remain "Renaissance", with that which has lived in earlier times.*

Compared to this, Steiner speaks of 'ahrimanic arts' which drive us with programmes and clauses into a constant busyness. He indicates which way can help here.

*'Out of this, an inclination of the whole mind, of the whole soul-constitution of the human being, can only lead towards spirit-recognition, to that which penetrates the life of mental pictures with real spirituality, so that the real spirit takes hold of the whole human being, not only of the head. By doing this it can also overcome the ahrimanic being, and so redeem it.'*

Not the luciferic appearance as a counterbalance, but the *real spirit* can lead into the future. A view often held is that art is Lucifer's realm. The question arises whether anthroposophical art is experienced as non-contemporary because 'the cake-mould principle' has not been really understood. Speech in particular here can be seen as the archetype of artistic activity. It frees itself from the direct imitation of the outer world by emancipating itself as it were in the sound shift. But it also frees itself from the god's bringing-into-appearance by renouncing its original direct spiritual power.

[12] *'In connection to artistic feeling and creating, it appears to me just as necessary that one speaks of two original sins. The one original sin appears to me to be in artistic creating, in artistic enjoyment, which in copying merely giving back the sensory world. And the other original sin appears to me to be to express through art, to want to*

present, to want to reveal, the supersensuous' (R. Steiner, *Kunst und Kunsterkenntnis* [Art and the theory of art']. GA 271. Lecture 15th Feb, 1918).

[13] The widespread 3-D images of today can in this sense be experienced as a caricature and counter-picture of a true experience of art. The beholder does cross a threshold here consisting of the extinguishing of the 'T'-directed gaze. In place of spiritual experience, he/ she dives fascinated into a small, extremely primitive picture.

[14] We refer here to Strader's experience of the portrait which Johannes Thomasius paints in Scene 8 of Steiner's mystery drama *The Portal of Initiation* (GA 14). '*...O all these colours, – they are only surface, and yet they're not. It is as if they're only visible to make themselves invisible to me. These forms, emerging as the colours' interplay, speak of the spirit's weaving. Indeed they speak of much*

*which they themselves are not. Where can it be of what they speak? It cannot be upon the canvas, for there are only colours stripped of spirit. Then is it in Capesius? But why can I not see it in him? Thomasius, what you have painted itself destroys itself the moment that the eye would grasp it. I cannot understand whereto this picture's driving me. What is it urging me to grasp it? What should I look for? The canvas, – I would like to break it through to find what I should look for...*' (tr. R. and H. Pusch).

[15] Language especially can also be seen here under the aspect of the archetype of artistic activity, because it does not directly copy naturalistically but allows to be experienced a realm of gestures residing lawfully in the things. Speech frees itself from the overstrong connection with the outer world, historically through the speech shift, yet at the same time it lost the force directly to reveal spiritual things.

## ARTICLES

### Report of a discussion-group in the Section Conference, Easter 1999

*Erdmuthe Worel and Verena Zacher*

During this first Section Conference, we tried in the discussion-groups to create a brotherly-sisterly way of meeting. We didn't want individual personalities to lead, who shower us with their vast wisdom and abilities but would undermine our own efforts. Each person of the 'chorus of the siblings' was called upon in their own activity, each one with their own special experience and uniqueness, to join in the conversation, to connect with a community of 'bearers of will'. The concern was not for a 'representative' meeting of 'representatives' but for the attempt, in the actual meeting, to develop a culture of conversation bringing about a common creation of the centre. But to begin such a conversation is not that easy amongst completely strange friends and 'relatives'. At first some views and 'recipes' were broadcast, then opinions were exchanged and slowly, hesitatingly and gropingly the first questions came, in which we were allowed to recognize the seeking brother-sister. Gradually everybody became a treasure-hunter!

There was, for example, the question about joy... Is joy not something essential in our art? Is Christ not joyful? Are we actually taken up by joy and even desire, our confrontations with the beings Ahriman and Lucifer? And, isn't greed something wonderful when it appears as greed for knowledge, especially in the curiosity, the active interest in the path the other person is travelling. Our ether-body often sleeps wonderfully deeply in carrying our dearly-beloved habits – but does it not want to become the fire of expression? The door is open – but how much is our will present? Much is required in order to penetrate the individual's notions, in order that in a group work something more can come about which then overcomes the (stage) threshold. The suffering of people at present in Kosova, so shockingly near, shakes up many things. The door has been opened, but are we conscious of this? Or can it be that one unwittingly closes it again in one's habitual work? But are we always aware of the nearness of the being of the other? How often do we experience attacks on our sensory activity which close our openness. Are we, through this, less prepared for the essential experiences?

How often are we alone, in despair... It is not always possible to step out of the shadows of the personal uniquenesses of destiny into the light of the meeting with the other. Does not *Verändern* (change) also mean *Ver-ändern* (become another), to move towards the other? Perhaps our connections of destiny still need much more intimate and at the same time more open forms, in order to let the human being who strives in the arts to become an ever more able medium?

In the reports from the different countries world-wide rich panorama of work was colourfully spread out.

From *Japan* we heard of the feeling that one has to live like a tightrope-walker. But through the work on the Class, the trust or the acknowledgement to the accompanying angels has steadily grown towards a trusting light. Whether the seeds, which were slowly planted, will form roots and carry greater or smaller fruit, none of us knows yet. In the Class work we can learn to believe in one another – especially through the failures. Indeed, for the

artist they are like little deaths... even if we should not wish for 'death', it becomes clear that especially the failures can be fruitful growing-points of new development by which we can learn to grow. This is an extensive field of brotherhood and sisterhood in the waking up into the difficulty of the other. There are often narrow eyes of the needle, but sometimes also widely-opened doors.

Rumania is searching for a strong inner hold. The people, heavily dominated by Ceausescu, still carry this rigid past – but the children are the ones who are really reachable through eurythmy and anthroposophical education. The slow change needs a lot of strength of those people who are carrying [these activities], which existentially seek the strengthening connection in the great community of the Esoteric School, for the social forces in the country are weakened, unpractised and very sensitive.

From *America* the description came how 'culture takes place in hundreds of floors on top of each other, held together by concrete...' And besides it, in the shadows of the skyscrapers, is poverty – the door to fear. But through the daily overcoming of this fear, new forces can arise.

In each report from the different countries, one could experience the burden of need and poverty but also of riches. Like a common motif the question sounds ever more clearly:

How can I become human, how can I remain human, day by day in the street, in the field of work, in danger – when I seek my human brother and sister?

How grateful we can be allowed to meet each other as striving, wrestling and stumbling human beings!

During these days, moments of great nearness have come about, moving meetings too, with the triple unspoken question: 'Where do you come from, brother – how fares it with you – what is amiss with you?' can perhaps give growing-forces for the future, for a more intimate and open dealing with one another and in the development of our arts.

As indicated at the beginning, it is not always easy to lead conversations with strange siblings – but one participant expressed what probably many of us could experience. 'Today is already the last day of this conference, and just today I have become aware of so many strange people whom I have not consciously met throughout the whole conference, but to me they seem to be so familiar!'

## Reports from the research work: presented at the Section Conference, at the Goetheanum, Easter 1999

*On speech, music and Eurythmy · Report on Artistic Speech*

*M. G. Martens*

'Cosmic aspects of artistic speech' was the title of my contribution to the Section Conference. I was concerned to describe results of working that the Class has brought directly to the practice of speech, and which has proved fruitful in many ways. For my experience, the work of the School of Spiritual Science will unquestionably be a source out of which the various Sections can gain strength and renewal.

The initial question lay in the observation that in recent years it has become increasingly difficult for people to bring their soul and spirit into a healthy connection with their bodies. Ever again I feel called during teaching to develop an imagination of how the experience of speech can sufficiently affirm the bodily basis and lay hold of it. I began to practice exercises in such a way that, quite concretely, I brought to sound the earthly element of

speech, for example, the plosive sounds against the resisting quality of the bones. Beginning with the skull, to feel the resistance for the 'd' and 'k' (from '*Drück die Dinge...*'), I descended via the cheek-bones, the jaw-bones, through the whole body, syllable for syllable, down to the bones of the feet and finally tried to gain a complete picture of the skeleton lighting up within me.

Now, whilst keeping the image of the skeleton, I tried to feel the watery element from the feet upwards (for example '*Leise lispeln...*'), as it flows around the bones, contracting and expanding rhythmically, ever flowing, and finally differentiating (the arms and legs) or in big waves (in the back) streaming along the bones. As a whole picture, the man of muscles was there before me, but always out of movement freshly engendered.

Again, keeping this image (otherwise it doesn't work), I now tried from below upwards to feel the airy element through a speech-exercise (for example, '*Rate mir mehrere...*'). Through this, a purely permeation of the watery element came about in me, a feeling of lightness and purity, with a very clear and enlivened consciousness.

Once again, whilst keeping the airy experience within me, I concentrated on a point below the soles of my feet, which became for me like a focus for the fiery element, which I tried to ignite through a speech-exercise (for example, '*Ach, forsche rasch...*'). The sounds began to come up like flames and waves of warmth. I found myself in the impulsive element of fire.

As a fifth level, I tried to behold the four elements together in my body (for example, the exercise '*Erfüllung geht...*'). The picture arose of the immediate activity of the elements in my body, which were available for me in my activity, supporting, enlivening, helping and enthusing. I beheld myself in the elements.

The vowel human being had now to be brought into connection with the cosmos. I tried, through the experience of the gestalt gained through the elements, to widen and open upwards as into a chalice and, reciting softly, to allow the vowels to flow out of the planetary spheres. And so I spoke one vowel after the other in a vowel sequence, in order to allow it so to speak to sink on to the bottom of this chalice and penetrate my being. Experience of colour and of vowel-gestures began to stream through me. Then, speaking faster, I practiced to bring this experience closer to the normal flow of speech ('*Lalle im Ost...*'). Finally, as a summary of this exercise, I extended my consciousness to the zodiac by quite concretely imagining the individual constellations in their places and travelling with a suitable speech-exercise ('*Rauschende Reden...*') through the cosmic circle. Inner expansion occurred as a result of the forces from outside. The after-effect of this activity led to the experience: I am the centre, carried by the circumference.

A further step led me now into the widths of the whole heaven of the fixed stars. Again, with a further speech-exercise ('*Weiche wehendem Winde...*'), I felt right up to the stars, whereby a battle of strength occurred. The star wanted to flee, and I had to draw it back. The star wanted to disappear into the invisibility beyond, but I had to hold on to it in the imagined sensory picture. This experience I tried to expand from the single star to the universe.

Keeping the echo of this exercise awake in myself, I returned to my centre, which was myself, and worked through a new exercise ('*Wirklich findig...*') from the periphery back to myself. I experienced: Only now can I work on myself; I can work on myself quite afresh, change myself; I can become my own creator in freedom.

It is important for me to pay attention to the echo after each new phase of the exercise, that is, to allow a moment of stillness. The whole process requires 20 to 30 minutes. After working for some time with this path of exercises on myself, I began to use it in my work and to enrich other people through these experiences. The examples mentioned above are cer-

tainly suitable for a first trial, but I have also tried it with quite different exercises. It is, for example, quite interesting to go through all nine levels with only a single exercise. You speak this exercise (for example, 'Erfüllung geht...') nine times differently, in this way bringing movement into the habits.

I have consciously described this exercise quite personally because it finds its rightness in this, and also its protection. Perhaps the above description can be a stimulus to return our artistic speech ever more to its sources.

## Report on Music

*Heiner Ruland*

Ways of extending the experience of musical sound. Steiner's stimulus for music as the source for a deepening of musical ethnology, therapy and artistic creating (7.4.99).

As mentioned in answers to questions on 5.1.22 (GA303, p. 349), Rudolf Steiner thought the study of the ancient Greek aulos-scales, discovered by Kathleen Schlesinger, important, and to be precise, in two ways. Firstly, he sees the necessity for a rising, *new* tonal experience, that the scale hitherto is modified and its intervals are 'filled out more concretely'. But, at the same time, this modification is connected to elements of *primal music* of which he believes he recognizes 'in the modes of Schlesinger something in fact very important'.

My work with these scales since 1959 brought forth, on the one hand, the result that the characteristic intervals of the seven Schlesinger-scales represent indeed the seven primal intervals. Each of these primal intervals (beginning from the seventh) creates out of itself the tonal system of a human epoch [each degree created through octave displacement; Tr. note], whose soul-mood and level of consciousness is mirrored exactly in musical feeling. This results up to the present time:

Atlantis, Ancient Indian	seventh	☾
Ancient Persian	sixth	♀
Egypt, Mesopotamia	fifth	♀
Greece, Rome	fourth	☉
modern [post 1500]	third	♂

(Schlesinger's planetary scheme to her seven modes, and therewith to the primal intervals, was confirmed by Steiner, as was reported to me by Wilhelm Dörfler out of his exact knowledge in 1983. On the planetary scheme of the post-Atlantean epochs, see GA231, lecture 17.11.23, afternoon.)

The tonal systems and scales arising out of this lawfulness can be music-ethnologically exactly demonstrated; they partly still exist. They were played during my presentation (explained in detail in *Expanding Tonal Awareness* [RSP, London 1992]).

Anthroposophy could consequently definitely shed light on the various musical cultures of the world. These cultures could, out of a new, consciousness fructified by spiritual science, freshly lay hold of their own forgotten roots and could bring something in their way, now, into the great concert of humanity without having to lean on European music which still always seems to be the tendency.

On the other hand, the modified scale, which comes about through the new consciousness of musical sound described by Steiner, carries in itself the primal intervals entire.

Starting from the inner feeling of the consciousness of the third and key-note, this (primal) scale finds its way completely fresh again to the old 'ecstatic' primal intervals sixth and seventh, and changes them by placing them in a comprehensive major-minor aspect. I use this, too, in music-therapy.

At the end of my presentation, I played my seven small pieces on a quarter-tone clavichord, where in each of them, one of the primal intervals within the modified scale in major and minor has been characteristically brought out (*Das Hohenrieder Orgelheft, Sieben Stücke zu den Wochentagen* 'The Hohenrieder Organ Book, Seven Pieces to the Days of the Week').

### *Dina Winter*

Inspired and encouraged by many of the speakers of the Section Conference in their call to find ways to unite the anthroposophical performing arts, Dina Soresi Winter gathered a group of professional artists from Dornach and the United States in an attempt to accomplish this.

Two presentations were made. The first was during the time allocated to Dina Winter's Report of her work with the Gracia Ricardo Approach to Singing. This was an appropriate use of her time as she uses this approach to train singers for performances given by HOSTIA, whose mission is to present concerts combining the various arts, including eurythmy. The second presentation was made during the 'Free Initiatives' time the following day (at 2:00 p.m.).

Taking the poem 'Der König in Thule' from Goethe's *Faust* as the basic poem, we had Mirjam Hege recite the lines as a poem. The nobility and simple strength of the poem emerged through her speech. Then Catherine Schmid, actress and speech-artist of the Dornach Stage acted the same words and sang them as is done on the stage in the *Faust* performance in Dornach (the music of Zelter is used for Gretchen's singing in the play). Following this, Claudia Fontana, eurythmist from Detroit in the United States 'enacted' the King of Thule in costume while Karen Myrin, speech artist from Spring Valley, NY spoke for her. And finally, Marion Amman, mezzo soprano from Dornach sang the poem in Schubert's version of 'Der König in Thule.'

We continued the experiment with Gretchen's scene in the second act of *Faust* where the lines 'Meine Ruh' ist hin, mein Herz ist schwer' were acted out by Catherine Schmid. Then Patricia Bailey, soprano from Ann Arbor, in Michigan, sang Schubert's 'Gretchen am Spinnrad'.

Concluding the afternoon's presentation, we took the prison scene (Kerker Szene) from *Faust*, and Cathy Schmid enacted a portion of this scene, with the help of Mirjam Hege who filled in, so to speak, as Faust himself (it was a superb performance, by the way). This was followed by the aria 'L'altra notte in fondo al maro' from Bolto's *Mofistofele*, which is sung as part of the Prison Scene in the opera. The artists, themselves, found the work together extremely helpful and enlightening, and said they would have derived immense benefit from it, even without the onlookers. Speaking about the presentation at the Free Initiative Time, one member of the audience said it was 'one of the most significant events of the Conference'.

HOSTIA (an acronym for Heights Of the Spirit Through the Integration of the Arts) will continue its uniting of the arts in America with a performance called 'The Genius of Goethe and the Italian Influence in his Life' to celebrate the 250<sup>th</sup> Anniversary of Goethe's birth. This will be given at the Mendelssohn Theatre in Ann Arbor on September 18, 1999 with the support of various entities including the Goethe Institute, the German Consulate of Detroit, the

German-American Foundation, the Italian Consulate in Detroit, the Anthroposophical Society of the United States, and the Goetheanum, Dornach.

Veronika Peter

During the conference 'The Inaudible in Music, Eurythmy and Speech' from 5th-9th April 1999, the opportunity was given to report on the work of Christoph Peter on the 'inaudible' element. One of his central interests was the *perception of the inaudible* in music in its *different qualities*. This found an initial expression in his diploma work *Rests and Repetition in Music* tr. Alan Stott (The Robinswood Press, GB-Stourbridge 1992). The point of departure is Rudolf Steiner's saying in *Eurythmy as Visible Singing*, 'What you do not hear is the actual music'.

During his studies Peter, as a player for eurythmy, established that Steiner's saying was certainly quite consciously and seriously accepted, but not differentiated in performance. Peter tried to experience the different qualities, to 'lay hold' of them, to exercise them ever afresh, right to the end of his life.

How different is the quality, for example, of a 'lighting-up rest', when the Three Boys are announced by the Three Ladies (Mozart, *The Magic Flute* 1 – Ex I), in contrast to a 'rest of tension' after the first two bars of the first movement of Beethoven's *Piano Sonata*, op. 10, 1 (Ex II).



Ex. I

Or in the first movement of Haydn's D-minor *String Quartet*, op. 72, 2 from bb. 4–5. This 'transformation rest' from forte to piano is only audible through a

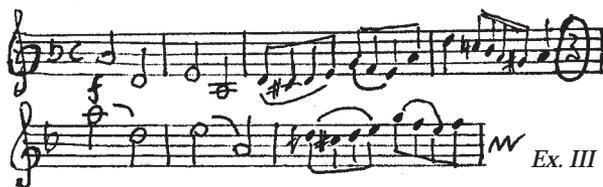
crotchet rest (Ex III). Quite different is the expectant sounds at the beginning of the Overture to *The Magic Flute* (Ex IV). Greatest quietness, already after the first chord through the fermata – change and tension in one – to cite but one well-known example.

In the demonstration, stimulated by Christoph Peter's descriptions, we tried to trace the manifestations of the different kinds of rests in the history of music, beginning with the tremendously impressive rests in Heinrich Schütz from the biblical scenes, where Mary meets Christ on Easter morning (Ex V).



Ex. II

We became aware when this 'inaudible' element appears in music. In Gregorian Chant, the music flows – carried and articulated only through the text – monophonic, without dramatic experience of rests. With Palestrina and Schütz we find already a strong 'lighting-up' through rests (see Ex V). Then with Bach and others, but properly in Classicism introduced by the pre-classical composers (e.g. Ph. E. Bach), there appears the strong differentiation of



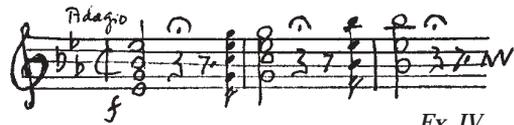
Ex. III

the various rests. The three 'greats' Haydn, Mozart and Beethoven are masters in composing rests, whereby the whole style, *inter alia*, is marked. In twentieth-century music we find examples in

which the inaudible events are the 'main things expressed' of the whole period, e.g. Schönberg's op 19, especially nos 2 and 6.

The consciousness of these qualities implies indeed a differentiation of silence, too. (Concerning silence, different sides were discussed – where actually hardly any silence exists any more!) Silence can experience an intensification, when, for example, several people together inwardly create something spiritual. This has the most varying possibilities of manifestation. Exaggerated, it can also lead to 'emptiness', to 'nothing'. This was simply mentioned in passing.

The fine sensing during playing or in doing eurythmy, that which the piece demands of expression of the notes and the rests, depends on the style, on the conditions (e.g. the



Ex. IV

Aus dem Osterdialog  
von Heinrich Schütz

Ex. V

acoustics), the players, and so on. But also quite strongly to include the possibility that the inaudible is real in music-making. Even the smallest 'breathing rest' can be very important. With a longer occupation with a piece, the phenomena change. You too are in the 'process', the forming of time has to be continuously taken hold of anew. Otherwise everything becomes seized up. We all know how difficult this is.

During his intensive study of the phenomena of rests, Christoph Peter coined new names for their qualities, for example, 'lighting-up rest', 'inner rest' and many others. Through this, the whole subject enters more into consciousness. Today, for those people who are concerned with it, they are familiar terms.

With this demonstration, four sensitive and energetic colleagues stood by my side, for whose help I wish to convey my warm thanks: Elsbeth Lindenmaier (piano), Isolde Demand (violin), Christoph Day (viola) and Christoph Lillian (cello).

## Report on Eurythmy

Werner Barfod

Our task is to work on the aesthetic [realization] of eurythmy, that is, a eurythmic study of man. Rudolf Steiner has given the basis for this, out of anthroposophy and eurythmy. Out of what has been worked on this given material, a rich eurythmic tradition has grown up. But now, through the eurythmic elements, we are to arrive at an experience and penetration of the study of man, in order independently to pursue the way to the sources of art. Only then can the substance of eurythmy be laid hold of anew and be developed in a contemporary way. Through some examples from research-work, we shall explain this here, as far as this is possible in brief.

(1) The archetypal human gesture is his being-born and his dying, the breathing-in and breathing-out, weeping and laughing in eurythmy, expansion and contraction. In it, you find three archetypal phenomena of human movement:

- in standing upright, between lightness and weight, *the breathing of light*, out of which all the zones of eurythmic gestures come about.
- on opening yourself to the surrounding world, and in the drawing-yourself back into yourself, *the breathing of warmth*, which makes visible the soul-filled surrounding space in the eurythmic movement.
- in the impulse of laying-hold of a gesture, and in the movement coming to rest, *the breath of life*, which is the basis of every eurythmic sound-gesture.

The most varied eurythmic elements are able to be developed out of this formative source of the primal phenomena. See further W. Barfod, *Die drei Urphänomene eurythmischen Bewegens* (Verlag am Goetheanum, 1996<sup>2</sup>).

(2) Out of Steiner's characterization of the speech-sounds, different levels of working and possibilities of forming come about. The stages of the earth's becoming and human development are the archetypes for these levels, or stages. With the *consonants*, the eurythmic expression is differentiated between 'I' and world; with the *vowels* the eurythmic expression is differentiated in the development of man and the resounding of his soul.

With all the sounds you can find seven stages, whereby the middle stage forms the eurythmic one out of the artistic means of colour in movement, feeling and character. To work with this in detail enlivens the possibility to create imaginatively (W. Barfod, *Konsonanten und Vokale; R. Steiners Charakteristika und die Eurythmie* [Akademie voor Eurythmie, Den Haag 1997<sup>2</sup>]).

(3) For all eurythmic movement, three sources of movement can be worked at, of which the source of the soul in the realm of the heart is mostly taken up. The basis for all eloquent eurythmy is the etheric source of movement from the region of the solar plexus, from which every movement takes its source. But the intention for the eurythmic movement comes from the spiritual source of movement around the head. The opening exercise 'I think speech' touches quite centrally on this differentiation of the instrument, for, in the course of the exercise, the instrument of movement, the gestalt, appears ensouled, and the connection to the cosmos is practised through the six positions (W. Barfod, *Ich Denke die Rede* [Verlag am Goetheanum, Dornach 1999<sup>2</sup>]).

(4) Out of the work on the zodiac, we only mention here the forming of the eurythmic zodiacal gestures. These are formed out of, either, the forces of the raying principle or the spiralling principle, out of the [the experience of] colour (which can be qualitatively felt in three ways as movement, feeling, character), and appear as individual gestures as if crystallized on that part of the human gestalt.

In human action, in the movements of work, the imprints of eurythmic sound-gestures are to be found. In the archetypal soul-gestures in life, remnants of the zodiacal gestures show themselves as a basis for the six speech-gestures. The qualities of the various creatures in the zodiac bring to experience the human primal techniques. This shows how eurythmy is developed out of the whole human being and his development through the ages, and is placed as a new art into our present culture (W. Barfod, *Tierkreisgesten und Menschenwesen; ein Weg zu den Quellen der Eurythmie* [Verlag am Goetheanum, Dornach 1998]).

(5) Finally, eurythmic meditations can be mentioned, in order directly to cultivate the source of eurythmy on the human gestalt of movement. All eurythmy meditations are grounded in the esoteric, that is, the mystery, context. The cultivation of the eurythmic

basis, of the ether-body as a whole and in its differentiation, in regard to the ensoulment of the eurythmic movement through the 'ego', is warranted through this (W. Barfod, *IAO - und die eurythmischen Meditationen* [Verlag am Goetheanum 1999]).

This summary perhaps suffices as an indication concerning some research-work. The way of working always proceeded out of the eurythmic experience, which, combined with the questions that lived in me, seek the human connection between the eurythmic gestures and the human being. One has repeatedly to feel inwardly with an artistic sense and a feeling-perception, the eurythmic qualities of movement, and step-by-step to awaken within them.

## The Computer and Eurythmy

*Annemarie Ehrlich-Liefmann*

Questions with which I am concerned:

*How can we recognize the effect of the computer on the human being?*

*What can we offer from eurythmy as a balance?*

We were a small working group: some working daily with computers as programmers, advisors, developers, and some eurythmists. Computers were at our disposal, and we worked as follows: One of us worked and one of us observed. The theme was to clarify the difference between writing down a thought and putting a thought into the computer.

The phenomena were: during writing, the feet are on the ground. The upper body is somewhat tilted forwards, both hands, sometimes lower arms too, are on the table. The head inclines somewhat forwards, the eye observes the hand which writes. Writing was quite a flowing movement from left to right. The impression was of a connected, streaming calm.

Now the phenomena of sitting at the computer. The soles of the feet off the ground, tips of the toes on the rims of the chairs, or the foot is turned in such a way that the sole looks upwards, and only the outer edge of the foot is on the floor. The position of the upper body is tilted backwards; the hands, fingertips making a clicking movement; the head moves from the paper to the screen and sometimes also to the fingers. The impression was one of holding back, not being connected to the floor, restless (like a bird).

One participant of the working-group whom I met during lunch drew on a paper serviette the following scribbles:



asking, what is that?

Astounded, I answered from the point of view of eurythmy, this would be 'thinking-forms'. He said: 'these movements I do inwardly when I type, from the one letter to the other. And how different is it when we write: a continuing round and straight movement (feeling-forms).

I had worked two hours on the computer in the Triodos Bank in order to get to know it. After two hours I had to stop because I had an appointment. I would have liked to continue; the time passed very quickly and it was very exciting. For me the two hours were like half an hour!

I got up and my head was like a large balloon, completely hovering and light! I noticed that, and so consequently [I decided] do something with my feet in order to return to the ground.'<sup>3</sup>

After this, I tried an exercise which brings the consciousness from the head into the feet, in eurythmic language: a kind of 'm' with the feet, but in the shoe. This has to be done in sitting by the person at the computer every hour, for a couple of minutes. I tried something that nobody else needs to notice when I practice.

The consciousness proceeds from the heel of the right foot, moves slowly along the sole of the foot right to the tips of the toes. When the movement returns, then the left foot starts at the heel. A kind of forwards and backwards. One foot starts as the other returns, and so on. The hands lie completely calmly on the thighs, and it is strange that they also participate unintentionally in the movement. The movement of the feet is effective right into the thighs. It often happened that the participants did not know how to reach the soles of their feet. We had to start with stamping, and then to move the feet so that we could bring consciousness into them and carry out delicate movements.

After one weekend, when I did eurythmy with people who spend a lot of time at the computer, an enthusiastic computer-programmer exclaimed: 'The computer can do everything that we have done with forms, much faster, much more exact, and much better, but what the computer cannot do, that is that which comes about between as relationships; that is life!'

We cannot think the computer away, out of our time. It is connected to sub-nature, but we need a counter-weight, something that goes beyond nature, and that is eurythmy. The sounds, out of their cosmic origin, right to the simplest healing movement!

## Historical Styles in the History of Music, and the 'Ideals' of Music-Eurythmy

*Hans-Ulrich Kretschmer*

First a preliminary remark. A musician writing here on music-eurythmy requires an explanation, for he is not dealing with his usual subject. That this is possible at all, is probably due to the fact that eurythmy simply has always to do with that which is *human*. During his piano-studies, the writer began to develop a musical consciousness, [felt] right into the body, which later, after getting to know eurythmy better, he could recognize as eurythmic. After many years working with eurythmy, this consciousness became ever more precise, bringing not only consequences for his own music-making, but also questions about the necessary further development of music-eurythmy. The contents of the following paper are essentially based on the daily work with the students of the eurythmy-training in The Hague, the work with my colleagues, and especially conversations with Werner Barfod.

Glancing at the progress of the history of music since the Renaissance, we can discover a fascinating and inner logical consistency. With the birth of the consciousness-soul at the beginning of modern times, it is as if it develops through the centuries like a human child going through stages of maturity, in order increasingly to find itself. With the *Renaissance* the musical corporeality of the consciousness-soul, or the age of the mood of the third, was born. Essentially, this consists of the major and minor harmony [and tonality] and of beat. The expression of soul of Renaissance-music is still somewhat childlike; it still lives as if in the periphery.

Only with the age of the *Baroque* was music properly filled with soul. Yet this happened in a more generally-human manner. The varying possibilities of musical expression of feeling were classified in general types of emotional states (*Affekttypen*). Each movement was kept in the one uniform emotional state. The rich extent of human feeling-life is present, yet the personal expression of the individual composer still stands back. For the individuality was still felt as a member in a super-personal divine and human relationship, that is, a universal order. Here we can speak of the consciousness-soul in the stage of maturity of the *sentient-soul*. The sentient-soul carries its own possibility to change itself into the highest soul-organ of the human being, into a soul for Intuition. In Bach's music, we can recognize this capacity of the sentient-soul to become a pure mirror of the spirit.

In the *classical* age, the expressive feeling in music became individually characterized. Compositions acquired detailed directions for interpretation, in tempo, dynamics and expression, in order to render the intended subjective language of feeling. In the opera, individual human characters appear in the place of mythical or allegorical figures. The climax of this step in development may be found in Mozart and late Haydn. The consciousness-soul arrives at the stage of maturity of the *mind-soul*.

With *Beethoven*, the forming of musical expression became in the highest degree existential for the 'I' and idealistic for the will. A radical inner management, the self's own spiritual creativity in self-consciousness, runs through the personal expression of feeling. With Beethoven, in fact, the *consciousness-soul wakes up*.

After Beethoven's idealism of freedom and his connection with the earth, an inner change of direction follows with the age of *romanticism*. There comes about in the consciousness-soul a strong longing for a *connection in the feelings with the spirit [experienced as] outside itself, with the cosmos*. The romantic sought fulfilment in the poetic feeling of going far beyond himself; here nevertheless the boundaries between reality and fantasy became blurred. The consciousness of the age tried to raise itself to a dreaming tableau-consciousness directed towards either the past or the future.

In the *modern* age the possibility of a renewed linking-back to the cosmic-spiritual [origins] becomes concrete and real. The consciousness-soul begins *to lay hold of the spiritual [experienced as] outside the human being, with the 'I' in wakefulness*. The musical materials used in modern music are found as seeds of a future second- and prime-mood. Fundamentally, two paths are pursued. The one path seeks the inaudible in sound (Debussy), the other path seeks the inaudible between the sounds (Schönberg). Both ways are spiritually always topical, precisely because of the misunderstandings and manifold perversions.

Each of the described styles in the history of music corresponds to a music-eurythmic ideal of interpretation. Before entering into concrete details, we should glance at the *basic musical process of music-eurythmy*, that in various ways metamorphoses all eurythmic activity. This takes place through the forming of the musical sound (with another musical element, or in a greater musical connection, this process would appear in variation) and under the aspect of the eurythmic centres for movement. The writer found these before discovering the already-differentiated formulations described by Werner Barfod in *Ich Denke die Rede* (where it becomes evident that precisely the same lawfulnesses largely underlies the activities of musician and eurythmist). The *spiritual centre of movement* unfolds from the middle of the forehead into the region behind of the head, the *centre of movement of the soul* is found between the shoulder-blades in the region of the heart, and the *etheric centre of movement* in the region of the solar plexus.

At the *beginning of the formation of every musical sound* (see Fig. 1) the necessity exists, *inwardly to approach, or anticipate*, the essence of the intended musical sound, or note. To take hold of this directly is initially not so easy for the eurythmist. The musical sound is too lofty a spiritual being; it does not exist in man but in the periphery. All the same this tonal being can speak to the eurythmist if he or she creates the right conditions. These conditions are met when the eurythmist is inwardly orientated, or attuned, to the back-space – the actual region where music is perceived – from his spiritual movement-centre (middle of the forehead). It is from the back-space that he/she will receive the musical sound with the movement-centre of the soul which lies between the shoulder-blades. This movement centre for the soul then becomes a kind of ‘ear’ which is able to receive in his soul, out of the back-space, the objective working of the essence of the musical sound. Through the above-described interplay between the movement-centre of the spirit and that of the soul, the eurythmist can consciously connect himself with the inaudible and invisible being of the music.

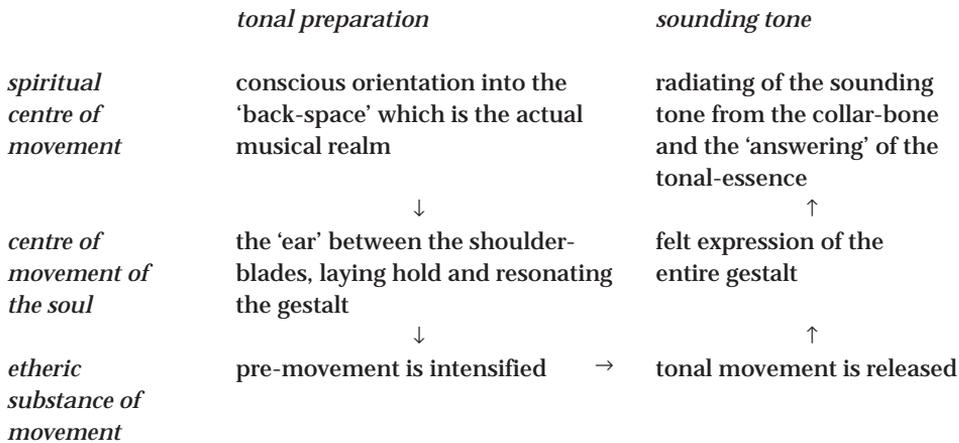
Through the ‘ear’ of the musical centre of movement of the soul, the musical sound finds *entrance into the gestalt* of the human being (cf. Steiner’s remarks on the central position of the centre of movement of the soul of music-eurythmy – *Ansatz* – collected by Werner Barfod, op. cit. [E.T. in GA278, II, endnote 43], also Steiner’s notebook-entry: ‘Musical sound is created in the centre.’ NB494). Depending on the soul-quality [and] the colour of the musical sound (e.g. major or minor character, pitch, degree of the scale, and so on), it finds its specific place in the gestalt of the eurythmist, and begins inwardly to resonate there. In any case, the gestalt is resonated in the realm between the feet and the pelvis, because the essence of the musical sound as such always bears the character of prime (even if it is connected, for example, to a seventh degree). With all this we find ourselves still *prior* to the audible sounding of the note.

The last step of tonal preparation consists in the *pre-movement of the step*, led from the etheric centre of movement (solar plexus). The tempo and significance of this pre-movement is formed according to the soul-quality of the musical sound. This increases and is dammed up as it approaches the initiation of the audible note. The strength won in this way makes it at all possible to bring the following tonal-gesture to sound (to this we shall return). The three phases of tonal preparation described here, create in itself an inner time-unit. This is also valid for the three phases of the audible note, which will now be described.

With the *sounding of the musical note* the dammed up pre-movement is released in the *streaming movement of musical sound* which then carries the audible note. It relates to the pre-movement like a breathing-in and a breathing-out.

The soul-colour of the musical sound, which is inwardly already resonating, becomes now the felt expression of the sounding *gestalt*. This is the precondition for a really ensouled gesture. In this way, the entire gestalt is involved in differentiated ways, for ‘the musical sound appears through the *whole* human being’ (Elena Zuccoli, *From the Tone-Eurythmy Work at the first Eurythmy School in Stuttgart 1922-24* [Walter Keller Press, Dornach 1981], emphasis added).

In the end, the musical sound *resonates through the collar-bone* and radiates through the movement of the arm into the periphery as far as the limits of the eurythmic (stage) space. Where this is achieved the musical sound begins *‘to sound’ in space*. As the actual goal of the formation of musical sound, its spiritual essence can ‘answer’ out of the periphery, and can connect itself to the tonal gesture in the form of super-sensory ray of light coming from without. This result is always a gift of grace. The present writer has been blessed with ‘seeing’ this twice.



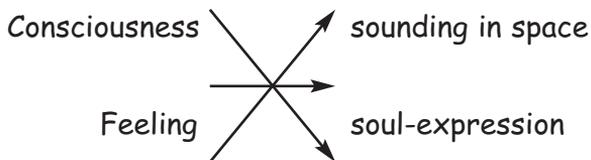
(Fig. 1) The basic process of music-eurythmy; the production of singing gesture {Tr. addition}.

The phenomena of *eurythmic sounding* should be investigated, which is not yet properly explained in the above sketch of the 2 x 3 systematically reflecting phases of the formation of musical sound. How is the jump from the non-acoustic preparation, to the acoustic musical sound?

We already described above how the pre-movement, starting from the etheric- or will-centre of movement, is intensified and is dammed up, approaching the moment of tonal sounding. This resistance in the stepping [cf. *beim auftreten* – 'with the first step' GA278, lecture 7. Tr. note] – as the felt resistance of the earth – is what makes possible the gathering of the necessary strength, in order inwardly to penetrate the earthly material of the collar-bone, and thereby bring the tonal gesture to sound. But also the strength in order then to be able to retain in the periphery the sounding of the tone. The *strength of will* in the pre-movement *is then metamorphosed into the sound of the tonal gesture in space*. On the other side, if the strength of will does not metamorphose into the tonal gesture, then this has to be released and should not develop any 'will of its own'.

So, in the moment of the sounding, there comes about a crossing-over of the spiritual and will-like activity, during which *the felt inner resounding* is changed *into soul-expression*.

Let us now return to the historical styles of music, in order to develop them with these music-eurythmical ideals of formation. The basic music-eurythmical process described above corresponds stylistically to the interpretation of a *baroque* work. Here the actual activity of the euryth-



(Fig. 2)

mist's gestalt lies in the first two phases of the archetypal process, or more exactly, between them. The main task, for instance, with the interpretation of a composition by Bach, lies in the *active receiving of the music out of the back-space*. If the eurythmical instrument is well-prepared, that is, active *and* transparent at the same time, then the other phases occur as if by themselves. Every subjective ingredient to the baroque richness of objective, human feel-

ing appears inappropriate. The music takes hold of the gestalt and takes it along into the movement; the musical sound goes right 'through the human being.' This first 'ideal' of music-eurythmy cannot yet manifest before the baroque age. For as long as the human soul is still found more around him than in him, the music too cannot yet be received in him and be allowed [to sound] through him.

In *classicism*, the subjective soul-interpretation is not only allowed; it is necessary and expressly wished for by the composer. The activity of the eurythmic gestalt here is between the second and third phase of the basic music-eurythmy process. It begins from the middle of the individual human soul, and differentiates, colouring all the preparatory, anticipatory eurythmic movement according to tempo and significance. The ensuing phases take place correspondingly without needing an extra creative addition. In the classical age, a second ideal of music-eurythmic interpretation appears – the first is not thereby retained. *Active, ensouled movement and gestures.*

The music of *Beethoven* demands a creative activity between the third-and-fourth (these belong together) and the fifth stages of the basic music-eurythmic process. The eurythmic pre-movement here can no longer simply be released into the musical sound. *The wilful element* of the anticipation is prolonged in the *tonal movement* itself. Great arcs have to be described, radical changes of expression of soul have to be laid hold of in the movement; in the rests, the movement has to be abruptly broken off and immediately actively re-enlivened afresh, and so on. All this is the expression of an 'I'-filled, creative existence. The third ideal of music-eurythmy can consequently run: *I'-filled, existential expression.* With Beethoven, both music and eurythmy pass through the point of deepest incarnation. The ensuing development is built on the basis of Beethoven's will.

In *romanticism*, the activity of the eurythmic gestalt is placed between the fifth and sixth phases of the basic music-eurythmy process. The will-filled formation of the musical movement becomes a conscious coming-to-terms with the time-directions of the past and the future. This means that the tonal movement can consciously run after the music in the 'twinkling of an eye', or also goes just before it – even before the anticipation. In this way the soul can expand a measure far *into the periphery beyond its present feeling of being tied down to the corporeality*, starting from the centre of movement of the soul between the shoulder-blades, with which it actually seeks to overcome time. The striving for a feeling-filled connection with the periphery leads to the ideal of eurythmy: *to feel the periphery with the veil.*

With *modern* music, we arrive full circle: the sixth phase of the basic process of music-eurythmy becomes at the same time a new first phase. The eurythmic gestalt has for this to intensify in will, so that it can *actively call forth a movement of the periphery.* It can prepare this beforehand only as it were as the gift out of the periphery, in so far as the eurythmist offers himself fully receptive to the periphery (see the basic process of music-eurythmy [Fig. 1]). In modern music, the active co-forming of the eurythmist is addressed here. Artistically, this means that the eurythmist has to get into the periphery beyond the expanded feeling of the romantic style. This occurs through a letting-go of the centre of movement of the soul between the shoulder-blades, and indeed in two directions at the same time: not only into the *periphery* (the sixth phase) but also into the *gestalt* (first phase). When this occurs, *the soul can live at the same time in the body and in the periphery* and remain there. Will-filled laying-hold in the periphery and receiving out of the periphery, are kept in balance. With this, music-eurythmy reaches its real goal, as far as one can at all formulate such a thing from the viewpoint of today. This is the final and highest ideal of interpretation of music-eurythmy: *all the movement is led, filled with will and out of the periphery at the same time.*

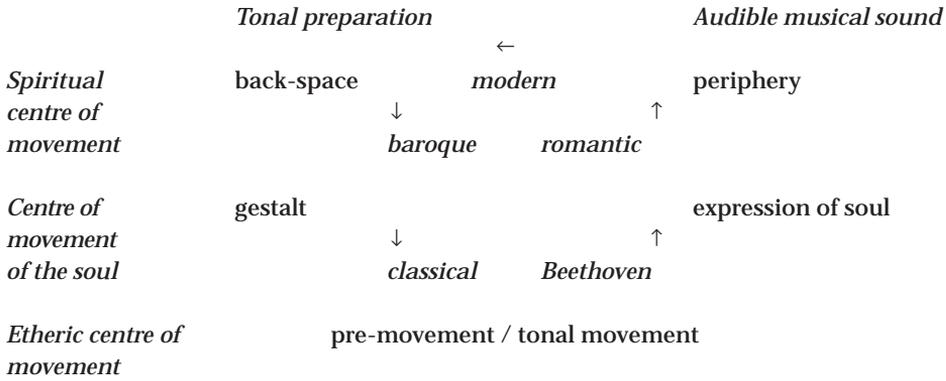


Fig. 2 ['Eurythmical ideals of interpretation and historical musical styles' – [Tr. addition]]

*Postscript:* If what is here presented is taken concretely and practically, numerous exercises and methodic steps in practising are open for development, which cannot be followed up here. In this sense, the writer would be very interested in reactions and exchange.

An overall summary in the form of a poster (A1 format) for this essay and the essay '*Melody, harmony, rhythm or Melos-rhythm-beat?*' (*Newsletter*, Easter 1999), with graphics and coloured eurythmical signs, is available. Order from: *Hogeschool Helicon, Studentenfonds, Riouwstr. 1, NL-2585 GP Den Haag; Price 25.-Dutch Guilders incl. porto.*

## Play – Figure / Puppet – Audience, on the significance of the puppet as a mediator

[\* Germ. *Puppe* is both 'puppet' and 'doll'. Consequently *Figur* is also used for 'puppet'. Here, however, *Figur* has to be translated as 'figure' because of the significance which the writer finds in the word. Tr. note]

*Mathias Ueblacker*

*'I believe in the eternal soul of marionettes and puppets. They are beings of wood and paper, but however small they might be, something divine is in them. They do not live in the same way as we do, and yet they live. They live like the eternal gods.'* [1]

This creed of the French author and Nobel Prize winner Anatole France (1844-1924), concentrates in a genial summary a large part of that which could be described as the phenomenon of the puppet, be it hand- or stick-puppet, marionette, shadow figure or abstract object. We shall meet many things in trying to trace the many-leveled abilities of the puppet to appear as mediator, as a medium.

Starting from the uniqueness of the figure which meets us every day, we propose to go through the history of the puppet-play in order to approach the theatre-figure itself. What is the relationship of figure, actor and theatre-masks to each other, and how is it when, from one player, a seemingly independent figure is removed - has it special possibilities, and what is its relationship to its player? At the end of these observations, we attempt to comprehend what task the figure has to fulfil between player and audience.

For centuries these 'beings of wood and paper' have accompanied man and still they give the illusion of life; even when we know there is a player behind them, we give ourselves to the magic of the figure. Puppet play, marionette-theatre, figure-theatre - tasks, content and characteristics came about out of the respective life-conditions of the folk and has changed with it. The range of the performances is embraced under the concept '*Figuretheater*' (puppet theatre).

Figure-theatre - theatre with figures - *what, basically, is a figure?* The spontaneous imagination will go immediately to the figure that a human gestalt has, or at least to that of a living being. Yet, besides this, the concept has manifold meanings: The *art of speech* and *music* knows the figure, and you can find it in *geometry*, you can dance figures; you have *chess* figures, and other *figures, or pieces, in games*; a speaker hopes to cut a *good figure*. Finally, and mainly, we have the *cult figures* and those in the *visual arts*. What all these figures have in common is, that they are not the actual thing but bear a transferred significance. They show something, for example, the musical idea, the geometrical lawfulness, a religious imagination, an artistic impulse, all cast into the respective figure, becoming consolidated. This figure is revealed to the onlooker with his receptive senses, who takes up the qualities and statements living in it.

The first figure which the human being created had a cultic significance. With it he gathered divine attributes and forces, pictorially - created in his world of imagination. In her lecture, Frau Dr Sease [2] pointed out that in North and Middle America, the transitions between the cultic and the artistic are fluid. In the cult of the gods and in the connected rites, the figure-*play* finds its roots. ([East] Indian mythology relates that the first puppet-player was born out of the mouth of Brahma, the world-creator.) [3]

A brief glance at the past should attune us to the milieu of the figure. *The history of the puppet-play* stretches from the cult of the gods of early cultures, right up to the political satire of our day. In antique literature, we hear of 'moved images on strings'; the Greek historical Herodotus tells of temple-women who carried figures during the festivals of Osiris, whose limbs were moved by strings. [4] It has to remain open whether these were marionettes in our sense.

Hans Richard Purschke (probably the most painstaking researcher in the field of the puppet-play) follows *the path of the jointed-doll* from its actual historic first appearance in China in the tenth century, via Persia and Arabia, into the Turkish environment. From there it was brought in the twelfth century to France and Germany, with the homecoming of the Crusaders. [5]

The *stick-puppet* was developed out of the Chinese funeral cult. The *hand-puppet* seems to be born in Persia, and in Europe is connected with street-theatre, since the Middle Ages. The surest evidence is of the *shadow-play*, the ancient tradition is still alive.

Moving Mary-figures in France (once again in processions) seem to have given the marionette its name. The power of attraction of these figures during medieval mystery-plays must have been great, so powerful that the Church was afraid of too great a faith of the people in its divine character. The Council of Trent forbade the plays in 1543, [6] with little enduring success. The prohibition had to be repeated, the suggestive influence of the puppets, the close proximity of faith and superstition, the exposing of conditions at court through the very direct and not always very dignified way of the comic figures, provoked the reaction of the authorities right into the nineteenth century.

Against all resistance, the puppet-theatre as the theatre of the folk, remains alive; Pulcinella, Punk, Guignol, Petruschka, Hanswurst, [and Punch and Judy. Tr.] are not to be defeated.

In the 'twenties of our century, an intensive meeting of the puppet-play (especially of the marionette) with the visual arts occurred. Oskar Kokoschka, Paul Klee, Wassily Kandinsky, the architect Hugo Gropius (Bauhaus) experimented with figures, and they themselves played puppet-theatre. They strove for the ideal of the 'pure' marionette, no longer at all reminding one of the human being. It should be nothing but itself, and consequently it was put together out of geometrical bodies. [7] The first step towards abstraction was taken. This was the beginning of what in recent times is called *Materialtheater* (which uses raw, unformed material), or as *Objekttheater* (which for their roles uses everyday objects, such as tools, brushes, bottle-openers, and so on).

These forms of expression have grown far beyond the *puppet-play*, and are all found in the inclusive collective-concept *Figurentheater*.

But the figure still lives out of its mystic origin: it plays before a non-naturalistic background. In earlier times, meaning was given it through the priest-'player'. Today, with partly no more pictorially-confined figures, the onlooker has to come to terms out of himself, with what the figures are telling him. For this, however, the figure does have to possess a real meaning. The figure has to remain – like its ancestor the cult-figure, mediator of an ideal background – or it must become it again.

*The 'beings of wood and paper do not live as we do - they are not made of flesh and blood and yet they seem to be alive.'*

Every puppeteer knows the material inner-life of his puppets, he is accustomed to its technique. He knows that they are only formed matter. Katrin Belvedere will give us a little demonstration. (Frau Belvedere 'transforms' a scarf into a 'dog', making it appear behind her arm as if coming out of his basket.) Karen Belvedere's puppet is a scarf without doubt. But if the 'dog' stretches its little snout over her arm, then we have the illusion of life; we see the dog, shy, sleepy, or curious, coming out of the little basket (which is not there). We see him blinking, sniffing, and so on. This simulated life is repeatedly described as the charm, the magic, the *secret of the puppet*.

Three observations to this. *Firstly*: at three years old, our daughter frequently played with a 'princess', which was a coloured silk scarf, draped over a water-bottle, and so fastened with a lid that it fell down like a head-veil. This creature moved like a standing puppet, led conversations, and was taken deeply seriously as a princess, though she had been constructed. What force is working here, what gives the bottle-figure this effect?

*Secondly*. After a puppet-play (the storyteller had been sitting obviously beside the stage, and the marionettes had been worked openly), the children were allowed to look at the puppets. An eight-year-old child inspected one puppet long and closely. He seemed satisfied, and thought he had seen through the figure, but he asked: 'How did you do it, that she speaks?'

*Thirdly*. As the storyteller of the fairy-tale 'The Drummer', sitting in front of the stage, I noticed that the main figure – a marionette – was able to change its facial expressions. 'Fancy', I thought, which comes because one is completely in the story. Yet also in a sober rehearsal-mood, it stayed the same. According to the event, the face of the figure changed between a more happy, or a more serious expression. Why? Its creator had unconsciously given one half of the face a happier side, the other more serious, hardly noticeable but so that the viewer saw the suitable side of the face with the momentary mood in the fairy-tale.

As a conclusion from these three observations, one could see this playing-figure as a vessel, one with 'magic contents', yet, whilst you draw out of a factual pot what is really in it, the

viewer can draw out of the pictorial vessel of the figure his own impressions, according to his inner experiences. Everybody can do this for himself; in everyone the nuances of his own picture arise. In somebody else the picture will be different. For the child in the first seven years, Rudolf Steiner [8] mentions in *The Education of the Child*:

You can make a puppet for a child by folding an old serviette, with two corners for the legs, two other corners for arms, the head with a knot, and then with ink-spots paint eyes, nose and mouth. Or you can buy a so-called beautiful puppet with real hair and painted cheeks, and give it to the child! When the child sees the folded serviette, it has to supply out of its imagination that which makes the thing first appear as a human being!

'This activity creatively influences the forms of the brain', Steiner says. And it appears important that children, out of their *own* imagination, have to complete what the puppet leaves open, but that they can do this.

Now we can (of course, greatly simplified) ask, whether this is so completely different with the older child or the adult. The answer, given by theatre studies is:

As a result of the linking of the puppet, a lifeless object, with a living subjective action of presentation by the puppet-player, it comes about that a subjectively-related figure is experienced which in the imagination of the beholder receives its unique completion and realization, because there it is effective through its enriched subjectivity. [9]

That's how the theory puts it. As puppet-player, I would like to explain it more practically. If the strength of the creative effort of the player flows into the forming and the playing, then, out of this, the power of the imagination of the audience can create its own imaginative pictures. That which the player gives through his puppet-figure is formed in the imaginative-space of the onlooker as his own picture. This is then no longer completely that which comes from the player. It also does not coincide with the puppet, but it is something new, a third element, the beholder's very own impression.

The *figure-theatre*, like *drama*, *mime*, and *mask-theatre*, belongs to the performing arts. Though its figures are pictorially-created objects, yet they serve to present something in the context of a theatre. [10] *What is the relationship of a figure-theatre to its sister arts?* Briefly: If the audience experiences a presentation through an *actor*, then facial expression is essentially involved in the whole dramatic expression. he remains an individual person, recognizably present. The *mask* covers the individuality. It fixes one underlying facial expression; it objectively stamps one part of the role. The mask-player foregoes the most expressive part of his personality. The onlooker experiences the role, in a certain way split into a rigidity of a mask, and in a bodily-moved expression. With the mask, something of a distance appears between player and audience. In this connection, one could see the *figure* as a mask laying hold of the whole body, which also abstractly objectifies the movement. More or less loosened from the player; this 'whole body mask' acts. [11] For the figure-play, no *immediate* relationship exists between audience and player. Between the two, there steps a connecting third element: the *figure as mediator*.

This figure as a whole is artistic; there is no living self in it; its expression is unchanged, fixed through the pictorial formation; it doesn't move itself, but is led from outside - this should not be taken so exactly in the case of hand-puppets. Without its player, the figure remains more or less a formed object; it depends on its enlivening through the player (*and* on the creative collaboration of the viewers, without which the figure-play is impossible).

The figure-play is characterized by the fact that a role, released from the presenter, acts apparently independently in a material object, that is, if you like, through the *dividing of the actor into show and player*, but under quite special conditions.

After a performance of *Snow-White* in Vicenza, a mother with her four- or five-year-old daughter wanted immediately to look behind the stage curtain. Only by taking pains was she prevented from telling her child that 'only' puppets had played there. The little girl had actually experienced living creatures. There would be much to say on this incident, but here we are concerned with the illusion of the living that came about, resulting in the apparent independence of the figure and its role.

The actor takes into himself the role which he has to present; he finds the means of his part of presentation in himself. The onlooker experiences the actor and his role as an undivided unity. What initially appears impossible, is nevertheless the *principle of figure-theatre*: it takes apart presenter and role. The player creates for his role an instrument for presentation, which is the figure. He sends this figure (so it appears) alone on stage and lets it play the role. The viewer, that is, perceives the role separated from the presenter.

*'The essential contradiction with which the figure-theatre has to deal, lies in this, that the objects have to behave like a stage-subject.'* [12]. So formulates Werner Knoedgen, Professor for figure-theatre, Stuttgart, in his study. Because the audience knows that behind the presented figure there is a player, Knoedgen demands from the player that he finds a way himself to appear in the performance. Only the staging of this division, that is, the inclusion of that into the action on stage, the emphasising of this division, for Knoedgen, answer the onlooker, why he should look at this non-alive, artificial theatre.

Not through plastic forming, not through enlivening, but only through staging does the object of the figure-theatre become a playing-figure. And only through staging does the object of the figure-theatre become a playing-theatre. Only through the same staging, the subject of the figure-theatre becomes the figure-player. Only when this subject is to be recognized as something that is actually staged, then the enlivened gestalt of the object can be perceived as a staged thing (*Inszenieren*), then both have a connecting third element – the scene (*Szene*). [13]

As we see here, the author does not make it easy for his readers. Language and intellectuality create hurdles. What does he mean: 'a connecting third element?' The actor incorporates the role into himself – 'incorporates' in the true meaning of the word – and then a homogeneous expression reaches the audience. The figure-theatre cannot, and doesn't set out to do it, otherwise, why work with figures? But, if player and figure (role) are separated from the beginning, then this has somehow to flow together again. It is not possible that each acts for himself. It needs a 'reuniting' – which occurs in the figure. This is the task of the staging. And this can only occur through a special inner attitude of the player, only through attentive, conscious penetration of the figure (to this we shall return).

In the book, bridges for an understanding are built through examples. One should be cited here: '*A (pulcinella)-marionette (by Henk Boewinkel) tries to climb up on her own strings, after the player has repeatedly told her off, and finally throws the Spielkreuz [playing cross to which the strings are attached. Tr.] before her feet; she takes her across under her arms and limps, nose in air, out of the scene.'* [14] It is quite clear to the audience here that the player as subject stages the role-object which is enlivened by him, that means, dependent on him, quasi-against himself, because through her behaviour the marionette betrays the existence of her player *and* of her own independence. And yet she seems to remain superior, because she can leave the stage on her own legs (now led as a hand puppet from below).

The theatrical communication with the audience is so sought, that the change of levels is openly presented to it. The complex relationship between player and role, their mutual dependence becomes visible, or (as Knoedgen puts it) included into the play. This kind of inclusion can also make it possible that the player enters double: when the figure, played by him, includes him as partner into the action, so that, through his reaction, he becomes an actor, an actor who stages himself as a player.

Yet Knoedgen does warn that the change of levels, if it remains mere demonstration, will have a banal effect. [15] In other words, the figure-theatre should not present its own possibilities as a thing in itself; its actions have to be filled with content. In this sense, the above-described Pulcinella can also communicate the view of dependent relationships of our lives. Again the figure appears as a mediator. And Knoedgen hopes that the figure-theatre can present itself 'to that great audience, which is interested in real theatre', [16] that means, he places a very high demand on to the figure-theatre, and sees adults making up the audience.

'What is it that the dead puppet is able to express that which a living human being cannot express? In what does its strength consist?' [17]

So (rhetorically) asks the great Russian hand-puppet player Sergei Obraszow. And he answers himself. '*However strange it might sound, it lies in the fact that it is not alive.*' In that the figure is loosened from the person of the player, it also puts aside his personal characteristics, and gains attributes which makes it possible to express many things more purely than a human actor could.

The significance of the playing-figure springs from that which the Latin *figura* describes as 'gestalt, outlined picture, pictorial formation'. It is the *image* of a living being. It can be the pictorial presentation of a characteristic, a thought, of something supersensuous. As the figure itself, so too the playing-figure, is not the living being, the actual characteristic, the supersensory as such; it only images this other. As a thing without its own will, it is, according to its nature, objective; it is matter-of-fact. With this, the observer can place himself in a completely free relationship. The figure does not want anything from him.

The actor tries for objectivity as regards his role. He withdraws his personal inclinations as far as possible. The more he makes us forget his personal identity, the purer, the more satisfying does the audience experience the play. And yet the individual person is present in the actor; his transformation into the role can never be unconditional, leading to actual objectivity. (This does not want to reach over into the actor's sphere, but only wants to bring out more clearly the characteristic of the figure.) The figure, on the other hand, has no self; it is selfless, it is nothing outside its role. It is complete transformation, from the beginning not-actual, and only subject to the will of its creator and player. In this pure objectivity, the figure – and only the figure – can make perceptible to the senses that which is super-sensible.

Max Frisch says to this in his Diary: [18]

Christ as a puppet? I remember when we were students, we saw a puppet-play which presented the Last Supper. It was deeply moving. It was holy to a degree that would have never been possible with a human actor who only wants to simulate a Christ! The puppet, in contrast to a bodily actor, encounters us from the beginning as formation, image, as creature of the spirit, who alone can present the holy. The human being, even when he play an image, always remains flesh and blood. The puppet is made out of wood, a true and honest wood, that never claims deceitfully to present a real Christ, and we should not take it so, either. It is only a sign for this, a form, a writing which signifies, without wanting to be, the thing. It is a staging, not illusion; it is spiritual, as only the staging can be.

But what if the figure-play is offered without the responsibility that is due to the innocence of the figure? The figure-play loses its purity when it only presents itself, or excludes the working of the imagination of the onlooker, for instance through dogmatic statements. Then it has nothing to say, it 'mediates' nothing and the viewer experiences nothing. It will only be absolutely misused when it disguises private interests behind the innocence of the figure, especially when received by child audiences, which occurs today in the advertising, or on so-called children's television. That which the medium of the figure radiates as purity, can be quickly lost when the player does not protect it. *It all depends on what the player can give to his figure.*

Now a few remarks to the broad subject of staging, to which I think the pictorial side counts. Who, during a puppet exhibition (as in this conference) has not regretted the sign 'Please do not touch'? The exhibited figures did awaken the interest, but there remains a strange distance. Only the movement of the puppet, already with a little demonstration, *inwardly* involves us. But only in the real playing does that way of enlivening come about which evolves an inner picture in the beholder, in so far as the player himself inwardly imagines, giving to his figure the essence of its gestalt and the essentials of its movement.

Out of his feelings, the beholder himself creates quite a new picture – remember the boy who perceived the puppets speak. This picture, so to speak, is woven into the weaving of what is shown, if this is open enough, giving space for this co-creating. This remaining open, this open attitude should pervade the whole production, including the stage-set and the fashioning of the figures. This fashioning should only be indicated, but not completed. Moods in the play are to be expressed through coloured lighting; the colours of the figures' dresses can indicate certain characteristics. Neither loud nor definite, but so that the beholder opens up further, because it depends on him, in him the impression of life has to be able to arise.

Whether the occurrence is light-hearted or subdued, the puppet remains the same, the beholder has to behold into, or if you like, out of the puppet, the representative mood.

This is the same for the facial expression. This should remain open for many possible changes, allowing the beholder to complete it, according to the action. [19] A completely 'finished' face, a production fashioned right into each detail, hinders the imaginative complement from being active; the beholder has nothing to do any more. It is all finished, and closed off. The involvement is directed too, of course, towards the leading of the figures and to their language of gesture.

The figure, in order to play its role expressively and credibly, needs the full attention of the player. He has to carry in himself the gestures which it should carry out, and has to let it carry them out quietly. [20] As soon as he is hectic, or inwardly distances himself from it, his thoughts elsewhere, the movements become mechanical. Even the standing still loses its inner tension. The figure is then only an object with nothing to say. The stream to the audience is cut off. One cannot find life in the figure any more, because the player has withdrawn it. Its existence as a mediator to the picture is lost. In such moments, as audience, have you not noticed how you feel as if ejected out of the stream of the action?

The figure demands that it is enlivened according to its dedication for the beholder, who is to live into it. This shouldn't already end at the rim of the stage; it should be carried further into the transitional areas of the entrances and exits, where the figure still has to be led. The enlivening has not only to commence at the moment of the entrance or end with the exit. Life has to be effective right into the death of the figure. There are moments when *on* stage, the purely material side of the figure has to be dealt with, for example, in

our play, when Snow-White after biting the apple has died. She lies dead on the stage. The dwarves go off. A blackout seemed to be enough covering, and we pulled the figure out, but this was noticed by attentive eyes. 'You can't do it in that way! Don't let the figure be just dragged off. You have to stage this,' reprimanded Mathias Ganz. Two dwarves now accompany the lifeless figure on her way off stage. Such a tip can be a key-experience for everything else. In the *whole* play, even in the purely mechanical events, the figure is to be taken seriously as that which the beholder wants to experience: as a spiritual background of the player.

Because the player uses his figure as the instrument of expression, he has of course be able (in the first instance technically) to master this instrument. But this alone is yet far from expressive playing. Of course, a material figure cannot be given a soul, and yet inward liveliness has to be give to it by the speaker, as an essential prerequisite for the soul-involvement of the audience. The leading of the figure is a mutual play between that which flows into it from the player as impulses of movement, and that which out of the observation of the player (how it moves), comes back to the player. A kind of feedback consequently arises of that which the player does in the figure, in himself. Only in this way, if he is in his figure and enlivens it, can the beholder also experience it in a fulfilling way.

*'Every melody, every note should be discovered afresh with this concert. You can hear whether in the performance something is freshly created – or whether it is only the rehash from yesterday'* says the violinist Christian Tetzlaff. [21]

Whether it is musical sounds, an actor or a figure, in each case an artistic expression has been put into a form and has to be perceived by the listener/beholder, changed, and made his own. In music as in the performing arts, there needs to be a prior to the 'fresh creating' through the interpreters, and that can only take place when that which has become *material* is enlivened through all the [supersensible] members of the artist, to an ensouled expression, which the beholder can inwardly take up. The figure is the idea of the player become sensory of that higher element standing over him. This includes the primeval mystic origin of the figure from the cultic context. In the Asiatic shadow-play, the cultic roots are still to be found. Already the fabrication of the figures was a ritual which was solely carried out by priests. The material comes from holy animals. 'In these figures, heaven and earth meet.' [22]

To bring literally the *spiritual* background again into the play is our task as figure-players. We have to try in our materialistic surroundings to give the spiritual background of life some space once more.

Rudolf Steiner says in a lecture in *The Arts and their Mission*: [23] 'In art, we have to find again the divine-human. But we can only find this if in cognition, too, that is, we make visible again, the finding of the way back to the divine-spiritual.'

*The figure placed between player and audience,*

seemingly released from the player and (for the perception of the audience) independent, conveys what the play has to say. The attention of the audience is concentrated on that, but so too is the attention of the player. One can imagine that this attention swings forwards and backwards as on the curve of a lemniscate, meeting in the figure as the crossing point. But the beholder is only challenged to take part in the events of the action, to move with it, as a whole human being, when the play 'hits the right note'.

*Demonstration with tuning-forks:*

*Two tuning-forks are placed beside each other. One of them is hit, and is then damped. The other sounds on. But if the first tuning-fork is only slightly changed through attaching a peg, then the second tuning-fork will not sound sympathetically upon repeating the exercise.*

If in the figure objective truths are heard, the audience moves with it, and creative imagination is developed. Then this, which is laid into the figure, can speak further in the beholder.

But besides the magic of the figure, does not a second phenomenon appear in the figure-play, namely, the power of the human imagination? Does there not lie in the beholder, a willingness and an ability to interpret (for example, a cloth led on a stick) as a living being, though he recognizes the everyday function of the individual materials? It is after all his freedom and his ability to accept, or take on, this illusion. But is it, then, at all right to speak on a phenomenology of the figure, or should one rather ask which quality of the figure can bring into blossom the phenomenon of the imaginative involvement with the beholder?

Summarizing: The *figure* is initially only matter, the player gives it gestalt and life. He puts into it that which should speak to the audience, what should creatively involve the audience. The figure is a receptacle in a two-fold way. It receives what the player puts into it as a seed, and at the same time it creates the nourishment for that which develops in the imagination of the audience.

*But what is the player?* He directs his artistic creative thinking and doing on to the figure. He is its leader and is its servant at the same time. In this service, the question arises for the essential being, indeed, for the truth, and so the player opens himself to the influences of the spirit. His search is directed to that which wants to be expressed. He does not simply throw himself into the work, but he concerns himself for a long time with the material and the content in order that the right thing, the objective [level] for his play can be uncovered. Even if he expresses this in his way, he will nevertheless be in tune with a certain spiritual impartiality. But with this ultimately the player himself has become a vessel for that which he receives out of recognitions from his questions about the objective truth. This he passes on to his figure, and through it, it will be communicated to the audience.

But if the player, let's say, is full of materialistic thoughts and feelings, then he cannot be this vessel. The private person has to step back, he has, said Dr Biesantz, '*to create himself in such a way, he has to be present as a soul in such a way, as the character which he has to present.*'

The conclusion shall be dedicated again to the *figure*, and that is to the significance which Dr Biesantz has so movingly shown at the Puppeteers Conference, 1995, in Dornach (the repeating will not be able to convey the warmth of the artistic expression and the profundity of Dr Biesantz). Dr Biesantz related out of the fifth gospel, how Jesus before the Baptism in the Jordan revealed the tremendous pain that there were no forces of renewal for falling humanity. His mother, through the limitless love of her listening, made it possible for Jesus, for the first time, to express himself totally. In so doing, the Zarathustra-ego left him, and it was as if in him there lived only the physical, the etheric and the astral bodies. Like this, he went to the Baptism in the Jordan, after freeing himself from everything.

What could be more like a puppet?, Dr Biesantz asked. Despite its human gestalt, it is in truth a sacred object and at the same time a challenge to achieve the goal of humanity: selflessness. The puppet stands in the place of the highest developed human being who goes to receive the Spirit.

The puppet-stage, Dr Biesantz concluded, can be so seen that one handles sacred objects on it, as on an altar. We should gain the greatest respect for our own responsibility for its aura.

Let this now so stand. Not a little of that which could be presented here is still a far-off aim. But with each work on our figure-play, with each performance, we could strive for this aim.

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- [1] Cited in Vera De Blue, *Puppentheater*, Genf 1981, p. 5.
- [2] Dr Virginia Sease, 'The language of the figure and the human development'; lecture during the Puppeteers Conference, 30.4.99.
- [3] De Blau, op. cit., p. 18.
- [4] *Die Welt im Puppenspiel*, Zürich 1972, p. 6.
- [5] Hans R. Purschke, 'Die Anfänge der Puppenspielformen und ihre vermeintlichen Ursprünge', in *Puppenspielkundliche Quellen und Forschungen*, Deutsches Institut für Puppenspiel, Bochum 1979.
- [6] De Blue, op. cit., p. 8.
- [7] Tankred Dorst, *Geheimnis der Marionette*, München 1957, p. 18.
- [8] Rudolf Steiner, *The Education of the Child*, RSP London.
- [9] Konstanza Kavakova-Lorenz, 'Das Puppenspiel als synergetische Kunstform', in Manfred Wegner (ed.), *Die Spiele der Puppe*, Cologne 1989, p. 231.
- [10] Werner Knoedgen, *Das Unmögliche Theater; zur Phänomenologie des Figurentheaters* ('The impossible theatre: a study in phenomenology of the figure-theatre'), Stuttgart 1990, p. 67.
- [11] Op. cit., p. 57.
- [12] Op. cit., p. 20.
- [13] Op. cit., p. 77.
- [14] Op. cit., p. 82.
- [15] Op. cit., p. 80.
- [16] Op. cit., p. 15.
- [17] Sergei Oblaszow, 'Von der Kunst des Puppentheaters', in *Puppentheater der Welt*, Berlin 1968, p. 21.
- [18] Max Frisch, *Tagebuch 1947*, in De Blue, op. cit., p. 30.
- [19] Cf. Harro Siegel, 'Verborgener Zauber der Marionetten' in *Märchen, Puppenspiel, Farbige Schatten*, study material of the Internat. Vereinigung der Waldorf-Kindergärten, Heft 8, Dornach 1975, p. 52.
- [20] Anneliese Metzig-Brusberg, 'Die Gebärden im Marionettenspiel' in *Puppen- und Figurenspiel*, Arbeitsheft 1, Dornach 1989, p. 20.
- [22] *Märchen, Puppenspiel, Farbige Schatten*, op. cit., p. 56.
- [23] R. Steiner, GA276, lecture 20.5.23.
- [24] Dr Hagen Biesantz, lecture 7.5.95 during the Puppeteers Conference, Dornach.

P.S. When reading this essay, one is repeatedly reminded of the essay by Heinrich von Kleist 'Über das Marionettentheater' ('On the marionette-theatre'). There the 'ensouled figure' with its natural resources of weight and lightness, harmonically moved by the puppeteer, is etherically and vitally described. For every performing artist, whether puppeteer, actor, eurhythmist or musician, this is an unforgettable lesson. *Ed.*

## Eurythmy in North America - Comments, thoughts and questions about a future development.

*Helga S. Michaels (Helga Mekeel-Mattke), Boulder, Colorado USA, May 1998*

When I first came to the USA to work in 1993 I was impressed by the amount of eurythmy initiative taking place in this country. Nevertheless, I became preoccupied with the question: Why isn't there a eurythmy training and a eurythmy center in every large city in North America?

I would like to start by giving a summary of the current eurythmy training endeavors in this country:

Eurythmy Spring Valley in Chestnut Ridge, NY, Artistic Director: Dorothea Meir. This is a complete training of long standing in the USA, which graduates a class every year.

The American School of Eurythmy in Mount Shasta, CA, Artistic Director: Karen McPherson. This is a training for a group of students at different levels, that has been in existence for more than ten years.

Eurythmy Training in Auburn, CA (near Sacramento), Artistic Director: Jeanne Schwarzkopf. This teaching situation created the possibility for one group of students, which will enter its third year in the Fall of '98, to undertake a four year training.

Adult classes, intensive courses throughout the year and workshops on a regular basis presented by Glenda and Michael Monasch in Seattle, Washington. This is a situation, which has been carefully developed over a number of years and has the potential to become a training.

The Boulder Eurythmy Program in Boulder, CO, Artistic Director: Helga Mekeel-Mattke, has been a center for a eurythmy training, classes for adults and children, the celebration of seasonal festivals and performing. It has come to a close after four years, because of lack of support and funding.

After all, Americans have many qualities that show a predisposition to embrace eurythmy easily. They have an innate feeling for the arts and love to enter spontaneously into any kind of amateur production of drama, chorus-singing, dance, etc.. Especially in the West there is an outstanding, will-inspired love of movement. Doing things together in groups, taking part in community activities, as long as respect is maintained for the space and freedom of the individual, is always welcome.

Americans are a peace-loving, friendly people who enjoy experiencing the uniqueness of each personality. Furthermore they strive for more extensive education throughout their whole lives. They are forever searching for a teacher for whom they can have reverence and respect.

The love of movement reveals itself through their enthusiasm for new forms of movement and dance, which can spread like wildfire across the country in a relatively short period of time. The work of Gabrielle Roth is an example. She is a dancer based in New York, whom I recently encountered in Boulder. She calls her shamanistic form of dance 'The Five Rhythms', which is a style of dance easily accessible to anyone. I have taken part in these dance classes and would like to recommend them to my colleagues as a temporary path of exploration. Watching people engage in this form of movement has been highly informative and has answered some of my questions about the American way of approaching movement. How fascinating to experience again and again that the physical body is their starting point and their source of energy. Obviously, they long to enter into their feelings and to express them in their bodily movements.

In America today, however, there is a deep longing for spirituality that is not just of the body. It is met by alternative life styles and by a great diversity of spiritual offerings, which provide parts of the population with a daily practice of various spiritual paths.

Living in Boulder, a mecca of New Age, one has occasion to encounter many spiritual teachers, who either live here or pass through. For example, I recently had the opportunity to hear a key-note address by Marianne Williamson a well-known and outstanding speaker and writer. She was in Boulder to inaugurate the Conference on World Affairs at the University of Colorado. Her life and work represent the transition from the self-indulgent sixties to the striving for heightened spiritual consciousness and vigilance at the turn of the millennium. One of her latest books is entitled 'The Healing of America'.

So, considering the love of movement people have, the willingness to engage in spirituality, the innate sense for the artistic and the openness to an alternative life style, one can wonder: why hasn't eurythmy permeated this continent through and through?

Before elaborating on the question of what would facilitate the further growth of eurythmy, let's take a look at some of the hindering factors that occur in the mainstream culture of America. There are a multitude of elements that have a limiting effect on people's enthusiasm and capacity for taking up something as demanding and rewarding as eurythmy. I am saying this from my perspective as a eurythmist, of course, and I am aware of the fact that it stands in contrast to what I have described above. America, the continent of extreme polarities!

There is an obvious and overpowering obsession with materialism. In order to be successful in life, everything must be business-related and financially rewarding. This is the mainstream way to gain respect and validation in a community.

An 'easy going' quality seems to be the basis for much of America's cultural life.

The performing arts in every form are expected to be lighthearted and entertaining, and are promoted as such by the media.

The above-mentioned aspects play into a questionable side of New Age, wherein spirituality can be likened to an 'esoteric lollipop'.

The sense for time and space is disappearing. Everything has to happen quickly and little respect is given to the process of growth. I have had a number of requests from people who wanted to become a eurythmy teacher after a weekend workshop. The 'quick fix' is extremely popular.

It occurs to me that these obstacles are the inevitable consequences of the educational system, which fosters and perpetuates the surface values of our mainstream culture. I will try to summarize some of them.

Entering a prestigious college is one of the main goals in life, not only for the student, but also for the entire family. From kindergarten on this intention is pressed upon the child both consciously and subconsciously. What becomes most important is securing good standing in the community through direct access to a well-paying job, which will bring future success and affluence. The college education, which is expected to provide all of this, is extremely expensive, so that debts acquired will have to be dealt with after graduation. This means entering the economic race at an early age. The interesting side effect of this is that the pressure of earning enough money to live an affluent life style calls for release of tension and creates the necessity for escapism. America exudes an ambiance of adolescence where being forever young, beautiful and playful is the preferred ideal. Taking responsibility and following a path of discipline in freedom is hard and may come only later in life, unless it is related to money-making.

Still speaking of higher education, aside from the academic world, what is the picture of artistic education in this country? In Europe an artistic training is as valid as an academic one, and can be done at an arts school or academy. In the USA, however, every kind of training is obtained at a college. An academic or business education is by far preferred over an artistic training, and the latter does not command much respect.

The high cost of college education makes the engagement in further training, such as eurythmy, impossible until more money is available at a more advanced age through a job or spouse. For women in particular this may mean not being able to take a training in a meaningful vocation until later in life and after having been involved in a career and/or creating a family. If they proceed the prohibitive factors for a long term training are time, health, support, flexibility, family obligations and often money as well.

All of these considerations point to the fact that eurythmy, as far as a training is concerned in this country, should be available to young people as a part of their college education, most likely integrated in the dance and liberal arts departments. Sabina Nordorff, a recently deceased American eurythmist, taught eurythmy for a number of years at Bard College, NY. She was a courageous pioneer of this concept and we can hope to see more of it in the future.

Meeting all these obstacles with a willingness to help transform and overcome them, what are we as eurythmists offering to the American culture at his time? What are we doing to meet the needs of the American people? Are we presenting eurythmy in such a way that it nourishes and enhances people's lives? Are we creatively allowing eurythmy to evolve in this culture so that it can be accepted, appreciated and loved by the people? We can take up the responsibility to address these questions, by creating the concept of a new form of eurythmy training.

Researching these questions has been foremost in all of my work in the USA. This exploration has inspired numerous projects that have evolved in collaboration with my students. The work and the conversations along these lines that have taken place on a regular basis as part of the training in Boulder throughout the last four years have been an interesting and inspiring way of 'discovering America'.

The following thoughts have come to me while working on these issues. Eurythmy training currently existing throughout the world, as far as I am informed, are all based on the German eurythmy-tradition, which is firmly implanted in all of us. The way we teach, choose texts and music, present material in class, address the social needs of our students, lead them through the training and deal with the community connected to the training center is, generally speaking, based on the German anthroposophical model. So the question arises: Could it be possible to conceive of and create an entirely new form of eurythmy training that would reflect the American people, and would include new forms of teaching, curriculum, social structure, etc? Could that mean a diversity of training in connection with the manifold manifestation of geography?

I have great respect and admiration for all the work that has gone on in this country for decades and for the amazing, selfless striving for the ideal of eurythmy that countless individuals have contributed in a most profound, inspiring and beautiful way. The question nevertheless remains: how can we as Americans, interested in furthering anthroposophical work, grow and mature and bring the ideals that represent who we are to fruition? We, in the Boulder Eurythmy Program, have worked on these question to the best of our abilities over the past four years. I have shared some of the processes we have undergone in previous articles, for example, on body exercising, improvisation and opening exercises to facilitate eurythmy, that I have developed.

The main contribution I want to make in this article, however, is the following: The Dionysian and Apollonian principles permeate all of eurhythm. Rudolf Steiner chose to teach the elements of speech-eurhythm from the viewpoint of these two aspects, connecting his teaching to an old cultural stream in Europe. Friedrich Nietzsche gives us a vision of these two principles in his book *The Birth of Tragedy*, where he speaks about the pre-Christian Greek epoch, describing two opposing styles of culture and art. He describes Dionysos and Apollo, two Greek gods, who perpetuated a process of competition in striving human beings. This led to enhancement of their artistic expression and created two cultural streams. Nietzsche attributes the quality of dream to Apollo and that of ecstasy to Dionysos. Rudolf Steiner takes this description of the gods a step further: Apollo representing form or 'Gestalt' and Dionysos fire. (Source: Annemarie Dubach-Donath, *The Basic Principles of Eurhythm*, page 97).

Rudolf Steiner taught Lory Maier-Smits, the first eurhythmist from September 16 to 24, 1912, for the first longer period of time, followed by more interspersed classes until February 1915. All of the indications given were summarized as 'the Dionysian element'. Although this teaching period included the indications for the vowels, consonants, meters of poetry, soul-gestures, and rod-exercises, the essence of the Dionysian lived in the choreography. At this time Rudolf Steiner laid the foundation for choreography that expresses the relationship of the human soul to itself and to the world. More specifically, these are choreographic patterns that express the quality of the pronouns: I, you, he, she, it and the soul-capacities of feeling, thinking and will which underlie the meaning of language. Dionysian forms or patterns such as the energy and peace dances, the Hallelujah and the EVOE also belong to this period.

Then a second period of teaching occurred, from August 18 to September 11, 1915, in which, what is called 'apollonian element' was conveyed by Rudolf Steiner. In this case, attention was drawn to language in a very different way, looking at the refined grammatical order of each sentence. Grammar was reflected in the detailed, concise structure of the eurhythmical choreography. Specific, succinct patterns of movement were called for to express the verbs and nouns while the adjectives, adverbs, conjunctions, prepositions and cases were done standing. Then the planetary and zodiacal group choreographies were introduced as well as the geometric patterns such as the triangle, the five-pointed star, etc. In 1915 tone-eurhythm also began to evolve. (Source: *Die Entstehung und Entwicklung der Eurhythm* GA 277a).

The expression of the Dionysian style is marked by strong engagement of the whole body, including gestures express feelings, passion, will-orientation, and the light of thought in connection to the surrounding world, through fluid, full-bodied movement in all spatial directions. The apollonian way of moving is characterized by an upright, regal bearing that is radiant and serene and with a soul mood that is self-contained. The spatial, choreographic movement, although fluid is minimal. One could look at the transition from the Dionysian – taught first in the training, to the apollonian – taught later, and say that the expressions of personal passion become transformed into a more objective, universal way of connecting to space through movement.

Working with these elements on a daily basis, it has struck me that what I have seen in the training, and what I often see presented on stage, is dionysian choreography, which is beautifully flowing and expansive in space. Yet, the bodily expression and soul qualities appear apollonian, although not in its ideal manifestation, i. e., somewhat withdrawn, rather reserved, and non-personal. It occurs to me that in the future these two principles need to

be more clearly discerned. After having found their individual artistic expression they can then be combined in a more conscious way. As far as choreography is concerned, the apollonian patterns are hardly ever used. They are intricate and definitely the most difficult ones to implement. Lori Maier-Smiths is said to have mastered them to a degree of brilliance, being extremely quick and agile. They, indeed, call for an immense amount of practice and precision, at the same time fostering technical expertise for the eurythmist.

In Christy MacKaye Barnes's book *For the Love of Literature* there is a chapter called 'Literature of the Drama of Polarities'. She attributes the following qualities to these two Greek gods:

Dionysos: Inner fire, enthusiasm, chaos, dramatic conflict, aspiring, individual, subjective.

Apollo: Outer form, serenity, order, musical harmony, inspiring, cosmic, objective.

In modern-day language we would describe the first as being intrapersonal and the latter as transpersonal.

Coming to the core of this investigation, I would like to voice my main question: Isn't the dionysian element the one, that comes most naturally to Americans? Do we need to see a new form of eurythmy, both in the artistic presentation and in the training, that can stand out in an American way and can be imbued by dionysian spirit? This would mean seeing and doing dionysian choreography with a dionysian soul-mood, strong, passionate, will-inspired and colorful. The expression of the individual doing the eurythmy movement would ray out as the core of creativity.

Training would therefore require courageously addressing the subjective feeling-life of people engaged in eurythmy and allowing it to evolve through chaos and conflict. By bringing the depths of the personal artistic potential to the surface, people could be more in touch with themselves and their feelings. Eurythmy could become a path of dynamic, personal transformation, manifesting in the art form itself.

At this point I would like to summarize my vision of a possible future form of eurythmy training in America. The teaching of eurythmy in all of its many-faceted elements and their extensive practice would still remain the core of the training. Other traditional subjects such as anthroposophy, music theory, history of literature, projective geometry, speech formation, etc., would contribute to the development of the student. Some of this curriculum could be done as individual projects outside of the training. In addition to this extensive list, I feel we would still need to include:

*On a daily basis:*

Body-exercising

Opening exercises to facilitate eurythmy

The art of improvisation

*On a regular basis:*

Conversation for teachers and students on personal issues, world-affairs and, above all, eurythmy.

Acquiring social skills.

Practicing the art of observation.

Work on arising social issues in a co-creative way by faculty and students, together.

Teaching a detailed meditative practice to bring balance to the personal soul-path.

Bringing awareness to the conscious use of the energy centers in the body.

Extensive research and practice concerning the history and development of dance on this continent. We all need to understand what a vital role dance plays in American life.

During the training, more opportunities to teach and perform in the community, outside the training center. This allows for the unfolding of an individual eurythmy path for the student, independent of the teacher.

This is not an easy path, in fact it may be a path fraught with difficulties and confrontation. But it points to something extremely important, namely the necessity for a eurythmy training center to be guided by a faculty team of eurythmists and subject teachers with access to the services of various therapists and a doctor. A collaborative initiative of artists and healers is called for who are willing to be co-creative with the students in an atmosphere of warmth and mutual understanding. Creating such an environment for the training can ultimately lead to the unfolding of the individual in freedom and prove very rewarding for both students and teachers.

Then we would see, both in the training and on stage, a form of will-inspired, enthusiastic eurythmy with an obvious acknowledgment of body and soul revealing the individual quality of the 'I AM'. We would experience the fire of the spirit penetrating the whole human being, exuding joy of life and movement. It would allow us to understand how the spirit of self-empowerment encourages and supports the self on its path of incarnation.

The heart and the path of transforming the heart would be 'at the heart' of what we do as eurythmists, shining out into the world, revealing a most beautiful art form that is a spiritual path and at the same time a path of life, of creativity and of human warmth.

This is only one of the many possible visions for the future of eurythmy on the American continent. May this country be blessed by a wealth of new, forward-looking, creatively unfolding impulses, carried by inspired groups of people who find support and understanding in order to be able to spread an innovative, open-minded, enthusiastic form of eurythmy all the way across this continent!

## TAO and AUM motifs in Western Music and in Steiner's Architecture

An illustrated talk, given on 2.5.98 at the working conference 'Music and Eurythmy' at the Goetheanum, Dornach.

*Michel Schweizer*

### *Part One*

#### *TAO and AUM motifs in Western Music*

#### *Notes and vowels*

It is striking that Rudolf Steiner attaches great importance to the relationship between notes and vowels. The discussion of such relationships takes up an appreciable part of the music-eurythmy lecture-course. [1] In lecture 3, Steiner gives the following correspondence (or *Konkordanz*, as he calls it) between notes and vowels.

c	d	e	f	g	a	b	
u	o	a	ö	e	ü	i	(approximately: 'oo, o, ah, ir, a, eu, ee')

It is, of course, to be understood that C major is chosen only as an example. The degrees of the major scale in general are meant.

The association of notes and vowels is also found in [the theoretical work of the composer] J. M. Hauer, with whose writings Steiner concerned himself. In *Deutung des Melos* (written 1920, pub. 1923) [2] you can find it cited. Probably independently of this, according to a tradition still to be explored, this vowel-sequence is also given by well-known recorder teachers as a help for a full-sounding intonation, though not related to the octave but to the whole range of the instrument. [3] The lower notes, for example, are brought to sound with an inner feeling of the *U* ('oo')-character, and the highest notes with the inner feeling of the *I* ('ee')-character. There are oboists, too, who, for intonation, regard the nuances of the vowels in an analogous way. [4] Here, as well as with the scale, the concern is for sound-colour, and the yoking of the notes between dark and light. Hauer was intensively concerned with the question of sound-colour, and also with Goethe's *Theory of Colours*. [5]

### *The TAO tonal sequence*

In lecture 5 of the music-eurythmy lecture-course, Steiner recommends the tonal sequence b/a-e-d (b/a together, e short, d long) to be practised as a 'meditation in eurythmy'. He does not give this tonal sequence as I/Ü-A-O, as you might expect according to the vowel correspondence, but as T-A-O. [6] TAO and IAO are closely related, as is shown by the eurythmic presentation of the TIAO(AIT), given in 1915. [7]

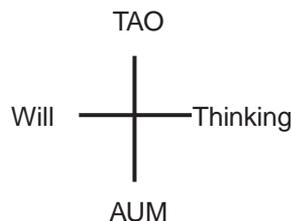
### *TAO and AUM*

According to Steiner's basic presentation of the study of man in *Vom Seelenrätseln* ('Riddles of the soul'), the musical element is rooted in the human rhythmic system. [8] We gain from Steiner's basic descriptions in the speech-eurythmy lecture-course, [9] important further aspects of the connection between music and the human organization for our further observations. In the twelvefold circle of the human-cosmic powers, 'Leo' culminates, corresponding to 'T' (also called 'TAO' by Steiner). Opposite 'Leo' lies 'Aquarius' (actually 'ether-man', R. St.) to which 'M' belongs. Steiner points to the AUM, the holy word of India, yet without comparing so clearly as with T-TAO. 'Leo' and 'Aquarius' lie on the middle axis between the pole of the will, or the pole of the digestion and the limbs ('Taurus'), and the pole of the mental picturing, or the nerve-sense pole ('Scorpion/Eagle'). The 'Leo' corresponds to the feeling-life or rhythmic system.

And now our point of departure: 'Waterman' also stands in close relationship to the rhythmic system. The TAO lives in the forces of the heart, of the circulation; the AUM in the forces of the lungs, of breathing.

Steiner's characterizations:

- T: meaningful radiating from above downwards
- Leo: enthusiasm, flaming enthusiasm
- M: it stands in harmony
- Aquarius: the human being finding himself in balance



### *The AUM tonal sequence*

Steiner makes an interesting observation in lecture 1 of the lecture-course *Speech and Drama*, [10] on the connection of the AUM, of the OM (for AUM in certain Eastern traditions), and the vowel sequence A-O-U. According to this, the AUM tonal sequence would be 3rd, 2nd and 1st notes of the major scale. The possibility of bringing to a musical experience

the consonantal nuances of the M in finishing the AUM – as the T in beginning the TAO – will be shown later by looking at some examples.

### *TAO and AUM motifs in folk-songs and compositions*

In researches like the following (apart from what has so far been presented), one can be stimulated by Steiner further through two more indications. In lecture 4 of GA278, the suggestion is given to transform the vowel-content of poems into notes. A further suggestion given in another connection, runs more or less: In music words are spread into the dimension of time. [11] For both points of view, the beginnings are already in Hauer. [12]

The result of this investigation: TAO and AUM motifs are to be found everywhere in folk-songs and compositions. The TAO motif is a culminating motif, the AUM an ending motif. Two examples:

Folk-song 'Nach grüner Farb' mein Herz verlangt', Melody Michael Praetorius, 1610.

It is to be observed that in expressive melodies, the TAO and the AUM are not just simply spelt out. The main notes (vowel quality, not rhythmical importance) are mostly ornamented. A beautiful example for this is in Mozart's *The Magic Flute*, Act 2, Finale, 'Bright dawn is heralding the morning'.

The TAO and the AUM, in a certain way, slumber in the human soul, and are awoken through the sounding of the corresponding outer melody, as if it were through a sympathetic resonance. We are reminded of the words of the

romantic poet Eichendorff, of which a prose translation would run: 'There sleeps a song in everything, /Which dreams on and on, /And the world begins to sing, /If you only find the magic word.' [13]

In 'successful' motifs, the consonantal nuance of the T at the beginning of the TAO, as well as the M ending the AUM, can be heard through the whole characteristic style of the melodic progression. The two following melodies show that in the TAO motif, often the sounding of the 6th note of the scale (without the 7th) is enough, in order to experience the TAO:

Folk-song 'Vom Himmel hoch, o Engel kommt'.

Mozart: *The Magic Flute*, Sarasto, 'Within our holy temple'.

Mozart, Eine kleine Nachtmusik, Romance.

Even in melodies which move only in the lower five notes of the scale, the TAO and AUM can be heard:

Folk-song 'A la claire fontaine'.



Beethoven, 9th Symphony, Finale, 'Freude, schöner Götterfunken'.

*TAO and AUM in relation to melody and harmony*

The TAO lives (in polyphonic passages, too) for the most part in the melodic line. The AUM, alternatively (and the AUM-mood over longer passages or even in whole sentences) increases through the writing of the accompanying voices, especially the bass. We consequently find beautiful TAO-motifs, for example, in the immortal violin melodies, for instance of Vivaldi ('The Four Seasons', Winter, Largo) or of Tartini (Violin Concerto in E major, Andante); and impressive AUM-motifs, for instance in Bach (Matthew Passion, Chorale 'Ich bin's ich sollte büssen) or in Bruckner (Quintet, Adagio). Two further examples are included in the following section.

#### *TAO and AUM motifs in Christmas music*

During one of the annual festive gatherings of our department before Christmas, some musically-able people tried to make of the traditional music-making a small demonstration on the theme of this study. After a short introduction, we played first, Christmas carols out of the German, French and Italian language-provinces: 'Brich an, o schönes Morgenlicht' (Bach, Christmas Oratorio), 'Vom Himmel hoch, o Engel kommt', 'Der Heiland ist geboren', 'Les anges dans nos campagnes', 'Il est né, le divin Enfant', 'Noi siamo i tre re'. (The last three carols are to be found, *inter alia* in *Neuen Basler Singbuch*, 1969. The reader who does not know these carols and who does not have the music to hand, will have to excuse the necessary limitation in musical examples.)

As compositions, we choose: Correlli, Pastorale from the 'Christmas Concerto' (op. 6, No. 8); Bach, Chorale 'Wir singen dir in deinem Heer' from the 'Christmas Oratorio'. In the first part of Correlli's Pastorale, two splendid TAO-motifs follow each other (upper voice, bar 14/15; lower voice, bar 22/23). In the Bach Chorale, the AUM sounds in the transitions in an especially impressive way. The special effect lies, amongst other things, in the bass remaining on the keynote, on the U, whilst the upper voice formulates A-O-O-U-U, so that the following composition of sounds comes about:

a - o - u  
| | |  
u - u - u

#### *Further examples from the Renaissance to Late Romantic*

First some well-known folk-songs (noting the motifs):

'Der Wächter auf dem Turme sass', trad. C18th: a - b(TAO) - c(AUM).

'Nun will der Lenz uns grüssen', A. Fischer (?), 1885: a - a - b(TAO) - c(AUM).

'Der Mond ist aufgegangen', J.A.P. Schulz (1747-1800): a - b(TAO) - a - c(AUM).

'Hört, ihr Herrn, und lasst euch sagen', trad. Refrain: twice TAO, then AUM.

Especially beautiful with echo of TAO (expanded version) and AUM: 'Wie lieblich schallt durch Busch und Wald', F. Silcher (1789-1860): a - b(TAO)/echo - a - c(AUM)/echo.

'La-haut sur la montagne' ('Le vieux chalet'), J. Bovet (1879-1951): a/a'(AUM) - a/a'(AUM) - b(transition) - c(TAO)/a'(AUM).

'Gone are the days, when my heart was young and gay' ('Old Black Joe'), S.C. Foster (1826-1864): a/a' - a/b(TAO) - a/a' - c/d(AUM), refrain: e/a' - c/d(AUM).

*Heinrich Isaak, c.1450-1517*

His well-known song, set for four-voices, 'Innsbruck, ich muss dich lassen': a - b(TAO) - a - c(AUM). AUM in an especially skillful setting. The upper voice becomes the melody of 'Nun ruhen alle Wälder', used by Bach five times in the Matthew-Passion (*unter alia*, 'Ich bin's, ich sollte büssen', see above).

*A protestant chorale, still much sung today, melody trad. 1665*

'Lobe den Herren, den mächtigen König der Ehren': a - a - b(TAO) - c(AUM).

*Bach (1685-1750)*

Partita in D minor for solo violin: in the major section of the Chaconne-finale there is heard in a grandiose way, first the TAO-motif and then the AUM-motif.

*Gluck (1714-1787)*

An archetypal TAO-AUM-melody: Opera 'Orpheus and Eurydice', Act 2, beginning of Scene 2, 'Dance of the Blessed Spirits in Elysium'.

*Mozart (1756-1791)*

'Ave verum corpus', motet for Corpus Christi: opens with TAO, after the minor transition ('esto nobisà') comes an impressive introduction to the intensive AUM-conclusion.

*Schubert (1797-1828)*

Numerous examples in the Lieder, e.g. 'Seligkeit'.

Singing voice: introductory TAO-AUM - TAO-AUM-main melody - ending AUM.

Two examples, a - b(TAO) - a - c(AUM):

First Sonata for Violin and Piano, op. 137, Andante.

Piano Sonata in Bb major, op. posth., D.960, beginning.

*Schumann (1810-1856)*

An especially intensive influence of AUM: Lieder-cycle 'Myrten', 'Widmung' ('Du meine Seele, du mein Herz', Rückert): first a TAO-AUM melody, then follows once more AUM to the words: 'Du bist die Ruh, du bist der Frieden', its effect intensified, as if 'potentialized', through the sinking of the key by a major third (A - U).

*Wagner (1813-1883)*

TAO motifs:

*Tannhäuser*, Act 3, Scene 1, Pilgrim Chorus (beginning of the Overture).

*Parsifal*, Act 1, Grail scene:

1. Introduction, 'Zum letzten Liebesmahle', both transitions.

2. Grail theme, '*Nehmet hin meinen Leib*' (beginning of Overture).
3. Ending, festive embrace of the knights (second *Leitmotiv* in the Overture, only here completely developed).

*Mussorgsky (1839-1881)*

Piano-cycle 'Pictures at an Exhibition', last scene (no. 10, 'The Great Gate of Kiev'): TAO-motif first as the decorated scale (bars 13-16), then repeated, an octave deeper, as the rhythmically-divided pure scale (bars 18-20).

*Othmar Schoeck (1886-1957)*

TAO-AUM impressively in the sounding-together of voice and piano accompaniment: Lieder '*Frühlingsfeier*' ('*Süßser goldner Frühlingstag*', Uhland), '*An meine Mutter*' ('*Siehe, von allen den Liedern*' Mörike).

Part 2 (conclusion), will appear in the next issue, Easter 2000.

The musical part, reprinted here as Part 1, is based on an article, written a while ago as a demonstration for a small meeting, with the title 'Tao- und Aum-Motive in der abendländischen Weihnachtsmusik', pub. in *Das Goetheanum* (73.Jg., Nr.53, 1.Jan. 1995).

- [1] Rudolf Steiner, *Eurythmy as Visible Singing*, GA278, lectures Dornach, February 1924 (Stourbridge 1999).
- [2] J. M. Hauer, *Deutung des Melos* [a copy both of the German and an E.T. 'The interpretation of *Melos*' is held in R. Steiner Library, London], p. 16. Hauer (1883-1959), Austrian composer and theoretician, developed independently of Schönberg, a twelf-note music as 'atonal music'. Steiner speaks about Hauer in GA278, lecture 5. For a good introduction to the theme Steiner and Hauer, see Wolfgang Wunsch, *Das Goetheanum*, 1993, Nr.47; also Thomas Parr, *Eurythmie-Rudolf Steiners Bühnenkunst*, Dornach 1992, Chap. 5.5. On the biography and work of Hauer, see Walter Szmolyan, *Josef Matthias Hauer*, Wien 1965. [On Hauer's significance, see H. Pfrogner, *Zeitwende der Musik*, Munich-Vienna 1986, chap. 5. Tr. note.]
- [3] Hans Martin Linde, *Handbuch des Blockflötenspiels*, Mainz 1962, p. 27. Manfred Ruetz/ Linde Höfer v. Winterfeld, *Hohe Schule des Blockflötenspiels*, Kassel-Basel 1962, p. 40.
- [4] Reported by Hans Martin Linde and André Lardrot (concerning especially the position of the lips on the mouthpiece), both at the Musikakademie Basel.
- [5] J. M. Hauer, *Vom Wesen des Musikalischen*, Leipzig-Vienna 1920 [repr. Lienau, Berlin-Lichterfelde].
- [6] Hauer speaks on 'TAO' only in a general way-without referring to the individual sounds-along the lines of the TAO-tradition. For him, 'TAO' appears to be as important as his general term '*Melos*' for the purely spiritual, fundamental basis of all music, and every 'melody'. See *Deutung des Melos*, pp.63 & 66.
- [7] Rudolf Steiner, *Die Entstehung und Entwicklung der Eurythmie*, GA277a [E.T. in preparation], second course of lessons, 10th-11th September 1915. In the fragmentary reports to Steiner's teachings in 1908, he speaks of 'IAO, the basis of the Atlantean Tau [TAO]', GA266/1, 15.6.08. On the Atlantean TAO (not 'Tau') see, *inter alia*, Steiner's public lecture, Berlin, 16.11.05, GA54).

- [8] Rudolf Steiner, *Vom Seelenrätselfn*, Berlin 1917, GA21, chap. IV, 6.
- [9] Rudolf Steiner, *Eurythmy as Visible Speech*, GA279, lecture-course Dornach June-July 1924, 2nd, 10th and 11th lecture.
- [10] Rudolf Steiner / Marie Steiner-v. Sivers, *Speech and Drama*, GA282, lecture-course Dornach, September 1924.
- [11] Source untraced; information welcomed.
- [12] J. M. Hauer, *Deutung des Melos*, p. 16.
- [13] Joseph Freiherr von Eichendorff (1788-1857), German lyric poet and story-writer. Poem 'Wünschelrute'.

## The Reappearance of Christ in the Etheric Realm and what has Eurythmy to do with it?

*Ottilie Testi (Salzburg)*

The most important occurrence in our century (which is already almost ended), as Rudolf Steiner said, is the reappearance of Christ in the etheric realm, and we have not taken notice of it?!

What is eurythmy? Doing sounds, doing tones, moving forms? Is not the significant thing the living streaming, the etheric streaming? What does that mean? We are right in the midst of the life of the etheric Christ, and we do not realize it, do not perceive it, don't want to acknowledge it. He wants to speak through us, through living movement, through streaming forms. He lives (*lebt*) in EXPERIENCE (*ERLEBEN*).

The greatest enemies of the living are mental pictures and concepts. In eurythmy the possibility is given to us to express the WORD, through something which goes beyond the linguistically-fixed word; it is the resurrection of the dead, conceptual word. With remaining stuck on what is fixed, we move in the realm of Ahriman, yet we feel secure there.

But the new, the Christian element, has to be born in each moment out of nothingness, out of the unknown, the insecure. We are afraid of this, because we cannot hold on to anything. The Christian element goes through the zero-point, through a death-process. Only then is there new life, resurrection. What is all this perfection? Everything new is small, plain, incomplete, full of mistakes, helplessness, a failure, not-knowing, not-knowing-any-further. Into this 'space' Christ can enter. (Steiner: When people no longer know whether they are coming or going, then it can be that suddenly He is amongst them.) If we truthfully admit our helplessness, then something can happen that goes beyond us, or better put, that sinks down from what is 'over us'.

Is it possible that people find each other to ask the question: Where is the contribution of eurythmy for the experience of Christ in life? For His becoming revealed in human beings, through human beings? It is a disastrous misunderstanding when people wait for 'visions'. In activity out of freedom, that is, out of the nothing, out of the not-knowing, there He is with us. I would like to allow myself to extend the angel's words: 'HE is not there, where you seek HIM', by adding: but in something quite different (Mary Magdalene turns around), in the listening, in the perceiving, in the living element, in the despair (Parzifal).

What concretely do I want to say? Christ IS here, in everything that lives, whether in nature, in all rhythms, in the seven-year rhythms of destiny, in the beat of the heart and lung, in all living, flowing forms and movements, in all metamorphoses. I am convinced that

many eurythmists experience it like this, especially when [it happens that] all are carried as on one breath, one stream, when everyone feels that there is more present than the people taking part. I think only that we should also have the courage to behold, to perceive this living Being as the etheric Christ. I would nevertheless not want to leave unsaid that the danger-bell sounds of mistaking Lucifer everywhere where art is practised. Perhaps here or there a discussion on this theme could come about.

## The Artistic Interpretation of a Poem by Christian Morgenstern

*Hans Paul Fiechter*

Our relationship to art today is not very different from our relationship to nature. We find it difficult to connect to poetic forms because we can no longer perceive and think them in a living way. At the most, artistic beauty brings about a vague feeling of well-being which is hardly distinguishable from a sentimental indulging in nature. From here it is not very far to the open or ashamedly very widespread question, 'What is it for?' – which again indirectly or directly contributes to the situation that art as well as nature is indeed on the decline. Yet the hunger for spiritual, human feeling in the world lying behind the visible one and to which the human soul-world also belongs, is doubtless very great.

Hope can be increased through observing that in the consciousness and the deeds of practising artists, the concern with the conditions and possibilities of their own art gains ground.

(1.) Steiner made it clear from the beginning that eurythmy is certainly a culture of the will, but to its founding and further developments a spiritual-scientific striving for knowledge is necessary: 'The wisdom of the whole world belongs to it.'

(2.) If the art of eurythmy is to live and live on, it is not sufficient to bathe instinctively in musical sounds and the sounds of speech; it is not sufficient for years and decades to foster habits. With this one does indeed foster one's own ether-body but does not create presence of mind in the etheric. Through the attempt to give artistic work a foundation of knowledge that is able to develop, no pigeons are conjured out of the hat. On the instinctive path much quicker results are available, but just here we always start – maybe even with growing abilities – from the beginning again.

Knowledge as such is not art. It has no value for the development of the *art* (which needs no knowledge, rather it brings it about), but it has great value for the development of the *artist*.

The young art of eurythmy at the beginning of the century has undergone great changes; for a while now it seems some things are moving again. Where this will lead is not yet apparent. Yet nostalgic people and cultural pessimists should consider that each *development* is better than stagnation, because it can be a transition towards something not yet recognizable, whereas in stagnation eurythmy is *already* lost. Everything that was once good becomes bad in time unless it changes. The present development differs essentially from the initial one, which occurred under the eyes and encouragement of him who was able to initiate the new art. Today we have to seek the pathway ourselves and to be responsible for what we do. To be sure, Steiner sometimes did wait for a long time for that which the eurythmists themselves found. One year after the decisive conversation of Rudolf Steiner with Clara Smits, Christian Morgenstern wrote the poem that prefaces the last volume of his poems, dedicated to his teacher.

*Für Dr Steiner*

*So wie ein Mensch, am trüben Tag, der Sonne vergißt, -  
 sie aber strahlt und leuchtet unaufhörlich, -  
 somag man Dein an trübem Tag vergessen,  
 um wiederum und immer wiederum  
 erschüttert, ja geblendet zu empfinden,  
 wie unerschöpflich fort und fort und fort  
 Dein Sonnengeist  
 uns dunklen Wandrern strahlt.*

For Dr Steiner

As on a dark day, a human being forgets the sun –  
 which, however, rays and illumines without pause –  
 so on a dark day one may forget you,  
 to be ever again and again  
 affected deeply, indeed one feels dazzled,  
 how unfathomable and on and on and on  
 your sun-spirit  
 is radiating for us dark wanderers. (Prose tr. A.S.)

We can consciously take up what is said here and it can find an echo in our feelings. A meaning and effect which goes beyond the private appeal to something which is anyway within us, is only to be found in this poem in that which we take in unconsciously, that is, the poetic form. We can of course gain something from it, even if it is not clear for us *how* the poet has accomplished it. But if we want to create anew his work of art in eurythmy, then we have to know the structural strength into which we enter. Otherwise we are like a person who, knowing the human body only in its external appearance, practises as a doctor. On the one hand, when somebody repeats to us a prose sentence in a foreign language that is incorrectly spoken or emphasized, this is not so bad as far as understanding it is concerned, as long as we recognize the distortions and are able to correct them whilst listening. On the other hand, when the artistic form of a poem is truncated the thing doesn't function even if we do understand the content, because here not merely the linguistic material is to be understood, but what it essentially says lies in the form. For many people it is obvious that it is not the task of painting, for example, to copy sunflowers on to a canvas, which are recognizable and which can replace the natural ones even in winter. Yet the art of speech is frequently treated as if it is only there for the content.

The poem is a whole. We can experience it as a whole. It is another question whether we can adequately present it when we do not know its inner construction. Outwardly viewed and in regard to its content the poem consists of contradictions: dark day – sun; forgetting – feeling; sun-spirit – dark wanderer. Our relationship to Rudolf Steiner is compared to our relationship to the sun. This is the 'what' which of course we have to understand as well, yet the artistic task consists in the forming of the 'how' – how the poem *leads* us via *three steps* towards a deeper grasp of the relationship. We are led by one single sentence through nine (more exactly 3 x 3) lines. The first triad is:

As on a dark day, a human being forgets the sun –  
 which, however, rays and illumines without pause –  
 The poem begins in the world of the senses (first level), which through the 'as' from the

beginning is characterized as the level, as the starting point, 'only as a simile/ parable' (Goethe): the sensory has only the significance to lead our attention to the supersensory, which follows:

how unfathomable and on and on and on  
 your sun-spirit  
 is radiating for us dark wanderers.

The image of the first triad reflects that of the third, which reveals what it is about. The image at the beginning meets us here in a changed manner – *in reverse* and with the *perspective turned inside out*. If in the first part, the dark day, the forgetful human being as this side of the experience had more weight (2 lines) compared with the radiating sun on the further side of the experience (1 line), then, the Sun-spirit here rays through all three lines over the dark wanderers which are taken here into the unifying whole. In the two middle lines – the second and the penultimate – in these short lines of the poem, the contrast is precisely grasped. On the first level, there stood – seen from this side – two facts independently facing each other, without reciprocal influence: On the third [level] the all-penetrating influence from the other side is revealed out of reversed perspective.

The poem begins with the physical perspective of the earth to the sun (only reachable through thinking) and ends with the spiritual perspective of the sun to the earth (as the working of the will).

Yet the last triad would stand without connection facing the first, as inside the first [triad] the third line stands facing the two previous ones, did not the middle triad create a connection as a transition from the one condition to the other: .

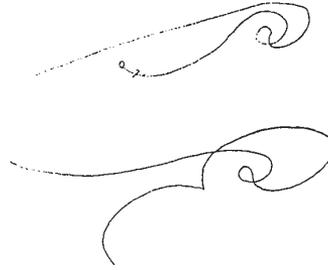
so on a dark day one may forget you,  
 to be ever again and again  
 [shaken/] affected deeply, indeed feels dazzled,

The first line of this triad turns back to the first; the second and third lines reaches forwards to the third triad. Here lies also the turning point of the whole poem, the transition from its static (4 lines) to its dynamic part (5 lines). If it were a sonnet we would here find the transition from the quartet to the sextet.

We can now survey the poem's composition, which leads us via three levels from the thinking in the physical world, through the feeling of the soul, to the spirit-will. For the presentation of this poem, what Steiner basically established at the beginning of the first eurythmy-course is especially applicable: 'This new art of movement can only be carried out by someone who recognizes and lives in the conviction that the human being consists of body, soul and spirit.' [3] If this threefold description of the human being in this triadic poem is not reality, then this merely becomes a fine phrase. The word 'sun-spirit', for example, becomes for us a metaphor which, as we will see presently, is not the case here.

Firstly, we would like to look at the eurythmy-form from Steiner's literary estate through which the threefold construction becomes visible. [4] There are three forms which unfold between left and right – the first one to the back of the stage:

the second, the most expansive,  
leading from the middle forwards:



the third, contracted, closed within itself,  
in the front space:



There is no overlapping between the three forms. Each has its own space; the middle one connects the other two as a shallow cross. We can recognize that it has to do here with one form in three stages of metamorphosis. The first two forms are stretched between left and right, breathing hither and thither in a blue lighting, [5] the third form keeps the same direction and, in a red lighting, [5] approaches the form of a circle in which the star arises where the turning point occurred twice before. The transition, too, in the first four lines to the following five lines, is clearly recognizable in the form. From here onwards the hitherto stretched forms are clearly stronger and rounded. Anyone wanting to go deeper into the poem should note the name which through the sequence of sounds in the *Vortakt* (prelude) sounds over into the first and second triad and in the third as reversed to another name whose sequence of sounds penetrates the *Nachtakt* (postlude) [4].

The poet leads the relationship which he wants to lay hold of with words into a picture, or an image. This picture is transformed from a sensory one into a soul-picture, and from one of soul to one of spirit. On the first level in the sensory world, the poetic picture appears as a *comparison*, or *simile*; on the second level it becomes *metaphor*; on the third level it becomes what we could call in the Goethean sense a *symbol*, a realist symbol. In the comparison, the image stands besides that to which it refers, as in the physical world things stand next to each other. In the metaphor, a reflection of what is meant already enters the image as a quality. It is but a mirror, as the soul is a mirror of the sensory or of the spiritual element. Only in the symbol does the image coincide with the being, fusing into oneness with it. We can express this schematically as follows.

(1) With a comparison, the image touches on that to which it refers,



a lemniscate comes about.



(2) With a metaphor, a part is shared with the image – qualitatively with that to which it refers (the shared realm is known as *tertium comparionis*),



the meaning appears reflected into the image.



(3) With the symbol, that to which it refers is completely penetrated, thereby coinciding; the image is related to the meaning as a circle is to its non-expanding centre-point.



The Greek verb *symbollein* means 'throw together', 'bring together', 'unite'. In the symbol, for example, for hospitality, the broken staff (from which each one takes a half), that which is torn apart, is joined together to its original unity. On the first level, 'the dark day' is meant in its sensory meaning, but on the second, the soul-level, a metaphorical meaning (dark mood) is meant. Likewise 'rays and lights up' is meant in its sensory meaning; 'dazzled', however, is meant on the soul-level, as is 'affected deeply' (lit. 'shaken') – both are metaphors. Finally, on the third level, the being itself appears in the 'sun-spirit', for which 'the sun' of the first level is but a transitory simile. This spirit is not like the sun (comparison), it also does not possess solar-like qualities (metaphor), but it is [a] real spirit from the spirit of the sun, [a] sun-being. (For the materialistic understanding it is the contrary – the sun is the real object and the spirit of the sun is only a derived image.) On the physical level everything is world (human being, dark day, sun), on the spiritual level everything is being (sun-spirit, dark wanderer). Even time correspondingly changes in the three stages: 'on a dark day' is a period of time, a defined duration, and we are within it; 'on a dark day' is a moment in a rhythm of being within and is already viewing from without – 'ever again and again' describes precisely this soul-rhythm of the movements of waking up, whereas 'on and on and on' just as precisely characterizes the spiritual form of time – eternity. Not an empty, mechanical, ticking eternity – behind the duration of the passive 'never stopping' of sensory life there stands at every moment new creative will of active spirit, whose creativity sounds in the word 'inexhaustibly'.

Finally, we can recognise that the first stage of the poem demands a lyrical-epic form, the second a purely lyrical form, and the third a lyrical-dramatic form. With a differentiated perception we establish the prerequisite for a differentiated eurhythmic presentation. That which appears purely externally as a dead and purely technical knowledge – the insight into the poetic structure – can be a key to the esoteric [content] of the poem.

In the three perceptions of the poetic images – simile, metaphor and symbol – the triune power into which the human development for the main part is placed, the forces of the earth, of the moon and of the sun are at work. Through the earthly forces, symbol becomes simile; it is lit up from outside by the light of knowledge. Metaphor works as a mirror; from it there proceeds a soul-force full of secrecy which is not its own, as from the light of the moon, increasing and decreasing rhythmically (there are so to speak full-moon, half-moon and new-moon metaphors; the latter are called in literary theory *Chiffren*, ciphers, because they are so obscure). Finally, as realist-symbol, the sensory-image, through its own inner solar strength, produces the unity of the world again, out of the centre and influencing the periphery.

In conclusion, the most important considerations are listed, according to which the commentary on the three stages of the poem is based.

<i>1st stage</i>	<i>2nd stage</i>	<i>3rd stage</i>
sensory world	soul	spirit
simile	mediation	being
thinking	feeling	the will
static	static-dynamic	dynamic
blue	blue	red
comparison ☿	metaphor ☽	symbol ☉
☉	☉	○
period of time (duration)	moment (change)	eternity (creation)
lyric-epic	lyric	lyric-dramatic

- 
- [1] Here I especially acknowledge the research of Werner Barfod with *inter alia* Thomas Göbel; Werner Barfod *inter alia*, *Die Drei Urphänomene eurythmischen Bewegens*. 'The three basic phenomena of eurythmic movement: Contributions to deepen the basic elements of eurythmy', pub. by the Section for the Performing Arts, Verlag am Goetheanum, Dornach 1992.
- [2] R. Steiner GA277a, Dornach 1965, p. 18 (E.T. 'The growth and development of eurythmy', in preparation).
- [3] *Ibid.* p. 19.
- [4] The whole eurythmic form with indications for the sounds and the lighting, in R. Steiner, *Eurythmieformen Band IV*. Dornach 1990, p. 255.
- [5] Steiner's lighting indications.

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## Waking up in our Sleeping Will in Artistic Activity

*Werner Barfod*

Rudolf Steiner [1] speaks of the angel imprinting pictures into our soul-body that are in a state of continuous becoming and disappearing. They are necessary for humanity's development and shall in the future be transformed into reality. He points to a threefold intention:

- Brotherliness of a future social-form as a bodily basis.
- The revelation of the divine in the human being as free religious life in the soul-element.
- Recognizing the spiritual world as our origin and our essential unity with the spirit.

By the beginning of the third millennium this process of imprinting should have progressed so far that the human being step by step awakens to those pictures. The consciousness-soul demands that the human being awakens to those impulses through his own efforts. But this means that only in practising can we approach those unconscious processes.

*What does this mean for artistic practice?* How does practice have to be in order that the substance of the imprinted pictures can be awoken in the soul? In any case, we cannot copy but only imitate with a clear aim. Practising with clear intentions forms the basis, in order independently and awake in our doing to lay hold of the necessary processes. Only such a way of working can send light into the will.

In the above-mentioned lecture itself, Steiner indicates how in the daily *Ruckschau* a miracle which has occurred during the day is to be discovered, or even how something unexpectedly has not occurred, through which evil was checked. We are directed towards *wonder*, in order to become awake for unconscious things. The substance of the imprinted picture is here touched by wonder. This is the 'A' (*ah*) in the soul, the primal trust that the soul feels towards the starry heavens which reveal its spiritual origin. Here as a seed, the recognizing of the spiritual world is connected.

Since the Mystery of Golgotha it is possible for the human being to experience and develop through practice, wonder, compassion and conscience. With compassion we turn towards the other human being and the divine, sensing the divine in him or her. To connect

oneself with devotion in the activity of practising as a preparation for the meetings in the various situations of life, can also gradually awaken something of the pictorial substance within the sleeping will of our movement. This is the 'O' in the soul, which in love is etherically connected with the world.

For the voice of conscience, the standing-upright between heaven and earth is the prerequisite. This is the spiritual-physical level of brotherliness in the social sphere. 'I' (*ee*) arises in the soul, the experience of the identity of the ego in the body. With the impact of conscience, the 'I' is transformed into 'T'. In the conscience, too, pictures are awoken which are imprinted by the angel into the soul.

With wonder, compassion and conscience the central human tasks of the present and the future are addressed. In the eurythmic meditations I A O and T A O, these qualities light up seedlike as exercises that can penetrate these qualities with the moved-yet-calm gestalt as ego-soul. Steiner summarizes this in a lecture:

Wonder and amazement, finally lead to Christ and create the astral body of the Christ-Impulse. And everything in the human soul taking part as love and compassion creates the etheric body of the Christ-Impulse, and that which lives as conscience in human beings and ensouling them – from the Mystery of Golgotha to the earth's completed aim – forms the physical body (or rather that which corresponds to it), for the Christ-Impulse. [2]

How is the present-day level of human consciousness? In the thinking, feeling and doing of the soul, quite different levels of consciousness are weaving. In peceiving and in conceptual thinking we are awake, in feeling we live as if dreaming, and in our will, in our movements, we are sleeping.

Through the senses of sight and of hearing we are awake in laying hold of the sensory world; we experience smell and warmth in a dreaming way, and in a state of sleeping we live in our perception of balance and of movement. The world touches our feeling-soul as if in a dream; in feeling we experience the periphery as if in a dream. In our purposeful actions we are awake to the intention, but asleep to the way they are carried out. Now we get to know our faculties, which in practising we make our own, with the motivation to master something. Awake, we take hold of an object in the visible world in order to move it according to its use, yet the movement itself remains for us unconscious.

#### *How is this in eurythmy?*

For the eurythmic movement we have no visual, sensory object by which we can lead our movement. The eurythmic movements of the speech-sounds, for example, are asking to be awakened and discovered out of the experience of their lawfulness, in order to be able to be seen as conscious, ensouled gesture. In his introductions to eurythmy-performances, Steiner does not tire ever and again to describe aspects of this.

But the eurythmic gesture is fashioned like this, that the movement-organism in an objective way receives the feeling which accompanies the speech. [3]

Eurythmy is the movement which can give the true relationships. We see before us Inspired Imagination. This is recreated. [4]

In other words, the illuminated source of the will is pointed to here, the illuminated and ensouled movement of eurythmy. The ego is the centre of the illumination that works out of the periphery on to our sleeping will, working on to our movements through the forces weaving in space.

Steiner's very differentiated description of this process of the will in movement is eminently valid for eurythmic movement:

We join ourselves with the forces that are found throughout the world. When I move an arm, I don't do this from something originating within the organism, but through a force which is outside my arm, and into which the ego enters. It enters in this way, that it is driven out of certain places from my arm. In the *will* I reach outside my body and through forces that lie outside of my own, do I move. I raise my leg, not through forces which are inside, but I raise my leg through forces which indeed work from outside, my arm likewise...

And nobody understands the will who does not lay hold of the human being as a cosmic being, who does not go beyond the limits of the human body, does not know that the human being in willing joins with forces lying outside of his body. We immerse ourselves into the world, we give ourselves to the world in willing...

The will in us represents a vitalization, an expanding of the ego, a joining of the ego into the spiritual outer world, and in the working into the body from the ego out of the spiritual outer world. [5]

In Steiner's thought-forms, we have an inkling of qualitative gestures, which surround the will-sound 'O'. In the conscious and ensouled movement of eurythmy, in which the 'inspired Imaginations' wish to appear as illumined, there lives, too, something of the substance of the angel's imprinted images. In all artistic activities these forces have to be disenchanting so that the cultural task – especially of eurythmy – can be fulfilled. Steiner quite succinctly describes the illumined will in eurythmy:

To the subject of our will, we are continuously asleep, as I have often said. I have explained before that, it is true, you have the idea of what you do – but not at all *what* the hand inwardly does when it moves. Of this the human being has normally no idea. He has as little idea of this remarkable process, which is connected to the human will, as he does when he is deeply asleep. The will is as a rule a sleeping-while-awake. This will has increasingly to be raised into consciousness. That will still be a long process, how the will is raised to consciousness, into the understanding of the earthly age. Partly it is raised to consciousness – in a small area as it is with other areas too, but quite splendidly in one area – for example, through our eurythmy. Here movements are made out of the full consciousness. Here the will is really filled with full consciousness. That's why I have frequently explained in introductions to eurythmy-performances, that it has to do with this, that precisely eurythmists work against any sleepy attitude and work towards the opposite of dreaminess. It is a great mistake if eurythmy is not carried out in the fullest super-awake state, but if it is carried out so that people imagine that even in eurythmy they can '*mysteln*' [indulge in false mysticism]. '*Mysteln*' comes from 'mysticism'. Now it is very dire in normal life to engage in mysticism, all the more so when something that is to be willed, which should be the opposite of dreams, is 'indulged as false mysticism'. But the will penetrated with full consciousness – even for the rest of life – has to be ever increasingly striven for. [6]

Here the words 'full consciousness', and the carrying-out of eurythmy in a 'super-awake state' are appealed to repeatedly. This is quite clearly set apart from normal, conceptual day-consciousness. It means, so to arrange the process of practising that in the moment of presentation the conscious and ensouled gestures are perceived as super-awake, as if fulfilled from outside. Then the movements of eurythmy are seen manifesting plastically and musically in the periphery as real visible speech and visible singing.

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- [1] R. Steiner, *The Work of the Angel in Man's Astral Body*. Lecture, Zürich, 9th Oct 1918. GA182. RSP.
- [2] R. Steiner, *Earthly and Cosmic Man*. Garber Communicatians, Blauvelt, NY, 1986. Lecture 14th May 1922. GA133.
- [3] R. Steiner, Notebook entry, 1923. GA277. Dornach, p. 307.
- [4] R. Steiner, Notebook entry, 15th Sept 1923. GA277. Dornach, p. 400.
- [5] R. Steiner, lecture 23rd Dec 1921. GA209 (MS tr. Z.389. R. St. Lib., London).
- [6] R. Steiner, lecture 31st Jan 1920. GA196 (apparently no E.T.).

## Eurythmy as practical exercise for the work of the 'College of Teachers'

*Found on Elena Cristy's desk after her death*

Eurythmists, if they are honest with themselves, know very well how difficult it is for a group of modern people to work harmoniously and effectively together. Eurythmy, the sixth art in the evolution of the arts, will take approximately another 6 thousand years before it reaches significant maturity, comparable shall we say to the present maturity of music. 'College' work is perhaps the first germination of the seed which will eventually become the seventh art, even further ahead in the future. –

It is within a dark ground against which these two arts are struggling to germinate and sprout in – the age of the Consciousness Soul; the age of most intense egotism and isolation, the falling away of all natural understanding between family, friends and colleagues, high divorce rates, abuse of children, disillusion of the young, volatile social forms.

When preparing exercises to further the work of 'College' I must ask myself – what are the hindrances to this work and how can eurythmy bring balance or health?

The difficulties for which I am certain eurythmy can give invaluable help, are the following:

- a) As a person moves from the everyday life of the school into the higher life of 'College' how does he/she overcome personal difficulties or free her/himself from 'political motivations'.
- b) How does one leave one's everyday self outside the door, and enter in an more 'naked' state of being – fresh, open and enthusiastic for everything living and real.
- c) How does one retain or even intensify independent inner life, while at the same time dedicating oneself to the group process or vision.
- d) How does one increase the warmth and friendliness between colleagues – help them to close the distance between themselves and others.
- e) How does one avoid the 'tyranny' of the head, or even, though more rare, the 'tyranny' of sentimentality, false piety or blind will.
- f) How does one strengthen alertness, clarity, independence and liveliness of thinking at the end of a full day.
- g) How does one strengthen and enliven feeling – so that it may be used as a sensitive tool for perception – rather than a self-indulgent expression of one's sympathies and antipathies (always backing up one's friends, or disagreeing with one's 'enemies').

- h) How does one strengthen and enliven the will – so that it is patient, persevering and a source of creative deeds, rather than a tool for the exertion of power over others, or remains too weak to transform the Idea into the Ideal.
- i) To increase the sense for living processes, and awareness of when something is dying, or growing too quickly. Our health, both as individuals and groups, depends on a better sense for life processes.
- j) How does one stay awake and discerning of – what is real or essential and what is illusion or unimportant in this context.
- k) How does one develop courage to speak out when one knows it will be unpopular.
- l) How does one develop a sense for that which is unvoiced – often spiritually more powerful than that which is voiced.
- m) How does one develop awareness for many viewpoints without losing discernment of the essential.
- n) How to develop awareness of the differences of inner ‘space’ – if I face a partner I am in personal space. If I face a centre I am in the group’s inner space. If we all face one direction – we are orientated to a task in the world.

To try something new, one has to leave the safety of one’s ‘expertise’. It is very humbling, if not downright embarrassing, to stumble your way through a new concentration exercise or eurythmy form. But if you *can* accept this ‘lowering of status’ and loss of dignity or ‘*making a fool of oneself*’, the experience quickly becomes fun and refreshing – even relaxing. It can increase the willingness to take risks and make mistakes, serving the ideal of self-education. When enough people in the group have stepped over the wall of dignified, important self-image, then we can all feel new exciting possibilities of trust, laughter, enjoyment of chaos, courage for mistakes and a cheerful readiness to try something new. We can now anticipate new challenges with relish and curiosity rather than doubt and disguised anxiety. We also can become far more relaxed and accepting of personal limitations and find a renewed interest in the strengths of others which can fill in for one’s own weaknesses.

Then, as the experience of eurythmy deepens, a new level of perception opens through the refreshed feelings and enlivened will. Now the light of thinking shines below the surface of instructions and forms drawn on the blackboard. The form starts to lead one on a journey through a landscape of soul, of continually changing relationships to others. The experience of moving forwards becomes very different from moving sideways or backwards. The individual consciousness expands from ‘this is my path’ to ‘the symmetry with my partner’ or ‘the unified form of the whole group’. Any ‘falling asleep’ has immediate, *physical* consequences, which have to be dealt with by the group – unlike the college meetings I have sat in, where the gentle snores which could be reliably expected from one or two corners, are politely ignored (the consequences being ‘merely’ spiritual?).

The eurythmist responsible for this task needs to consider certain factors.

*Firstly – How to help individuals to incarnate better, especially if at the end of a long day they are tired, sleepy or unable to concentrate.*

In my experience the ‘AEA IIA’ exercise with jumping if possible, and any concentration exercise which involves stepping, counting, clapping, change of tempo or direction – are all very effective in helping people to wake up. Also, very importantly, to wake up their ‘intelligence’ in the organism below the head.

It is best if these exercises do not involve any interaction with others, (e.g. passing balls or rods) or forms, other than extremely simple ones. People can then fully concentrate on their own state of ‘are my feet on the ground?’ without having to concern themselves with wider demands.

It is also helpful to occasionally draw attention to the difference between the understanding of the head, which grasps the task quickly, and the limbs, which take much longer to 'understand' a new task. As in eurythmy – so in life. An interesting parallel can be drawn to the teacher as 'head' and the pupils as 'limbs'. Or in the life of college meetings – the speed with which new ideas can be formulated and the inevitable slowing down as they sink down through the feeling sphere to eventually reach the will sphere.

*Secondly - The 'warming-up' of the feeling life, of cultivating a mood of friendliness and enthusiasm.*

Each eurythmist has their favourite tools for this task. Mine is the 'I and You' exercise. In doing this, or indeed any *other* exercise to work on the feelings, it is as important HOW it is done as WHAT is done. I find it of *utmost importance* that once the 'mechanics' of the exercise have been grasped, it is only *really* effective when it is spoken and stepped with *maximum liveliness, cheerfulness and energy, and that everyone looks at their partner, with a smile!* Of course, it only works if the eurythmist is able to set the most lively, enthusiastic and cheerful example for others to be inspired by!!

However, it is also important, once the mood has been established, to return to the form, given by Steiner out of his high spiritual insight, and therefore of utmost meaning. Clear straight lines, retracing the path and a clear angle of crossing are an important embodiment of the Ideas of 'I' and 'You'. I always ask that the group holds hands for the set of four times 'Are We', swinging backwards and forwards with the unselfconscious gaiety of children in a ring-game. This is very helpful for alleviating the pompous 'making-oneself-very-important' mood that sadly is often to be felt like a heavy blanket descending, as teachers gather for the college meeting. There is a vital difference between approaching the spiritual task of college meetings with serious resolve – to overcome one's petty, personal self, and on the other hand being filled with the sub-conscious vanity of 'I am important because I am a college member', or, worse; 'I am The Chairman of College'.

Of course the eurythmist must be prepared for the possibility that just those people who most relish their status as College members, will also be the people who will have greatest difficulty in letting go of their 'dignity' in something like the 'I and You' exercise, and if that is the case it may be wise not to introduce this exercise too early in the process. When one starts this exercise, the greatest degree of tact, respect and gentle humour is usually needed from the eurythmist.

I can also speak from years of experience of the most varied groups, that this 'magic spell' from Steiner, which he described as being an educational exercise to overcome 'jealousy, ambition, vanity and egotism' is VERY potent, given the time to repeat it in a regular way.

There are of course many possibilities for uplifting the social/feeling life of the group, and I have always found the approach and exercises developed by Anne-Marie Ehrlich to be particularly helpful for this.

*Thirdly - to enliven and enrich the life of conscious, meaningful will-activity. To lift our actions out of the everyday, goal-driven category into an orientation towards Man's higher Soul and Spirit.*

For this any of Steiner's classic forms are endlessly helpful. The 5-pointed and 7-pointed Stars, the 'Cassini's Curves', The Harmonious Eight, 'Behold thyself, Behold the World' ('*Schau in dich. Schau um dich*'), 'We seek one another...' ('*Wir suchen uns...*') can all be varied and expanded to accommodate groups as large as 15-20 taking part simultaneously in one form. The number of people taking part simultaneously is only limited by the size of the room.

The slow journey towards perfecting the form, expanding one's awareness of others, of space, of the dynamic of the whole group, and appreciating the majestic beauty of the movements and changing relationships – can be very transforming, both for individuals but also for the whole group.

Again it is up to the eurythmist to draw appropriate attention to the spiritual dimensions of Steiner's form. What spiritual 'idea' is the form expressing? How is the spiritual 'Word' being expressed through such forms?

*It is extremely fruitful for the deepening and enlivening of the thinking faculties* – if the whole body, limbs and will are thoroughly active, while at the same time the mind is striving to understand a living, moving 'idea', such as a large group uniting in a eurythmy form. Then, when the group sits down again and only the mouth and larynx are physically moving, the earlier activity is still resounding in etheric body, soul and spirit. The discussion and thinking processes are thoroughly nourished. However it is important that everyone is aware that real, long-lasting transformation is only possible if the group undertakes such practices regularly and for some time.

*Finally - Courage!*

How many times have you heard people expressing their real thoughts and feelings *after* the meeting- because either they didn't have the courage to speak out in the meeting – or they were afraid of being attacked – or that they couldn't think the right thought at the right time and it only came to them later?

All rod exercise which involve throwing and catching, whether to oneself or to others – are in my experience very helpful for developing *courage, mutual trust and presence of mind*.

If there are any eurythmists reading this article who have found particular exercises or forms helpful, or feel that I have left out some vital considerations I would be very grateful for their suggestions.

## The Sound 'H' in Artistic Speech-Therapy

*Christa Slezak-Schindler*

Following on from the sequence of the three vowels I, A, O – upon which Rudolf Steiner shed light for eurythmy – he continues with the consonantal sequence D, F, G, K, H, which – after each sound has been pictorially presented – can, as he says, produce a calming and relaxing effect on nervous, restless and agitated children and adults. H, the fifth and last sound of this sequence, belongs to the blowing sounds, like F or Z or SCH. With the strength of our breath we as it were blow these sounds away from us, and in comparison – for example with CH and H – it is easily noticeable while blowing the sound into your hand that the H produces the strongest warmth. This is because it produces this warmth out of the human organ of the heart, continuously striving for balance and mediating between heaven and earth, thinking and will, the forces of digestion and of the nerves and senses. This is the place of balance, of harmony, where the streams of the blood and the breathing meet.

A good hexameter contains many H-sounds, observes Steiner. The early Greek reciter of the hexameter rhythm experienced a feeling of well-being, for he was quite at home in this fundamentally human measure. The rhythm 1:4 corresponds to the physiological relationship of the breathing to the heartbeat. This is established around the 11th-12th year and is helped by encouraging the speaking of hexameters during the Greek block in Class 5 of Steiner (Waldorf) Schools. The forces of breathing, strengthened through this, are the nec-

essary prerequisite to be able effectively to use the forming-strength of H. Earlier, the H is not used because it reaches too deeply into the process of the blood and the breathing.

As the rhythmic element, so too the warmth element is part of life. In the Zodiac, H belongs to the Twins, duality. It lives in the shoulders which are connected to the sense of 'T' (see GA 21). It is the Sun-force which opens up ('reveal thyself, Sun-being...'), it moves from the '*Ruhetrieb*' – 'impulse to rest' to the '*Weltbegreifen*' – 'laying-hold of the world' and to '*Werdereifen*' – 'the ripening of becoming'.

H lives also in the light, gentle breath as well as in the strong mastering of the stream of speech. Steiner's first breathing-exercise against short breathing (given to Emil Molt in 1919) lives strongly out of the character of H. '*Erfüllung geht/ Durch Hoffnung/ Geht durch sehnen...* – Fulfilling goes, through hoping, goes through longing...' (GA 280. *Creative Speech*. RSP 1978). H enlivens the breathing, penetrating it with the 'T'. The most powerful H streams *vom HERRN* – from the Lord – in the creation of the human being. 'Adam, take on the living breath – H' [*Oberufer Paradise Play*].

In the human 'T'-centre hidden in the warmth of the heart, the H corresponds to the T, the sound which belongs in the Zodiac to Leo, which presents the heart-force and which unfolds its effect as heart-sound when it is breathed with the warmth of the sound H, that is, when breathed as an aspirate.

The H also belongs to the palate-sounds. It strokes the palate and, breathed out, creates warmth and a fine etheric mantle: house, home, hearth, haven, hat, hut, homeland, and so on, are words beginning with H. In artistic speech we practice H as the will-forming power but also as a warmth-feeling breath, penetrating and accompanying each vowel.

*H is not actually a letter like the others; H reproduces the encircling movement. And the single planets in their revolutions are always the individual vowels which are placed in various ways in front of the consonants... in each vowel there is the H. You can feel it in speaking 'ah, eeh, aeh' – H is in each vowel. What does it signify that H is in each vowel? It signifies that the vowel is revolving in the cosmos. The vowel is not at rest, it circles around in the cosmos. And this circling, this moving, is expressed in the H hidden in each of the vowels* (R. Steiner, *The Alphabet: an Expression of the Mystery of Man*. Lecture Dornach, 18th Dec 1921. Mercury Press, Spring Valley, New York 1982. In GA 209).

H is closely related to A (*ah*), showing in laughter, 'Ha, Ha!' In the inner-waking up, 'Ah ha!' H accompanies in-breathing and out-breathing – in the sound of pain, drawing in one's breath; with a streaming-out breath in joy; weeping and laughing; '*Hatschi*' or 'H-h-h-h-h' (Eng. 'ah, ah, atishoo'). Yawning feels good accompanied by the sound H and the drawing in of the H sets off a sneeze. H lightens the breathing. If breathing becomes heavier, CH will come about in place of the H – 'Ach!' If breathed out too strongly it leads to dissolution of consciousness, swooning; too strongly contracted and bound to the body it has to do with feeling of fear, which can go as far as a paralysis of the soul. When used consciously in artistic speaking, these polarizing forces are transformed to the opposite effect, that is, working in a centring way, giving ground upon which to stand. Also with depressions, the H is able to work in a helpful way just because of its lightness; it carries the person into a hopeful mood. In children who do not speak, it indirectly stimulates the will to speak because it lives everywhere around us, in different languages in different ways.

H is also the sound of hearing, the sound which opens us and invites us to hear; it belongs to the highest, the most sublime. Hamerling expresses this in his poem 'Nightly stirrings':

*Nächtliche Regung*

*Horch, der Tanne Wipfel  
Schlummertrunken bebt,  
Wie von Geisterschwingen  
Rauschend überschwebt.  
Göttliches Orakel  
In der Krone saust,  
Doch die Tanne selber  
Weiß nicht, was sie braust.*

*Mir auch durch die Seele  
Leise Melodien  
Unbegriffne Schauer  
Allgewaltig zieh'n:  
Ist es Freudemahnung  
Oder Schmerzgebot?  
Sich allein verständlich  
Spricht in uns der Gott.*

The whole poem is penetrated by the strength of the H, even though the H does not often appear in the written words. H is the regent of the German language. Marie Steiner writes in 1928 in her essay 'Decline and Ascent- an observation on speech':

*The German language's potentialities for concrete delineation and for the transcending of conceptual formulation are also to be found in another way: in the plasticity and transparency of the elements of its speech-sounds. It is not in the usual sense 'musical' – not superficially. You have to possess an inner ear for it. But it does have so many lights and shades, such capacities for veiling the sound or for brightening, flashing, that with its help we can break through the bounds of the senses. (from Rudolf Steiner and Marie Steiner-von Sivers. *Poetry and the Art of Speech*. GA 281. RSP, London 1981, p. 94f.)*

But misuse cannot be ruled out: 'Heil Hitler!' We are hit by icy coldness.

In H lies the luciferic element; in the S the ahrimanic element lies, as Steiner points out. Both become softened by the M, the sound of the middle, the giving and taking of Christian substance (*Christlichkeit*). M works in a restraining, consolidating way upon the H; upon the S it works in a freeing, releasing way.

*Das Herz als Wärmezentrum, als Lebens- und Liebezentrum  
Die Hand als Mittel für Tat und Gebärde  
Das Haupt als Bewußtseinspol  
Die Haltung umschließt dies alles  
Und der Humor erweckt die Lebensfreude*

The heart as a centre of warmth, as centre of life and love  
The hand as a means for deed and gesture  
The head as pole of consciousness  
How one holds oneself, or posture, embraces all this  
And humour wakens joy in life

These five qualities have to enter the healing process, and find their right proportions, in order to unite in healing harmony with the Healing Breath (*Heilendem Hauch*).

Experience has shown that, when working with young anorexic patients, the H with its warmth, its protecting strength and a strong warding-off gesture has been beneficial (exercise: *Hier heulen heute Hyänen* – see GA 277a). Together with the preparatory exercise *Hm, Hum, Ham, Häm, Him* (see GA 282), the epic exercise *Halt! Hebe hurtig hohe Humpen/ Hole Heinrich hierher/ Hohe Halme* (see GA 280) was introduced, which develops fullness and strength in the voice. This exercise incarnates the voice, which – as is typical in this illness – tends to retreat into either weakness, or cramping and hardening. It frees and nourishes the will to live through warmth and form-giving impulses.

The H comes from deep within the inner human being. It frees the capacity for action, for new activity. Steiner has given us these words to ponder: *‘Luft ist mut’* (‘Air is courage’). With the H sound a beginning can be made to call up and release forces which slumber in the human being, forces of speech, forces of sound, which become healing substance, because the sounds are not only the *divine teachers*, but also divine doctors. At the basis of all systems of healing there lies the human breathing. The sounds in their turn form the breathing to a focussed and comprehensively effective means of therapy. To evolve in all detail a Sound Medicine, working in a directly, specifically healing way, is a task for the next millennium. Some things are already evident, for example, that the treatment of the process of breathing, the en-warming of the out-breath, brings at the very least a beneficial influence in asthmatic illnesses. It has also become an established fact that, as Steiner states, the predominance of in-breathing over out-breathing can lead to cancer in the human organism. A rich and as yet largely untouched field of research opens up.

In the Karma lectures, Rudolf Steiner said:

*That which lies in an organ can only really be understood when its cosmic origin is understood. Think of the noblest organ – the human heart. Scientists today dissect the embryo, observing how the heart gradually takes shape, and give no further thought to the matter. But this outer, plastic formation, the human heart, is indeed the product unique in each individual, of what in co-operation with the gods he has elaborated between death and a new birth. In the life between death and a new birth, he has first to work in the direction leading from the Earth towards the zodiacal constellation of Leo [to be laid hold of in the realm of the sound T – Author’s note]. This stream, flowing from the Earth towards the constellation of Leo, teems with forces. It is along this direction that the human being has to work in order that he may project the germinal beginnings of the heart – in it cosmic forces are contained. Then, having passed through this region in the far spaces of the universe, he comes so to speak to regions nearer the earth; he passes into the Sun-sphere [to be laid hold of in the realm of the sound AU-Author’s note]. Here again forces are developed which bring the heart further. And then man enters the region where he is already in contact with what may be called Earth-warmth. Out yonder in cosmic space there is no Earth-warmth, but something altogether different. Here the preparation of the human heart reaches the third stage...And it is not until man comes still nearer to the Earth, to the warmth, the fiery region, that the final stages of preparation are reached; it is then that the forces begin to be active that shape the physical seed for the being of soul and spirit who is descending (R. Steiner, lecture Prague 30th Mar 1924. Tr. A.S. Pub. tr. *Karmic Relationships* vol. 5. GA239. RSP 1984, p. 26f.).*

After working with the connections described above, in the context of Therapeutic Speech practice, a word revealed itself which has already been used many times to regulate the functioning of the heart, and to strengthen the heart. It is the word T-AU-H; spoken backwards

it is H-AU-T ('skin'). With light arm-movements which accompany the breathing, first as a sound-sequence, the individual sounds forwards and backwards then as a whole word, practised forwards and backwards as well, it gives freshness and an enveloping protective warmth.

Elsewhere (GA 343, vol 2 of the lectures on religious work), Steiner speaks of the organs of air on the one hand, and of the ruined heart on the other hand. He says:

*Do not regard it as something unnecessary when it is indicated that there should again be a pastoral psychology. Take it as a question for your ministry. What eat at the organs of breathing? The unsocial feelings of human beings eat at the breathing organs, the feeling which does not allow the disposition of love to be expressed in a corresponding way. And by cultivating social feeling and mutual social respect in your community, you bring about a healthy breathing, in as far as this should come out of the soul. Do not regard it as lying outside your ministry to ask, What has a ruining effect on the blood and its circulation? Try to understand that the feeling of the uselessness of existence has a ruining effect on the blood and its circulation, that it is insensitivity towards the word which announces the divine-spiritual and [reveals – Tr.] the disturbances in the circulation and the illnesses of the heart. When you look at everything that then comes back – the pendulum does not only go hither but also thither – what then come back as a materialistic attitude out of a ruined blood-circulation, out of a ruined heart, coming about out of an insensitivity towards the spirit-filled word, then you will be able to judge how the situation of humanity has actually become today. You will then divine in the correctly serious way what religious renewal actually has to mean. Then you will also divine how one can find again healing (das Heilende) in the sacred (in dem Heiligen) and how one does not need to lose healing (Heilung) in the abstraction [that has crept into the word – Tr.] holiness (Heiligung) – Tr. A.S.*

## Hallelujah

הללויה

Alan Stott

*'A people which shall be created shall praise JAH' (Psalm 102: 20).*

### *Preliminary*

Scholars (even good ones) deal summarily with the word 'Hallelujah' (this form transliterates the Hebrew; the Latin form is 'Alleluia'). It occurs in the Psalter, and is 'probably a liturgical addition', says one, speaking for them all. Such a phrase could remind you of Bach's title for some major keyboard works: '*Klavierübungen*' – 'keyboard exercises', or Tolkien claiming his *The Lord of the Rings* was 'a linguistic exercise'. Modesty distinguishes these creative artists. The artist is primarily neither interested in systematic theories of art nor intellectual speculation for their own sakes. Like the mystic who finds his working expression in prayer, the artist find his in creativity. Here, we take our critical task as preparatory: briefly to survey the traditions and establish one initial line of enquiry, with a view to appreciate actual eurythmic experience, which is assumed. This study makes no claim to exhaust the subject.

With the single word 'Hallelujah', the first word to be carried out in eurythmy (22nd Sept. 1912) – with the possible exception of IAO, which is one of the names of God (introduced beginning of Sept. 1912) – we are given a way to appreciate the gift of eurythmy, of Steiner's renewing deed. To appreciate this truly, we may try to approach his mind as well as we can. This might seem obvious to those striving in eurythmy, too obvious perhaps, and too sel-

dom practised. Steiner is doing no less than saying that eurythmy, and indeed all art, is sacred. The artist is shaking hands with the religious. He discovers something shared – even to the point of recognizing a colleague on the spiritual path. For both, in fact, belong to the *same* living tradition that goes back beyond that ‘beacon of light’, Solomon’s Temple, ‘*the central star of the earth*’ (R. Steiner, lecture Basel 21st Dec.1916), and looks forward beyond our present concerns to the ultimate renewal of the whole earth. One painstaking scholar concludes his commentary by declaring that the Psalter is ‘the grandest symphony of praise to God ever composed on earth’ (Oesterley, p. 593).

## *Evoe*

The eurythmic indications for ‘Hallelujah’, and the sacred greeting ‘Evoe’, were given on Sunday, 22nd September, 1912. Eduard Schuré, [1] the French occultist and writer whom Marie Steiner translated, indicates what ‘Evoe’ contains. ‘*Iod (EE)* = Osiris, meant Divinity, strictly speaking, creative intellect, the *Eternal Masculine*, which is in all things, in all places and above all. *Hay-Vau-Hay* represented the *Eternal Feminine*, Eve, Isis, Nature, in all the visible and invisible forms engendered by it.’ Schuré describes two classes of initiates, corresponding to this division, with a consequent order of sciences and arts. ‘*Evohe* became the sacred cry *par excellence*, in all the Greek mysteries,’ he concludes. Schuré also points out that Orpheus (the founder of the Greek civilization) and Moses (founder of the Hebrew national life), both initiated in Egypt, possess the same truth, though they present a polarity in history.

We may observe that this major polarity works on, for instance, in the types of rational – mystic, philosopher – artist, speech – music. It is exhibited in artistic relationships, too: Schiller – Goethe, Coleridge – Wordsworth, perhaps even Rudolf Steiner – Marie Steiner themselves, to an extent. What do we owe to her labours for the development of the new artistic impulse, but also to such things as many of the eurythmy forms, the result of her insistent requests (to mention but one thing)? But beyond this, we see in the first anthroposophist, Rudolf Steiner himself, the artist and scientist have become united again.

In the early development of eurythmy, its relationship to ancient Greece is repeatedly pointed out. The relationship to the Hebrew tradition is not so clearly emphasized, though it is present. In the speech-eurythmy lecture-course, Rudolf Steiner alluded right away to ‘a remarkable tradition which today is little understood, and of which you find some indication when you take the beginning of John’s gospel: ‘In the beginning was the Word, and the Word was God, and a God was the Word’” (GA 279, I). I have suggested elsewhere [2] why this may point to the tradition represented in the cabbalistic *Sepher Yetzirah*, the *Book of Creation*, [3] a text known to and used, for example, by Bach, especially for *The Goldberg Variations*, [4] a hymn of praise to the Holy Spirit. Sound and number symbolism explain the divine ways of creation. These creative principles reappear in GA 279 and GA 278. In the latter, for example, every numerical reference is significant. Other researchers in eurythmy suggest that the Ephesian mysteries of the Word is behind Steiner’s phrase ‘a remarkable tradition’. There is a call neither for rivalry nor exclusive claims, since the progressive mysteries ultimately work together. The inspiring spirit of the Greek cultural epoch was Michael, who is portrayed on the ceiling of the small cupola of the First Goetheanum. Michael was also the spiritual guide of the Israelites. He is the archangel mentioned in Dan 10, Jude 9, and Rev 12, but appearing – unnamed – elsewhere several times in the Bible (according to

Emil Bock). Later, both Greek and Hebrew traditions united in Christianity, following St Paul's heroic lead and that of the writer of St John's Gospel – whom, Rudolf Steiner tells us, reincarnated later as Christian Rosenkreuz. The traditions unite in eurythmy, too, as do all human polarities that can be imagined. For example, right at the outset of GA 278, the Hebrew and Greek alphabets are mentioned, the original languages of both Testaments. *In all this development, Michael, the countenance assumed in our time by the God of humankind, is the guiding spirit.* Moreover, the fact that his regency as Spirit of the Age began in 1879, lifts a seemingly exclusively historical study to an esoterically topical one.

### *The Psalter*

The Hebrew word 'Hallelujah' ('Praise ye JAH') is limited in the sacred writings to the Psalter, the *Sepher Tehillim* – 'the Book of Praises' – sometimes contracted to *Tellim*. Interestingly, only one psalm has the word *tehillah* – 'praise' – in its superscription, Ps 144. 'Open thou our lips/ And our mouths shall speak forth thy praise' (Ps 51:17) is a well-known, primitive liturgical response. The final five concluding psalms, which all begin and end with 'Hallelujah', form a sustained climax in an outburst of praise. In the New Testament, 'Hallelujah' appears only in the Book of Revelation, seemingly the most Jewish creation of what at the same time, however, is the advanced text-book of Christian initiation. It was written in the school, if not by the writer himself, of the Fourth Gospel who was initiated by Christ Himself, Lazarus-John. The Psalter, traditionally written by King David, contains some psalms which originate from before the Exile, but in the form we know it, it may fairly be described as the hymn-book of the Second Temple, the Temple in which Jesus worshipped. It has passed into the language of prayer of both the Church and the Synagogue. We know from Jerome (c. 342-420) that children were taught to pronounce 'Hallelujah' as soon as they could speak, while it was sung during his time by the Christian country-people in Palestine, as they drove the plough. In both Tobit and Revelation, 'Hallelujah' is sung by the saints *in heaven*. In the Western Church it became *the characteristic expression of joy*, sung especially at Easter (Augustine, Sermon 252). It was omitted during penitential times, and is omitted today during Lent. In the Eastern Church it has remained a part of *all* offices.

The Psalms are mankind's first lyrics. And at the same time, in them mankind learnt to pray. In this field, modern scholarship is extensive – also in theories. The scholar Hermann Gunkel, well-known for his form-criticism and for suggesting fresh ways of classification, claims: 'The current explanation of the 'I' as standing for the community is nothing more than a stubborn remnant of the allegorical interpretation of Scripture which prevailed in an earlier day.' [5] We may take this comment as symptomatic. This analytical scholar presents his advances along with this prejudice or presupposition. Despite all the evidence, the concept of the evolution of consciousness is little acknowledged by scholars. Yet it should be possible for an independent approach to work at achieving an unprejudiced view, to shed limiting and arbitrary aspects by seeking a way of reconciling important viewpoints. [6] This could be attempted in the path of artistic appreciation that is concerned with questions of inner experience. Commentaries – of which over 600 exist – are usually written in the study, but it can also be written, so to speak, in the *laboratory*, that is, from the experience of, or at least sympathy with, liturgical singing. This tradition is alive to this day, and in fact likely to continue to the end of the world.

'It is the hymn-book of the Universal Church,' writes the learned Bishop Wordsworth. [7] 'Every other book of the Old Testament has its counterpart in the New,' he observes. 'The Psalter has no echo in the New Testament. It is its own echo. It belongs to both Testaments. It speaks of Christ, and Christ speaks in it.' This view is that of the Christ of the Gospels (Luke 24: 44), and is announced by Peter in his Whitsun address (Acts 2: 29-34). It is also the view of the Church Fathers: 'All the Psalms,' says Jerome, 'appertain to the Person of Christ.' The leading exponent of the Christocentric view is Augustine. Christ on the Cross, says tradition,



*Thomas Aquinas and Albertus Magnus  
Mural in a monastery in Switzerland*



*Rudolf Steiner (1861-1925)*



*Marie Steiner (1867-1948)*

sang the Psalms from Ps 22 through to Ps 33: 6. But, it is claimed, *He sings in them all*. What is dubbed the 'mystical view' of interpretation, not fashionable today but which has prevailed for centuries, is certainly the original view. [8] This is no doubt a chief reason why for at least eleven centuries the recitation of the Psalter by heart was an obligatory condition for ordination. Thomas Aquinas may not have been alone in knowing the *whole* Bible by heart (in Latin). His commentaries on the books of both the Old and New Testaments are still only partly in translation. It is now fairly well established that he reincarnated in the nineteenth century as Rudolf Steiner, and worked again with his previous teacher, Albertus Magnus – he also wrote a commentary on the Psalms – who was reborn as Marie Steiner.

## *Hallelujah*

*Hallel*, the root of the word 'Hallelujah', means 'to make clear'. It is applied to *sound*, and used of any sharp, clear cry, and may be traced in the English words 'hallo' and 'yell'. It is also applied to *light*, and used of any bright clear light, like the shining of a candle (Job 29: 3) and the shining of the sun (Job 31: 26). 'Hallelujah' occurs in Tobit 13: 18, a book written during the 4th-5th centuries BC and not accepted into the Hebrew Bible. In the Scriptures it is limited to the Psalter. The title 'The Hallel' – Hymn of Praise – is applied to that collection of Psalms (Pss 113-118) recited at the Passover and other main festivals. Sometimes it is called 'The Egyptian Hallel' to distinguish from 'The Great Hallel' (Ps 136). This collection is likely to be 'the hymn' of Mark 14: 26: 'And when they had sung an hymn, they went out into the Mount of Olives.'

The *first occurrence* of the word 'Hallelujah' is in Ps 104, the first of a triad, itself forming the first of three triads of Halleluyatic psalms. After the fifteen Gradual Psalms (Pss 120-134)

comes Ps 136 ('The Great Hallel'), and then the concluding five psalms (one for each of book of the Psalter, themselves probably relating to the Pentateuch) with double Hallelujahs. If the Psalter is regarded as 'a continuous epic' (Benson I, p. 8), the goal of the spiritual journey is Jerusalem – the earthly city being a type of the heavenly City of God, 'the mother of us all', as St Paul says (Gal 4: 26), which in Steiner's terminology is 'Jupiter'.

*Psalm*      *Messianic title*

*Devotional title*

*Halleluyatic Trilogy of the development of the Kingdom*

104 – The Divine Presence operative under the veil of the original creation.	The earth the cradle of a new creation.
105 – The Divine Sonship vindicated by the judgements on Egypt.	The promise to the fathers.
106** – The Divine purpose abiding in spite of man's unfaithfulness.	Faith looking forward amidst continuous evil to the promised glory of Jerusalem.

Pss 107-150 GOING UP TO JERUSALEM  
forty-four songs of the redeemed

[107 Introductory

[108-110 Trilogy of Redeeming Power]

*Halleluyatic Trilogy of the Covenant*

111* – The eternal covenant of Melchizedek.	The Eucharistic Memorial of the Everlasting Covenant.
112* – The Christ-conformity of the redeemed.	The Offspring of the covenant of Righteousness
113 – The Divine Seed gathered out of all nations.	The Redeemer the Life of the world.

*Halleluyatic Trilogy of Eternal Life*

115 – The living God	Living in God's Name.
116 – The life of the saints beyond the grave	The freedom from death.
117** – The Halleluyah of the Universal Church	Rejoicing with the saints.

[118 – THE TRIUMPHS OF JAH]

[119 – THE WAY OF LIFE]

[120-134 The Songs of Ascent]

135 – Waking to Life in God's Praise – The triumphant song of the presence chamber

[136 – THE GREAT HALLEL – Absorption in God's eternal goodness. This psalm expresses thankfulness for redeeming love.]

[137 – The cry for vengeance upon the world      Looking backwards to bondage and forwards to vindication

[138 – 145 Octave of Davidic Psalms]

*Halleluyatic Pentateuch of Praise*

146** -To the beneficent Lord of Providence; ninefold.	Happiness in the fellowship of Messiah.
147** -To the covenant Lord of Revelation; fivefold.	The Heavenly Jerusalem.
148** -To the sovereign Lord of the Universe fourfold. He is the beginning and ending of the Church militant.	The universal appeal.
149** -To the redeeming Lord of new Life; He is the beginning and the ending of the Church militant.	Preparing to join in the heavenly praise.
150** -To Jesus enthroned above the ninefold Heavens; twofold. He is the beginning and the ending of the glorified universe.	The Choirs of Heaven.

*Fig. Table of the fifteen Halleluyah (Hallelujah) Psalms, with R. M. Benson's titles (\* = Alphabetical acrostic – see endnote [9]; \*\* = double Hallelujah Psalm).*

*First occurrence*

The first use of the word 'Hallelujah' in both the Old and New Testaments (Ps 104: 35; Rev 19: 1-3) stands in connection with *judgment*. It is for this that praise is given to Yahweh. The name is the manifestation of the Person of Yahweh. God has various names and titles: in 'Hallelujah' the ineffable name is JAH. His name, i.e. presence, is unique and awe-inspiring (e.g. see Ps 111). JAH consists of the letters Yod (gematraic value 10) and Hey (gematria of 5). (Gematria is the traditional number-alphabet: each letter is given a numerical value A = 1, B = 2, and so on. During a lectures to the workmen at the Goetheanum, Steiner called gematria 'super-earthly'. It belongs to the sixth grade of initiation, called the *Sun Hero*, or *Sun Human Being*. Dornach 8. Feb 1924. GA 353).

Now,  $10 + 5 = 15$ . Fifteen is a significant scriptural number, and especially related to Messiah. As  $3 \times 5$ , it partakes of *grace* and *divine perfection*. As  $8 + 7$  it contains a reference to resurrection. JAH is Yahweh in the sense of having become our Salvation. The first use in the Bible (it occurs  $7 \times 7$  times; 43 times in the Psalms, only 6 times elsewhere) is Ex 15: 2: 'My strength and my song is JAH, and He is become (*vaYAHee*) to me salvation.' Here Jah is associated, and stands in immediate connection, with the verb *haYAH*, 'to be', from which it is derived. *Hayah*, then, means 'to be', i.e. the condition of being. The name formed from it means: 'He Who IS.' Compare Col 1: 16f. 'HE IS before all things, and by Him all things have subsisted and still subsist'; and also René Guénon, who suggests the phrase *Eheieh asher Eheieh* (Ex 3: 14), 'I am that I am' is best translated: 'Being is Being'.<sup>[10]</sup> Jah, *He who Is*, is not merely the Redeemer or Saviour, but who is Himself the salvation and redemption of His people. Psalm 15 is the Psalm of JAH; it portrays Him whom God looked to find. (The name 'Jesus', in Heb. 'Joshua', means 'Salvation' – in full JEHOSHUA, 'Jah is salvation'.) There are fifteen 'Hallelujah' Psalms, fifteen Psalms of David in Book 5, fifteen Gradual Psalms – the Talmud notes in this connection that there were fifteen steps rising from the Court of the Women to the Court of Israel in the Temple. Ps 136, 'the Great Hallel' – a double Hallelujah psalm – coming like an answer to Ps 135, is itself the first psalm of the last quinquennial. The

total number of the Psalms is 150, and intensification of 15.<sup>[11]</sup> Benson gives further examples of 15 in the Psalter. Fifteen lectures, too, comprise the lecture-course on speech-eurythmy. The 'Hallelujah' in eurythmy is given in lecture 13. Thirteen is the number of rebellion, but also of redemption.<sup>[12]</sup>

Father Benson observes:

The trilogy following Ps 103 is the first outburst of the endless Halleluyah. 'A people which shall be created shall praise Jah' (Ps 102: 20). So from the depth of penitence welled up that voice of praise which should be the brightness of the Psalter in its subsequent utterances. None could say Halleluyah unless they were 'created anew'. It belongs to the children of God alone to utter this praise. Human lips may utter the word, but no human [attempts at] holiness can avail to its power. It can only be uttered by a life renewed in Divine holiness by the power of the Holy Spirit (Benson 1901, I, p. 232).

The further descriptions in this unique commentary (see, on the Hallelujah Psalms, Benson II, pp. 236-8) bring out the climactic character of this part of the Psalter.

### *The Great Hallelujah*

The group of Psalms which begins with the 113th ('The Great Hallel'), 'is endowed with a special character as a link between the Old Dispensation and the New above all the rest of the Psalms,' claims J. H. Blunt (p. 479). It is the events of the last Passover, when the antitype fulfilled the Old sacrifices and inaugurated the New sacramental life, that provide the light, wherewith we view 'the Hallelujah of Him Who, when He had sung it, went forth to the Mount of Olives, to Gethsemane, and to Calvary'. He would have sung David's prophetic verse that runs: 'JAH is my strength and my song; He has become my Jesus' (Ps 118: 14).

### *Psalm 150*

Ps 150 concludes the whole spiritual journey and struggle. It was performed 'with Hallelujah' in the first eurythmy performance, in Munich 28th Aug. 1913 afternoon (Ps 1, was performed in Berlin, 20th Jan. 1914.) There are 37 Hebrew words. Deducting the 15 duplicate words ('praise', 'Jah', 'cymbals'), we are left with 22 different words, the number of letters in the sacred Hebrew alphabet. Jah occurs three times, but no 'Yahweh'. The compound 'Praise-ye-Jah' occurs often in the Psalter, but here we have 'praise-ye-El' (v.1). He is praised 10 times – the number of ordinal completion and moral perfection – the number of the Decalogue but also of the Sephiroth of the Tree of Life. The 150th Psalm says who should be praised, where, why, wherewith, and by whom. Both earth and heaven are called to praise, in the words *sanctuary* and *firmament* (v.1). The song of one is the song of both; there is now no difference between heaven and earth. God is praised for what He does and what He is. Four things are mentioned, in the saints, in the firmament, in noble acts and in multitude. Wind, string and percussion instruments are mentioned, 8 in all (the number of resurrection: I Peter 3: 20, II Peter 2: 5 – the greatest example is the gematria of the Greek form of the name JESOUS, 888. Not for nothing are there 8 lectures to GA278, deeply related to the degrees of the scale, as Elena Zuccoli points out (*Ton- und Lauteurythmie*, Dornach 1997, p. 39). Neale & Littledale note the mystical view of the details of the instruments. Most of them, but not all, are sacred. Perhaps 'they may be meant to suggest that all instruments, secular as well as sacred, should be enlisted in this service of praise' (Kirkpatrick). The last line

includes everything that breathes, meaning all living things. 'The invocation bears the prophecy of its own fulfilment,' writes W. G. Scroggie. He points out:

The Psalter begins with, *Blessed is the man* (v.1), and ends with, *Praised be JAH*. It begins with an individual, *the man*, and ends with *everything that hath breath*. At the beginning there are the *ungodly* (1, 4), but at the end they have been eliminated. The *tree* remains, but the *chaff* has gone (IV, p. 156).

Commenting on the universal symphony, J. H. Eaton concludes:

The ultimate perfection of the Creation is no longer in doubt. Music, the language of spirits, rings through the spheres, leading every creature in the thunder of cosmic praise (Eaton, p. 317).

### *Hallelujah in eurhythm*

A description of the sounds and forms of the eurhythmic expression of 'Hallelujah', repeating or even going beyond what Steiner gives in GA 279 and GA 277a, is not the present aim. To outline from one point of view some preliminary observations of the inexhaustible riches to be found in this one word, however, is attempted below.

- (i) The first observation about 'Hallelujah' is that it is clearly full of divine being, or rather of divine humanity. This humanity, the redeemed humanity of the Son of Man, is that which supplies the Spirit.
- (ii) It starts and ends (as does every human life) with the divine-human breath – 'a word is gone out of my mouth in righteousness, it will not be revoked' (Is 45: 23). The breath of the spirit is the same as Gen 2: 7 and John 20: 22. Steiner reveals that this creative breath (his word is *Zauberhauch*, 'magic-breath') is breathed into 'the intervening region [of the heart]... bounded by right and left, above and below, before and behind, ...an intervening space where the breath of Yahweh enters directly into the spatial, physical human being' (R. Steiner, Dornach, 21th Nov 1914. GA 158). This creative breath is present as regularly as the breath we breathe. The Tetragrammaton [YHWH] etymologically represents a slight modification of the Hebrew verb 'to be', which also signifies 'to breathe'. The point of departure for the new art of eurhythm, especially the singing centre, is to be found at this heart-region. Here the etheric heart is meant. Yahweh promised to replace the 'heart of stone' by a living 'heart of flesh' (Ezek 36: 26). From here, thanks to the Mystery of Golgotha, the redeemed manhood – lovingly described in anatomical-spiritual detail in GA 278, lecture 7 – can give His life like an ever present 'current of air'.<sup>[13]</sup>
- (iii) Then, with the *ah* (as Steiner describes more than once), we remember that we are spiritual beings, in fact, God's creatures, His children.
- (iv) There follow seven *Is* (*El* is itself one of the names of God, appearing in such names as *Isra-el*, *Micha-el*, and so on) that include the essence of all sevenfold cycles.<sup>[14]</sup> Not only does the nature of the sould '*I*' purify; it is the nature of seven too, the number of life, of unity in diversity. Seven is pictured in the *Menorah* of the Temple, that signified the presence of Yahweh. The sevenfold gesture ultimately points to the seven creator-Elohim, which after all begin with the sound '*I*'. They are the eternal bed-rock of our existence, making the pre-lapsarian, or unfallen, human '*I*' experience itself as seven-membered (R. Steiner, Hamburg, 31st Dec 1911. GA 134). The eurhythmic consonant '*I*' corresponds to the vowel '*ee*'; the correspondence in music is the seventh degree (picturing Intuition – a higher Life). Elsewhere, I have demonstrated a seven-

sentence rhythm running through *all* Steiner's written work – that is, as opposed to the lectures.<sup>[15]</sup>

- (v) A dynamically central turning-point may be experienced in the *a*. This vowel brings the decisive step in self-consciousness; it is included in every 'waking-up'. The cross is the oldest and most widespread symbol for 'man'. In Plato's *Timaeus* – which sums up pre-Christian initiation wisdom – the soul of the world is stretched on the body of the world in the form of a chi-cross X.<sup>[16]</sup> As the sign of the Earth, the cross also signifies the reality of the central Redemptive Deed that gave the Earth its meaning. The Mystery of Golgotha was a divine and human event at the same time. At the centre of heaven is the eternal throne, the cross, which was revealed on the plane of history on 3rd April 33 AD (Rev 5, 6; the Lamb is 'in the midst', not 'between' as in some translations). The three-dimensional cross sums up everything to do with initiation. Its centre forms a cube, which was the form of the Holy of Holies. The cross – simply the cube extended – is centrally present in *Eurythmy as Visible Singing*, GA 278, IV. Here symbol and practice are reunited, are to be made our own. Steiner's verbs are 'enter into' and 'make use of'; the gospel has 'take up' and 'follow' (Lk 9, 23). The Jewish commentator C. G. Montefiore<sup>[17]</sup> claims that 'self-denial was not unknown before Christ; but the clear conception of it and the ideal which it suggests were, I think, new'. The basis of monotheism, Steiner reminds us (Dornach, 20th Sept 1918. GA 194) is the early experience of *time*. And he goes on: 'One of the names for God among the Rabbis is 'space'; *space* and God denote the same [entity].' This is the basis of experiencing God as triune. Of course, this points beyond our fallen experience (see especially R. Guénon).
- (vi) Next, the great threefold *I* summarizes the triune divine-humanity. Our body, soul and spirit is a living analogy of the living Trinity, belief in which 'is not a distant speculation; the Trinity is that blessed family into which we are adopted' (Austin Farrer; cf. Rom 8, Gal 4). The action of the Spirit is present in our strivings (Rom 8: 26, Jn 14: 23); in actual fact it is mostly abused by us. The possibility of ever stepping out of it into some state of suspended animation is a fate we hardly dare imagine.
- (vii) There follows then the ineffable name. In eurythmy, a sacrificial, disciplined and fulfilled *oo*; a further returning gesture in *y* (*ee-ah*); and the ending *h*, the aspirate, or breath, with which and by whose holy creativity, the word 'Hallelujah' began.
- (viii) In this word there are 6 individual letters, forming a sequence of 9 (or 10 with double 'I') sounds, which, with all the repetitions, gives 17 *eurythmic sound-gestures* (in mysticism, the number of the redeemed community in their probation).

### Conclusion

The aspect briefly described above is, in a word, evolutionary. The process has to be felt and experienced – as do further possible points of view – through the activity, not through scholarship. Scholarship, however, does not detract from experience, but travels in tandem with it. It is a neutral means for the discussion of science, art and mysticism. In other words, as a method it can only enrich. It *may* be abused if pursued for itself. But commentary cannot be jettisoned in the age of the consciousness-soul, if spirituality is to develop. Here, commentary does seem to justify Rudolf Steiner's claim that by entering and indeed repeating the exercise, a step is made to unite to the divine-human life: '**I purify myself from everything which hinders me from beholding the Highest**' (R. Steiner, quoted by Lory Maier-Smits, GA 277a, p. 38). This sentence is not meant as a mere formula.<sup>[18]</sup>

Thomas Aquinas held that the vision of God (Matt 5: 8), the beatific vision, was granted to Moses (Ex 34: 28-35) and St Paul (2 Cor 12: 2-4). *This, however imperfect in me, is that in the 'Hallelujah' exercise which unites me to the family of humankind both this side and beyond the threshold, at any time and anywhere.* By recalling my origin and anticipating my eventual, or fulfilled, human destiny, I link, firstly, to the original intention for the human race of those sublime, caring and exalted Beings for whom human beings are *their* religion. In carrying out 'Hallelujah' in eurythmy, I may also link to my fellow creatures, and by so doing contribute something, homoeopathically minute but nevertheless real, to all such efforts (whether religious or so-called secular) to realize human cosmic destiny, here and now.

The opposite is the darkness of self-centredness. Theophan the Recluse taught, that 'a self-centred person is like a thin shaving of wood curling up around the void of his inner nothingness, cut off alike from the cosmos and the Creator of all things'. But the light of grace is shining. It is the mediator, the Creator-Word (GA279, lecture 1). He it is, Jah's utterance on the Earth, who inspired the lighting of first lyrical beacons through 'the sweet psalmist of Israel' (2 Sam 23: 1 – the phrase in the Hebrew refers to *musical execution* not authorship). David '*danced with all his might*' before the Ark as it was brought up with joy to Jerusalem (2 Sam 6: 5, 14). The gematria of the name David (meaning 'the beloved') is 14, the same as the name Bach. Bach took this fact very seriously, and the fuller form of his name J. S. Bach = 41. Indeed, Bach would be quite at home with the points of view outlined here.

God's Deed, His Utterance or Word, did not simply visit the earth, He *became* man (Jn 1, 14) in order to go ahead lighting beacons before. Into His light I, too, as eurythmic utterance, and ever more in all that I do, may see light, and thus truly live. Here and now, I too may join the overwhelming song of joy being sung in heaven (Rev 19: 1-4). Especially through the arts, that 'are to become progressively more musical', I may portray the Incarnation and join '**the Hallelujah of Christ**' (R. Steiner, lecture Torquay 22.8.24. GA243). I may enter into that perfect 'liturgical addition', not indeed taking it as a special pious exercise or even a 'cultic eurythmy', but rather with such loving concentration that belongs to the writing of, for example, a Tolkienesque 'linguistic exercise', or a *Klavierübung*, a 'keyboard exercise', of Bach.

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- [1] Eduard Schuré, *The Great Initiates* (Steiner Books, Blauvelt, 1961), p. 516f.
- [2] Rudolf Steiner, *Eurythmy as Visible Singing* GA278, a two-volume study-edition (The Anderida Music Trust, Stourbridge 1999<sup>2</sup>), Appendix 7.
- [3] *Sepher Yetzirah: the Book of Creation*, tr. A. Kaplan (S. Weiser, York Beach, Maine 1990).
- [4] H. Kluge-Kahn, *Johann Sebastian Bach: die Verschlüsselten theologischen Aussagen in seinem Spätwerk* (Möseler, Wolfenbüttel and Zürich 1985); E.T. by A.S. in MS. For Bach, music, number and theology are one. He attempted to create after God's example. I have suggest (1995) that both the musical cosmos of *The Goldberg Variations* and the artistic structure as well as the details of both GA 278 and 279 are indebted to the sound and number symbolism which *Sepher Yetzirah* makes explicit.
- [5] Hermann Gunkel, *The Psalms, a form-critical introduction* (Fortress Press, Philadelphia 1967, tr. from the Germ. 1930).
- [6] For a searching introduction to the Psalms, see Owen Barfield, 'The Psalms of David' in *The Rediscovery of Meaning* (Wesleyan, Middletown, Conn. 1977), pp. 237-248.
- [7] Christopher Wordsworth, *The Book of Psalms* (Rivingtons, London 1876).
- [8] A useful introductory commentary on 'mystical' lines appears in J. M. Blunt, *The*

- Annotated Book of Common Prayer* (Rivingtons 1871<sup>5</sup>), and most exhaustively is J.M. Neale and R.F. Littledale's four-volume *A Commentary on the Psalms* (J. Masters, London, 1884<sup>4</sup> – repr. 1999). On the Psalter as the epic of the Son of Man, see R. M. Benson, *The War Songs of the Prince of Peace*, 2 vols. (J. Murray, London 1901). Benson (1824-1915), is recognized as a man of original and profound spirituality. On number symbolism, see also Milo Mahan, *Collected Works*, Vol 2 (Pott, Young & Co, New York 1875). Steiner valued L. B. Hellenbach, *Die Magie der Zahlen* (Leipzig 1910<sup>3</sup>), a copy of which is to be found in his library.
- [9] The technique of acrostic is more than a technical *tour de force*. Benson relates these fifteen psalms to their order in the whole. Acrostic 'symbolizes the setting in order of the moral chaos wherein humanity was fallen'. The greatest example is Ps 119, which Luther called 'the golden ABC'. Steiner claims that the correct recital of the alphabet creates the entire human being as an etheric creation (GA 279, I).
- [10] René Guénon, *The Symbolism of the Cross* (Penquin, Baltimore Md. 1975), chap. 17. This definitive study on the cross is quite indispensable.
- [11] 'Fifteen cubits upward', the Ark was borne by the flood. Bethany, where Lazarus was raised from the dead, is 'fifteen furlongs' from Jerusalem; the deliverance of the Jews from death to life, under Esther, was on the fifteenth day of the month; fifteen years was the term of Hezekiah's reprieve from death; in fifteen fathoms of water on the fourteenth night (after 13 days of toil and hunger) the ship that bore Paul came to a safe anchorage in a bay of Melita, and the crew all escaped to the land (Mahan, p. 229).
- [12] A dramatic example of this phenomenon is found in five seasonal 'Epistles' and prayers of the renewed liturgy of The Christian Community for Passion (3) and Easter (2). All five are composed of 13 lines. The numerical secrets to be found in the Epistles (GA 345), I believe, clearly point to Michael's inspiration. See Alan Stott, *Meditations on the Seasonal Epistles*, pub. 10 Kohma Drive, GB-Stourbridge, W. Midlands DY8 3SA.
- [13] See Alan Stott, 'The Point of Departure' in *Newsletter* 27, Dornach 1997; and GA 278 study-edition (see endnote [2] above), endnote 43. See also R. M. Benson, *The Final Passover, IV The Life Beyond the Grave* (Longmans, London 1898), pp. 498-502.
- [14] 'Regarding the significance of the number seven, enlightenment may be gained from my book *Geheimwissenschaft*' (*Esoteric Science/ Occult Science*. GA 13. RSP, London; AP, New York) – Author's endnote to R. Steiner, *Christianity as Mystical Fact* GA 8 (RSP, London).
- [15] Alan Stott, 'What kind of Tree is *The Philosophy of Freedom?*' in *Jahrbuch für anthroposophische Kritik* 1994 (Trithemus Verlag, Munich); Eng. original held in R. Steiner Library, 35 Park Road, London NW1 6XT. Since writing this piece, I found that a comparable reflecting, or chiasmic, form has been discovered in Shakespeare (S. Eckersley, forthcoming). The musical chiasmic form, resembling the *Menorah*, underlies the Psalms (Thomas Boys, *A Key to the Psalms*, ed. and pub. by E. W. Bullinger, London 1890). Bullinger finds chiasms throughout the Bible; noted in his astonishing *The Companion Bible* (Kregel, Grand Rapids, Mi.). He explains the form clearly – it develops from parallelism – in the entry 'Correspondence' in *Figures of Speech in the Bible* (Baker Books, Grand Rapids, Mi.1968), pp. 363-393; see also *How to Enjoy the Bible* (Kregel, Grand Rapids, Mi.), Part 2, 2.
- [16] Plato, *Timaeus* 36C. On the geometry of creation, see John Michell, *City of Revelation* (Garstone Press, London 1972).

[17] C. G. Montefiore, *The Synoptic Gospels I* (Macmillan, London 1927), p. 211.

[18] A beautiful help for carrying out 'Hallelujah' in eurythmy, apparently a verbal indication from Rudolf Steiner, runs as follows:

H – *Erhebe dich*, a – *warte*. l – *entfalte* l – *in Stille* l – *geduldig* l – *die Seele* l – *zur leuchtenden* l – *Blüte* l – *des Alls.* e – *Dich segnen die Sterne.* l – *Erlebe* l – *die Liebe* l – *im Lichte.* u – *Nun ruhst du im Ursprung,* i – *dein Ich* a – *im All.*

A version in English that retains the sequence of sounds could run: 'The heavens are calling the lonely soul l to follow the longing that leads to light. The stars send their blessing. Feel the life of love in the light. Soon comes the peace that lasts. '

#### Other works mentioned:

W. O. E. Oesterley, *The Psalms* (SPCK, London 1939).

J. H. Eaton, *Psalms* (SCM, London 1967).

W. G. Scroggie, *The Psalms* (Pickering & Inglis, London 1948).

A. F. Kirkpatrick, *The Book of Psalms* (CUP 1902).

The commentary of *Thomas Aquinas* (+1274), an example of his popular preaching to unlettered people, does not extend beyond the 50th Psalm; perhaps it was interrupted by his premature death. Neale comments: 'the depth of many of the observations, and the perspicuity and accuracy of the doctrine, is, as one should expect, fully worthy of the Angelic Doctor.'

Neale also comments on the commentary of *Albertus Magnus* (+1280): 'His perpetual references to, and grasp over scripture – in which he was not excelled by any doctor of the Church with the exception of St Anthony of Padua – render his exposition extremely valuable. It is almost entirely Biblical, and very little indebted to its predecessors.' Neale is appreciative of a good many early writers, including the great works of *Augustine* (+430) and *Michael Ayguan* (+1416), whom he judges as 'the best'.

## A Few English Words

*Christoph Rubach*

If one has studied 'Speech Formation' in the German language it can be sad coming to the English to lose that clear radiance in the vowels and the sculptured strength of the consonants. However with patience claims do open into the imaginative eurythmy of the English word and her innate joy. May I give some examples relating to sounds and word gesture.

The sounds 'sh' and 's' can be seen as polarities, one, a sound of intimacy (R. Steiner: *Creative Speech*, p. 78), the other an awakening to Self and separation. In the words *reddish*, *childish*, *tallish* 'sh' creates likeness, similarity and unity. In the words *disguise*, *dislocate*, *disengage* etc. the sharp 's' breaks unity in negation. This is heard also, though through the 'm' more mildly in *misbehave*, *misuse*, *mistake* etc. In words such as *transform*, *transport*, *transcend* the 's' has been softened, and helped by the strong direction of 't', movement of 'r' and penetrative power of 'n' leads to a strong positive dynamic in the word. This is also found in the formation of *Interest*, *Interfere*, *Interval* etc. When the vibration sound 'n' is left on its own it can work two ways. In *involve*, *infer*, *infancy* 'n' penetrates in a beautifully intimate way. In *indirect*, *incapable*, *infinite* etc, closer to the architypal eurythmy gesture and words such as 'no, never, none, non, not' etc, it bounces back severing the meaning. In the first case 'n's' relation to 'm' is apparent.

Lets open this up now to general word gesture within an imagination The Christian Community Creed:

*An Almighty Divine Being, spiritual physical,  
Is the ground of existence of the heavens and of the earth,...*

First we can notice a predominance of the 'i' moving into 'e' echoing the 'Creator' then the 'Created'. Around this the consonants do the creating.

'Almighty' - 'i' accumulates mass 'm' through 'a' + 'i' concentrates into the awake dignity of 't' (mountain top).

'Divine' - movement through 'v' and 'n' purifies the 'i', giving strength.

'Being' - creates a home 'b' for the *double singing bright* 'i'.

'Spiritual' - 'i' lives 'l' in the lightness of 'p' and 't'.

'Physical' - 'i' lives 'l' into resistance 'f', 's' and 'k'.

'Ground' - moving into the second part the wonderful sun imbued 'au' resonates between the strong earth of 'g' and 'd'.

'Existence' - 's' concentrate on edge of excilential reality into 'e'.

'Heavens' - 'h', 'v' and 'n' all give a streaming peace to the emerged 'e'.

'Earth' - the lack of a beginning consonant requires extra strength from the 'e', who then struggles with the resisting (unrolled) 'r' before penetrating who the deeper substrates through the 'th'.

The very nature of writing such a description is intellectual and abstract, however in the listening/speaking, the live of the language and its genius slowly reveals itself, and this cannot but invoke *LOVE* within the listener.

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## The Language of Puppets and Human Development

*(summary of a lecture by Dr Virginia Sease during the Puppetry Conference, on 30th April, 1999, at the Goetheanum)*

In this contribution we would like to look at human development in Europe and in North and South America from the point of view of the development of the sentient-soul, the mind-soul, and consciousness-soul. Since development can only proceed from that which is creative and never from what is uncreative, we see ever again how precisely the concern with art allows the possibility of an awakening of creativity in people.

We recall a story from North America:

### *The prisoner and his puppets*

The story begins in Canada at the beginning of the 19th century. A young Englishman, Henry More Smith, arrives in the still-very-pioneer Canada, apparently to avoid the war in England. He turns out to be a vagabond and thief, and is sentenced to be hanged. For seven days, the Sheriff reported, he sat in his dark cell, refusing all food, and, without being discovered, chained, naked and without any tools at all apart from his hands, he made ten figures out of bits of straw. The faces were indicated with wood ash; they were dressed in the rags of their exposed creator. The Sheriff described the exhibition:

'The exhibition,' he continued, 'consists of ten characters, men, women, and children, all made and painted in the most expressive manner, with all the limbs and joints of the human frame, each performing different parts; their features, shape, and form all express their different offices and characters; their dress is of different fashions and suitable to the stations in which they act. To view them in their situation they appear as perfect as though alive, with all the air and gaiety of actors on the stage. Smith sits in his bed by the side of the jail – his exhibition begins about a foot from the floor and compasses the whole space of [to] the ceiling. The uppermost is a man whom he calls the tambourine player, or sometimes Dr Blunt, standing with all the pride and appearance of a master-musician, his left hand akimbo, his right hand on his tambourine, dressed in suitable uniform.' Below him was a lady in a swing, a servant and a gallant to either side of her to propel it; below them a young man and girl playing at tilts; and below this pair a Harlequin figure called Bonaparte, beating music and surrounded by children. The first operation is from the tambourine player, or master, who gives two or three single strokes on his tambourine that may be heard in any part of the house, without moving his body. He then dances gracefully a few steps; then the two below tilt a few times in the most easy, pleasant manner; then the two children dance a little, holding each other by hand; after this Smith begins to sing or whistle a tune to which they are to dance, at which the tambourine strikes and everyone dances to the tune, with motion, ease, and exactness not to be described.'<sup>1</sup>

### *Artistic and cultic activities*

In the history of humanity, flowing transitions often exist between artistic and cultic activities. If we stay with North and South America, we see an early cultic effect of puppetry. Hernando Cortes in 1524 brought a puppet-player for his entertainment on his conquering travels to Mexico. The puppets, however, which already existed in America were exclusively used by the native Red Indians for ceremonial purposes. The way they were handled, for example, was not kept as an artistic secret but as a sacred mystery. These two streams – the Spanish conquerors and the native Red Indians – did not meet in this realm. There was, for example, no exchange about the technical set-up. For the European presentations which were performed in the large pioneer settlements were not accessible to the natives, and the mysteries of the natives were not for profane eyes. The puppets were sacred, were consecrated objects, and were absolutely not accessible to the eyes of the white conqueror. At the beginning of the 16th century Bernal Diaz de Castillo from Mexico recorded how the Red Indian '*saben jugar de mano y hazer titeres*' ('understood conjuring tricks and puppetry'). But Bernal Diaz de Castillo, who accompanied Cortes, probably had not seen this for himself.<sup>2</sup>

The famous Fray Bernardo de Sahgaun (+ 1590), who wrote the important book *Historia de las cosas de la Nueva España*, reports how he had the possibility to see a puppet being played by a Toltec shaman in Mexico. 'Another trick of his necromancy was that he sat himself down in the middle of the market place in Tianquiztly, said his name, Tlacavepan, and made his puppets dance some steps in the palms of his hands. All the Toltecs stood around in wonder, and he asked, What is this trick? Ha, why don't you understand it?'<sup>3</sup>

Approximately a century later, a Jesuit priest in Canada witnessed a short Red Indian miracle-play. A shaman of the Iroquois demonstrated that his magical herbs were so strong that they are able to revive the dead. He took from his sack an obviously dead squirrel and held

it with the aid of a little clever construction by the end of its tail. Then, giving it the herbs, he pulled the string and it jumped by itself back into the sack.<sup>4</sup> The question has to remain open whether the puppet-squirrel was moved by the strings, the hands of the shaman, or both. This example shows the shaman knew how to use tricks in order to serve the cultically-intended miracle-plays. They knew that moving figures produce a tremendous effect on the Red Indians. As René Simmen reports, the natives of Africa and Oceania still use moving puppets in their cultic celebrations.<sup>5</sup>

A certain kind of puppet remained for a long time in North America with the tribes of the N. W. coast.<sup>6</sup> We possess a report referring to this from the Queen Charlotte Islands. An artist and puppet-player, R. Bruce Inverarity in 1932 managed to interview the 80-year-old chief of the Haida tribe. The chief told how he remembered the ceremonial puppets from his youth. 'These were seen by firelight in a ritual house. The thick brown spruce and fern root strings that pulled them, visible enough in daylight, disappeared in the flicker of fire glow. The puppets represented such awesome things as a spirit in human form, an otter totem, and a decapitated man whose head rejoined his body. The puppets were hidden in a trench in the ground until the time for their appearance, when they arose, controlled by strings passing aloft over the rafters or out through through the roof; the medicine man and his confederates were the puppeteers... The articulated masks of the region seen in the same firelit performances as the puppets, for the same purpose of showing the bonds between the human- and spirit-worlds, were also string-controlled.'<sup>7</sup>

### *Stages of development*

From these examples we see something of the place of primitive cultic use of puppets in humanity's development. Rudolf Steiner divides this development into epochs according to which the human faculties of soul and spirit go through their main developments. Each epoch embraces the cosmic rhythm of 2160 years. Looking far back to the timespan 2907 to 747 BC, there lies the great period of development of the sentient-soul known as the age of Egypt, Chaldea, Babylon and Assyria. Only around 827 BC does the 'I' descend into the sentient-soul. Life in the sentient-soul can be characterized through the gaze which is directed outwards. Whilst the 'I' dimly broods in feeling, without reaching consciousness, the soul lives, for example, in tremendous experiences of nature. That the progress of humanity does not occur everywhere the same and that human beings today from the point of view of the soul still strongly live in this phase, is in no way disreputable when one perceives the differences of human make-up and the tasks from the viewpoint of reincarnation. The leaders of humanity, like the Pharaohs, the priests, and the shamans, were strides ahead of [the rest of] humanity, and already at this time they found themselves partly in the unfolding of the quality of the intellectual- or mind-soul. Through this a greater power of independence is available, but it is accompanied by the loss of clairvoyance. Life with the outer world retreats more within the human being. He can separate himself from his environment and consequently can increasingly form this environment. He begins to discover the laws of mechanics.

Already some centuries after the beginning of the age of the intellectual- or mind-soul, Xenophon relates a dialogue of a puppet-player with Socrates.<sup>8</sup> The Greeks and Romans discovered the mechanical movements of puppets, but since they were stood mounted on the spot, we cannot speak here of puppet-theatre. From the research of Hans Purschke, it is

apparent that Xenophon mentioned moving puppets in the 4th century BC which are called 'neuropasta', which means 'pulled by strings'. For the last time, the *neuropasta* are mentioned in the 5th century AD by the Greek bishop Synesius of Ptolomais in the *Kyrenaika*. Bishop Synesius compares the effects of God on the Devil with the puppet, '...which still moves after the hand which directs it has stopped manipulating the strings.'<sup>9</sup>

Synesius interprets the puppets as symbols, which later crops up repeatedly, as for example, with Kleist. Through this description Purschke thinks that the puppets could not have been marionettes, because these would collapse when the strings were relinquished. So they must have been mechanical figures. He imagined that these mechanical figures stood on a kind of box, '...and were impelled to move the head, the eyes and the arms through the pulling of horizontal strings invisible to the audience, which strings, transmitted from below upwards, lead through the box to the figure. We know of such show-cases with little dancing figures on top from China... After checking the careful, painstaking research of the most important evidence of 'the ones pulled by strings', it becomes clear that they had the following characteristics: (1) the mechanism was inside, (2) strings were not visible, (3) the movement continued after the pulling of the string, (4) the figure was fixed to the spot, (5) they did not use dialogue and so there was no dramatic action. These special characteristics prove to me that the *neuropasta*, in contrast to the general opinion, could not be marionettes, but only mechanically-moved dancing-figures, fixed through strings.'<sup>10</sup> Here [with these puppets] we have a splendid example of the geniality of the forces of discovery of the intellectual-soul.

### *The golden Middle Ages*

Let's make a jump of nearly 800 years from Bishop Synesius (+ AD 414) to the '*Hortus deliciarum*' ('garden of delights') – Codex of the German Abbess Hessad of Landsberg, which was produced between 1175 – 1185. The Codex was destroyed through a fire during the occupation of Strassburg, but copies remained. One picture out of the '*Hortus deliciarum*' is called '*Ludus monstrorum*' ('A play of wonders'), and shows a *Taterman*-Play: 'Two knightly-persons make the *Tatermaner* – jointed dolls in knightly armour with sword and shield –

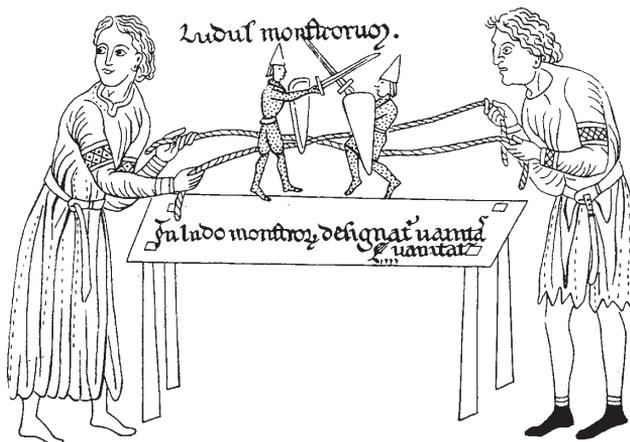


Illustration from René Simmen, *Marionetten aller Welt*. Zürich 1972.

to fight with each other on the table through opposite-pulling, horizontal strings.’<sup>11</sup> For the history of development, what is important here is that, approaching the beginning of the age of the consciousness-soul, one can imagine a phenomenon occurring whereby the human being brings the two figures into motion through strings and then *himself* observes the course of the play.

At this time the actual puppet-theatre begins, with hand-puppets. The above-mentioned puppet-play from 1211 AD by the Troubadour Girauz de Celanson in Provence, counts as the earliest evidence. This time in particular marks the full flowering of the Troubadour culture in the south of France, which could blossom through the life of the court in all its forms of expression.

As Purschke and other researchers show, from this time on in Europe the puppet-theatre always mirrored the contemporary conditions, for example, in the relationship to the *niveau* of education and knowledge, the influence of the Church, the power of the aristocracy, war, famine, and so on. Known as a ‘wandering people’, puppet-players were not always welcomed, especially from the side of the Church.

### *The age of the consciousness-soul and puppet-theatre*

Shortly after the beginning of the age of the consciousness-soul (AD 1413) – which still has a long period of development before it to AD 3573 – the activity of puppet-theatre increases. An important characteristic of the consciousness-soul is that the human ‘I’ becomes conscious of itself, i.e. the human being gradually comes to a consciousness of him- or herself. Beginning first with the intellectual- or mind-soul culture and then ever imprinting itself into the configuration of the consciousness-soul, there come about moral, artistic and other ideals refining the human being. Steiner describes how everything the human being has to undertake in order to achieve access to earthly and spiritual secrets, has to occur in the development of his or her consciousness-soul.<sup>12</sup>

The consciousness-soul allows the human being to observe himself, and precisely this quality is splendidly apparent in puppet-theatre. In time, an absolute division was formed between human theatre, puppet-theatre and marionette-theatre. They can be differentiated. ‘Although the marionette probably possesses all the possibilities of movement – in contrast to the hand-puppet ... [A]ll the possibilities of movement lie outside the puppet – with a living, active being, the player – it does not possess the active strength to develop these possibilities out of its condition of inertia. That’s why the marionette needs... an impulse to movement from outside, an active force which moves its mechanical body... It has no soul, the player can give it none; for he leads and moves it from outside. He finds himself bodily removed from the puppet and consequently at a psychological distance too. His connection to it is not direct, like that of the hand-puppet player, but indirect.’<sup>13</sup>

In 16th-century Germany, Hans Sachs was the only poet who also wrote for the puppet-play. In other cases it depended on the desire of the puppet-player himself to improvise. Already round about 1600 several resident puppet-stages existed in London. This is interesting, remembering too the fact often described by Rudolf Steiner of how the consciousness-soul is a more natural Anglo-American condition, whereas the German rather comes through education and training to develop the consciousness-soul.<sup>14</sup>

Towards the middle of the 17th century (according to Purschke), it was more frequent that the speaker for the stage disappeared and the puppets ‘themselves’ spoke. Till today the role of speech in this realm is controversial. With the hand-puppet play there was little artistic-

speech style, but it was lively, simple, and often involved a contrast between the dialect of the place and High German. For marionette-plays in particular an extra dimension is to be observed, which became increasingly pronounced since the age of the consciousness-soul. This is the connection between the thought and the word, that can be summarized as follows. In the German language the characteristic exists, 'not to proceed to the word with your thoughts... but to contain the thoughts in the thoughts.'<sup>15</sup> In English the thought goes right through the word, since the word is rather a sign of meaning. The actual understanding takes place from ether-body to ether-body.

In the romance languages, and especially in French, the thought comes about simultaneously with the word itself, whereas in Russian – which is representative for other Slavonic languages – the actual thought is divorced from the word.

### *The consequences of The Thirty Years War*

As in other realms of life, puppet-playing was also affected during The Thirty Years War (1618–1648), but rather in a positive than in a negative sense. On the one side, puppet-plays were cheaper and easier to set up than was the case with a theatre with actors. Consequently they were preferred and encouraged by those responsible for the stage. On the other side, through the War the acting-troupes were not able to wander about freely. The puppet-theatre filled the gap. The pieces were similar to the usual theatre-repertoire of biblical stories, with to a lesser extent state affairs and national events, and later the themes of literary dramas, like for example those of Lessing and Schiller, but all in a marked folk-form.

As far as I can tell a kind of hand of destiny is apparent here. Precisely at this time the inspirations of Christian Rosenkreuz were to flow into European humanity through *The Chymical Wedding of Christian Rosenkreuz* by Johann Valentin Andreaes, the influence of Jakob Böhme, and other individualities. Just at that time The Thirty Years War broke out, soon reducing Middle Europe to a state of absolute chaos. Yet on the puppet-stage with the biblical stories the Temple Legend was also performed, which is most inwardly connected with the Rosicrucian stream, as Steiner often describes. The puppet-theatre became a small, open ray of light.

The Rosicrucian tradition was furthermore saved through the romantics, since it lived in the main ideas of becoming born, of death, and of its transformation or resurrection. This Trinitarian concept embraces the destiny of humanity. In particular those poets and researchers who collected the treasures of the folk, rescued the songs, fairy-tales, sayings and fragments of puppet-plays. Another side of romanticism, however, comes especially to the fore with Kleist, Tieck, Chamisso, and others. For them, the marionette stood as '...symbol for humanity's indebtedness to an irrational, inconceivable power. Symbol for the irrationality of the surrounding world of appearances.'<sup>16</sup> One may recall Kleist's words when he writes on the marionette-theatre: 'Yet Paradise is bolted up, and the Cherub is behind us; we have to travel round the world, in order to see whether perhaps somewhere it will be opened from the other side again.'

### *Transition to the modern age*

About a decade after late romanticism that great world-event began in 1841, which influenced every realm of life. Steiner describes how from 1841 to 1879 humanity as a whole unconsciously accomplished the transition over the threshold to the spiritual world, but not through individual conscious preparation. The soul-forces – thinking, feeling and will – made themselves independent, for the human being was not in the position to hold himself together in the earlier way. Rudolf Steiner's mystery-dramas show how individual human beings and a community of human beings react. An understanding for the supersensible since the end of the five-thousand-years of darkness – the age of Kali Yuga – is indispensable in order to be contemporary at all. In each area of life the question is heard: What is demanded today, in order to bring people and their culture, wherever they are on the earth, further in the unfolding of their development? For the puppet-theatre more opportunities unfold, for adults, too, not only for children, but this also means that many things have to be composed afresh. With this a new radiating of the magic of the good through the word – which marks out the task of humanity for the future – begins already now. For this reason the task of the language of the puppet was never so essential as it is today.

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1. Paul McPharlin, *The Puppet theatre in America*. New York 1949, p. 94f.
  2. *Op. cit.*
  3. *Op. cit.*
  4. *Op. cit.*
  5. See René Simmen, *Marionetten aus aller Welt*. Zürich 1972.
  6. Collections of these puppets are kept in the following: Museum of the American Indian, Heye Foundation, New York City; the National Museum, Washington D.C.; the Royal Ontario Museum of Archeology, Toronto; the Provincial Museum, Victoria, British Columbia; the Chicago Museum of Natural History, and also in private collections.
  - 7 See Endnote 1, p. 13.
  - 8 See Hans R. Purschke, *Die Entwicklung des Puppenspiels in den klassischen Ursprungsländern Europas*. Frankfurt 1984.
  - 9 *Op. cit.*, p. 13.
  - 10 *Op. cit.*, p. 11.
  11. *Op. cit.*, pp. 18-19.
  - 12 See Rudolf Steiner, lecture of 6th Feb., 1913 in *The Mysteries of the East and of Christianity*. GA 144. RSP London.
  - 13 Fritz Eicher, *Das Wesen des Handpuppen- und Marionettenspiels*. Emsdette 1949, p. 24.
  - 14 See Rudolf Steiner, lecture 8th Dec., 1918. GA 186. In *The Challenge of the Times*. AP, Spring Valley.
  - 15 See Rudolf Steiner, lecture 18th Dec., 1916. GA 173. *The Karma of Untruthfulness*, vol 1. RSP, London.
  - 16 See Endnote 13, p. 32.

## REPORTS

### 'Answer from the Surrounding' – the practical application of the fifth Lecture of the Music-Eurythmy Lectures

*Julian Clarke, Stuttgart*

From the 4th to the 6th of June 1999 between 20 and 30 eurythmists and musicians met in Stuttgart to work together on the fifth lecture of the Tone Eurythmy Course(1). The work centred on Rudolf Steiner's instructions for the representation of a series of related motifs by a group of eurythmists<sup>2</sup>. One eurythmist of the group represents one motif and executes a form during this motif which brings him to the place of the representative of the following motif; the last of the group lands on the (empty) place of the first. In this way the time process can be realized in a manner not available to the musician (3) or the solo eurythmist (4), who are always occupied with the music sounding at the present moment.

Most participants in the Stuttgart working-weekend interpreted Steiner's instructions so differently from the following exposition that this reading can perhaps stimulate a new practical approach.

In the lecture, Steiner speaks of 'let us say ... three people', who then represent a series of three motifs. They have starting points on an approximate circle (see drawing on p. 76), in order to 'create a sort of round-dance'. Since the time process Future – Present – Past is the essential point, the number 3 is an eminently reasonable choice. It is however clear from the expression 'let us say ... 3' that the number is not the essence of the idea; it could equally well be more people representing correspondingly more motifs. The first – the eurythmist directly allotted to the first motif – 'presents the first motif eurythmically', which means that he executes a form as well as arm-gestures (in contrast to the other participants, who remain on their places). The question arises at once: What do the stationary participants do meanwhile? In the lecture the question is only dealt with after the restoration of the circle at the end of the last motif has been described. Then Steiner says, 'Those who stand still must perform the corresponding motifs on the spot.' Perhaps it was the order of the description which led various working groups to assume that this applies only to those who have already performed their own motif with an appropriate form and then have come to a standstill; those awaiting their own motif stood without any definite expressive aim. The effect tends to be simply 'artistically not yet worked out. In German 'stand still' – '*stehen-bleiben*' – can mean this, but can equally well refer to all the stationary participants. In fact Steiner formulated very clearly what he meant in his preparatory notes to the fifth lecture (supplement to GA 278, pp. 15-16): 'While the one (is) performing his motif euryth. With steps the others execute it by taking over the notes whilst remaining on their places' (Tr. J. C.). The stationary eurythmists have thus quite expressly all to execute the notes (!) of the currently sounding motif, but in a manner different from that of the one who performs the form: they are not the primary representatives of this motif, not the original creators or leading 'singers', but are recipients, reacting, taking it over from the first eurythmist and answering from out of the future. The receptive attitude could perhaps be expressed with an inclination towards the first eurythmist and arms held relatively close to the body. Steiner gives a further important direction<sup>5</sup>: 'When a eurythmist does bigger movements his gestures will naturally of their own accord become bigger'. 'Movements' means of course – as the context

shows beyond all doubt – the execution of a form. This statement comes somewhat later in the lecture, where Steiner is discussing a ‘variation’ of the ‘round-dance’, but the variation does not alter the principle and formulation is so broad and generalized that it seems eminently justified to apply it here. In Stuttgart none of the working-groups tried to apply these directions. It could be slightly distracting that the drawing in the notebook is for four rather than three eurythmists or motifs. We have however already concluded that this is not of essential importance. When preparing the course Steiner evidently drew on Hugo Riemann’s (6) theory of the fundamental fourfold nature of the motifs in classical music, and from this point of view the choice of the number four is just as plausible as is three from the point of view of ‘Future – Present – Past’.

During the first motif the stationary eurythmists will thus all have performed this motif with smaller arm gestures in an attitude of expectation – representing the Future, one could say. There is a simple analogous answer to the next question: What does the first eurythmist do after coming to a standstill is of course a ‘holding fast’, just as executing a form is ‘moving’. The eurythmist will additionally use smaller gestures than the next, who now has the form, and will stand more firmly – representing the Past, so to speak – than one representing the Future. A slightly leant-back posture with rather more outstretched arms could perhaps be tried. In Stuttgart all the working-groups tried an entirely different interpretation which seems – despite wider currency (7) – extremely questionable. Steiner says that those who stand still should ‘perform the corresponding motifs’. This has been interpreted to mean repeating in some way as a sort of canon their own previous motifs, which do not correspond in time. A strict note-by-note repetition is rather clearly not a practicable solution; it is impossible in any case when the motifs are of different lengths (8), but even when possible the result looks ‘artificial rather than artistic’. Instead a particular gesture was sought in order to ‘capture the quintessence’ of the motif. This in turn tended to resemble a ‘museum-piece’ rather than a real artistic solution. The ‘museum-piece’ impression was reinforced by attempts to apply the ‘round-dance’ principle not to separate motifs but to longer sections of the music. A whole series of related motifs was allotted to one eurythmist – quite the reverse of Steiner’s idea – and the following contrasting section (again consisting of several motifs) marked the entry of the second eurythmist, just where according to Steiner one would expect the first to begin again. Perhaps the train of thought presented here can lead to more convincing results.

A further working-weekend on this theme is planned in collaboration with the ‘Verein zur Förderung der Eurythmie’ in Stuttgart for early Summer 2000. It is to be hoped that this initiative will meet with a substantial ‘answer from the surrounding’!

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1 GA 278; page numbers refer to the (German) 4<sup>th</sup> edition (Dornach 1984).

2 pp. 75 ff.

3 p. 76

4 p. 70

5 p. 80

6 Riemann was clearly the most influential German music theorist of Steiner’s time. From his *System der musikalischen Rhythmik und Metrik* (Published by Breitkopf & Härtel in Leipzig in 1903) are taken e.g. the idea that ‘the bar line always lies within the motif’, p. 56, and the rhythmical structure of the musical example on p. 58 [Further on Riemann, see Julian Clarke’s helpful note on ‘The Dead Interval’ in GA 278 study-edition, vol 2, p. 42, rev. ed. Stourbridge 1999. *Ti: note*]

- 7 For example, in his new English translation (Stourbridge 1996) Alan Stott has inserted without comment a phrase of his own ('their original motifs') in support of this reading.
- 8 The musical example on p. 58 shows that Steiner is not assuming that the motifs are necessarily of the same length; this assumption could have arisen on the basis of Riemann's special theories.

## Eurythmy Conferences in South Africa

*Christiane Wigand, Johannesburg*

The working with the etheric has taken on another dimension of meaning, since Ursula Zimmermann (Dornach) and Silke Sponheuer (Hamburg, Cape Town) have come to South Africa to give new impulses to the eurythmists as well as to all anthroposophical work.

When Ursula joined her husband Heinz Zimmermann on his trip to South Africa in May 1993, nobody could have dreamt what would come out of these initial adult courses for anthroposophists. Already at that time, I remember, having been taken into a quite different opening of one's own etheric space and thus very quickly creating a quality for the entire group to move in a common intentionality, that we all experienced a new, an open, an unprejudiced atmosphere between one another. (Isn't that an essential part of the creating and living the 'New Mysteries' in our Anthroposophical Society?)

That was only the up-beat of a series of visits! Working with the eurythmists of this country, Ursula and Silke have been transforming the often bitter and hurt human situations. They



strengthened our feeling of humanness, self-worth, dignity and self-confidence and thus encouraged us to move blockages away and strive together to a new way of community building: using the etheric! Fear and alienation changed into warmth and trust between us.

And what are the means to achieve this? Widening into the periphery, into the time-stream of music, that is flowing towards us, then through us, finding an instrument in us to reveal their nature in the impulses, the breath of motives, the rhythms and melody movements, has been our 'teacher', our higher Self. Again and again we practised to open and widen our life-forces over and above our physical body, to become able to lead this time stream through us: to receive it, to become part of it and to release it again. How difficult and painful it is to discard hindrances and blockages and what an inner hidden joy when we achieve it for short moments!

Is this not also a picture of what happens in our lives? We have these built-in fears, hurts and pains. But we can learn to listen and become aware of who we are meant to be and to become, if we widen, allowing ourselves to be touched by our higher intentions, to take them in and move forward...

Then we would be ready for the 2<sup>nd</sup> step: we fill this created, open etheric substance in and around us with the higher, more conscious elements of tones and intervals, colour and sound movements. Now the meaning of words and poems need to find the imagination in us to incarnate and appear in a revealing expression in the movements. How enlightening now the experience, how the directions, the flow, the space have already been prepared to provide the vehicle for these finer and more defined gestures at this point! Here we apply the sound movements of eurhythm, or the tones and intervals, colour, soul-gestures and so forth.

Often it happens here that the qualities won in the first process are being easily lost again. Here it is very helpful to find a colleague, who can come and observe, whether what you want to make visible is being achieved. How important to have developed a trust between one another!

Over and above both these levels is the consciousness and awareness of the spheres around oneself and one's centre. The centre does never lose itself. There I behold my own inner balance. The 'conductor', be he around or within, is myself!

Over the years we had different studies accompanying our eurhythm work: observation exercises along the capitals of the First Goetheanum, the introduction into esoteric work via the description of thinking (from *The Threshold of the Spiritual World*) and lately concentrating on the six so-called subsidiary exercises (which should be renamed 'fundamental exercises'!) Here we discovered how the subtle processes, through which we can learn to become aware of in inner development, bear the exactly same qualities as our artistic approach in the eurhythm!

Well, I don't know, whether you as a reader can follow and experience these processes – we found a tremendous enlivening and encouragement to all our work, be it children or with adults, from these workdays!

Lastly I want to share, what a wonderful example of the New Mysteries these conferences have created:

There is no formal hierarchy among us, no authoritarian leadership, but a chalice of human beings, who want to strive and work together out of reverence for eurhythm, respect and love for one another, liberating oneself into livelihood and joy, for healing and peace.

*With a deep gratitude for Ursula and Silke!*

## The Sun-Eclipse on 11th August and the Sun-like Nature of Eurhythm

*Regine Radke*

The immediate and exciting event of the cosmic happening on 11th August connected in their thinking, feeling and will, at least those people who found themselves in the path of the shadow or who went there. The sun came completely into the centre of attention, such attention as we normally do not give to this riddle, 'the sun'. It is obvious to us that it envelops us daily with its atmosphere without which we could not exist. Everybody experi-

enced the darkness differently. In Germany only a few could see the corona. And yet for most people it made an unforgettably deep impression. Everybody knew from the media approximately what to expect, yet the immediate experience allowed many things to arise which in the mere imagination one could not even guess. Far distances, often connected with traffic jams, time-pressure and high costs, did not deter the pilgrim from his aim. Although everybody could prepare themselves for this event, which in its full drama was over in a few minutes, yet all the will-forces were demanded in order to be awake to the impressions. The event will still reverberate for different periods of time and in various different strengths in people, according to their interest and soul-condition. For this, the human being has not to think and feel about the event, but has to awaken that thinking and feeling through ever-renewed activity. Otherwise we will quickly forget the event. It will become a 'happening' like many others.

Thanks to Rudolf Steiner and Marie Steiner-von Sivers, we have especially in eurythmy the possibility to carry into experience, deed and visibility that which is spiritual and cosmic about the human being. In eurythmy we possess something which has directly arisen out of spiritual-science. Consequently, eurythmy is not arbitrary movement but such movement that has arisen out of the lawfulness of the cosmic Word. If one follows the relationship of the human being to the Sun through the various cultural epochs, we see that peoples called the same being with different names according to their respective soul-condition in the course of time (Vishnu Karman and Krishna in ancient India, Ahura Mazdao and Zoroaster in ancient Persian, Re and Osiris in ancient Egypt, Helios and Apollo in Greece, Christ and Jesus today). It is always the Logos, the cosmic Word, that which is inexpressible and yet is called by many names. Today, in its utmost materialization in the sun-disc standing in the sky, it cannot be recognized in its essence any longer without spiritual science. The names given to the Sun-being, show that it always involves two different aspects, the one more earthly and the other more cosmic.

In eurythmy we see that it follows the call, for example, of Josef Beuys: 'Where is element three?' As one can neither understand the Sun-being in its totality by only taking the *earthly* aspect, and going into countless measurements, developing ever more detailed machines to make observations..., nor by only allowing as valid the *cosmic* aspect of the God who orders and sounds through everything, without looking at the effects which alone make developments possible, so in the same way one will mistake the essence of eurythmy if one attempt to force it completely into the earthly element, and place it only on to the earthly, that is, a static and at the most only 'somehow' an ensouled basis. Then we would be dealing either with mime, which visibly imitates outer events, or with the dance which can be an expression of soul-events.

With Nijinsky and Isadora Duncan amongst others, a new era of the dance opened around the turn of the century. *L'apres midi d'une faune* was no longer the human being alone with his inner life, this was a danced world, [the] outer world which the dancer had completely made his own. He had become an elemental being. It was not important what the dancer wanted to express, but what lay at the basis of truth of what was danced. In eurythmy the seeming contrasts of man and world are connected through spiritual-science, which through research arrives at the result that man finds himself in the world and the world is found in man.

It belongs to Steiner's most fundamental results of research that the cosmic is to be explained solely out of the earthly, and the earthly solely out of the cosmic element. If we want to explain the earthly out of the earth, then the earth-demon meets us. If we want to

explain the cosmic out of the cosmos, then the cosmic demon meets us. Humanity has to come by-and-by to the conviction that the events in the sky, in the cosmos, regulate, order, and thereby make life on our earth possible. If you look at life on earth, then we are dealing with the effects of the cosmos. If we look at the cosmic element, then we behold the source of life on earth. To be active as a eurythmist means to place oneself into the field of tension between cosmic influence and earthly becoming. Whoever begins on his way as a eurythmist, does this mostly still out of a sleeping consciousness, out of a little-differentiated seeing and divining which during the training is made concrete. Soon too difficulties arise, through which consciousness can awaken. With the approach of the sun-eclipse 'life', indeed, 'becomes heavier/ more difficult for me'. [1] Many things trouble the person untiringly striving. Yet it can be that 'God suddenly speaks a clear word', as the poet Adalbert Stifter heard and understood it when beholding a sun-eclipse. In this moment it is necessary to be awake and open. The spiritual world expects us, in practicing, in studying, in teaching and in conversation with others. The tremendous danger in mere activity threatens us from all sides. To fall for it means to forget the great listening which alone makes us receptive for the message out of the spiritual world, and which we need, if eurythmy is to go further, as well as all social life on the earth.

*Thr sollt in mir sehen  
Einen von Zweien  
Und hinter meinen Worten  
Unruhig horchen auf die  
andere Stimme'*

'You shall see in me  
one of two  
and unsettled shall listen  
behind my words for the  
other voice.'

*Marie Luise Kaschnitz*

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[1] From the verse accompanying the 'I and You' – exercise given during the lecture 10th July, 1924, *Eurythmy as Visible Speech*, GA 279. RSP, London 1984, p. 207.

## 'Doing eurythmy makes you think better!'

*Franziska Berreth, eurythmy teacher in Tübingen*

This 'slogan' probably lives in many eurythmy-teachers' souls – but in whose souls does there live the illuminating insights gained from the study of man?

From 8th–9th October 1999, eurythmists from the surrounding countryside far and wide met in Libanonstr., Stuttgart, to work on the theme 'The nurturing of the incarnation-process in thinking through the breathing' with Frau Dr Sabine Sebastian (doctor and eurythmy-therapist, Pforzheim) and Frau Rosemaria Bock (eurythmist, Stuttgart).

The basis of the work was provided by a comprehensive and splendid lecture by Frau Dr Sebastian, proceeding from the questions, What is breathing? What is the quality of the air today? How does the human being breathe? What has thinking have to do with breathing? What breathing-pathology exists today? What influences breathing? What significance does our breathing have for the future of the earth...? In further discussions, Steiner's saying was illumined from the most varying sides, 'Education has to consist of [the pupils] learning to breathe in the correct fashion' (*Study of Man*, lecture 1. 21.8.1919).

Frau Bock allowed us to experience directly in her masterly examples of lessons, how on the one hand through the structure of lessons, children and adults come into a sound, harmonious breathing, and how on the other hand individual exercises, completely aiming at the deepening of the breathing, take effect. Frau Dr Sebastian showed us various eurythmy-therapy exercises, which are used for the one or the other breathing pathology.

We were given intensive and rich sessions, and we can only hope that these further-training weekends with Frau Bock and Frau Dr Sebastian are able to be continued!

## The Kairos Eurythmy-Initiative in Cape Town

*Ursula Zimmermann*

In 1995, 'The Association for the Art of Eurythmy' was founded by a large number of eurythmists in South Africa, who are almost all working professionally. Eurythmists and friends experienced the need to found an embracing and supporting organization, which can care for eurythmy in its different areas. The strengthening of the community forces is likewise an aim of the Association, so that eurythmy in South Africa can play a more extensive and recognized role.

The deepening in consciousness and practice of the elements of eurythmy in an anthroposophically-founded community stood hitherto at the centre of the annual meeting. Always the question was directed to a *concrete* conception of the *etheric* qualities of eurythmy. The attempt was to treat the *training of abilities*, to interpret and to practice the elements of eurythmy really out of the qualities of time, not spatially and physically. This beginning with the work has proved to be fruitful and future-orientated, both for individual eurythmists and also for the professional work.

It was an initiative which arose out of the Association, to ask Silke Sponheuer to take up the *basic eurythmy training* out of the impulse of eurythmy and anthroposophy of this annual meeting. The initiative began in January 1998 at the Centre for Creative Education and it made it possible also for coloured students to enter the profession of eurythmy. In 1999 the training initiative became recognized by the Section for Eurythmy, Speech and Music in Dornach: The *Kairos* Eurythmy Training (Cape Town).

The Greek god Kairos stands for the importance of 'the filled moments in time'.



This illustration of a Greek vase shows the secret of the stream of time in connection with the Tree of Life. In this image is contained the *Leitmotiv* of the above-mentioned eurythmic work.

Now in Summer 1999 several intensive discussions during the working-days have shown that the 'Kairos Eurythmy-Training' is the 'child' of the community. Behind this initiative there exists a strong *community impulse*. It is carried by the larger group of participants of the working-days, and for a smaller group who are responsible for the organization and for a collegium of teachers of eurythmy and other subjects. It is embedded in the 'Centre for Creative Education'.

Now the question arises about the further growth of this initiative, highly regarded by all concerned. A new training course is planned for January 2000. It is clear, however, that in order to create a sound basis to live, 'Kairos' has to become the place of other important activities too. For one thing, artistic events (children's programmes, performances in the cultural life), for another demonstrations and workshops, in order to make eurythmy known to those who might be interested. Then, courses of the most varied sort (thematic deepening, such as the zodiac, the intervals, *inter alia*); opportunities for leisure activities are important, such as fairy-tales for children, eurythmy in drama, adult courses, and so on.

If the eurythmy collegium is to be extended, an economic basis has to be created which allows that such activities can be taken in hand. We would be happy to see that the South Africa eurythmy-movement finds enough financial support to get under way and to release the potential, so that it can be perceived by people.

## Report on the Eurythmy-Training Project in Cape Town

*Silke Sponheuer*

This project is now in its second year of the four-year training. The second year in an artistic process brings about the greatest change and with this a challenge arises. This experience has been confirmed in our course too. To experience the 'filled moment in time' and to be awake to lay hold of it is a question which we have to practice nowadays daily; this is just the same in eurythmy, to move and create in the moment and at the same time in the stream of time. The Greek god 'Kairos' stands for this quality which became our leading motif. In order to associate ourselves more closely to this impulse and in the search for a name, we christened ourselves this year the 'Kairos Eurythmy-Training'.

At the beginning of this year a new student arrived into the course, who has completed her first year some time ago in Spring Valley, U.S.A. With her a further culture and language arrived in the group. Six different cultures are united in this course: English, Xhosa, Zulu, Sotho, Afrikans and German. Even in the new South Africa this is a new constellation!

The process of the second year demands the willingness to remain open for inner change and to carry it through, in practising the eurythmic elements ever more independently. This needs much patience on all sides, work, also courage, and quite essentially a large dose of humour. The changes occur in different realms; I would like here to indicate three – in eurythmy, in relationship to oneself, and in social relationships.

In eurythmy all six students have made great progress. They lay hold of the elements more independently and the inner experience is increasingly coming as a penetrated expression in their bearing. This is a continuing pathway of practice, in which the obstacles have to be

overcome every day. They successfully managed the first quite individual tasks. In order to lead the path of the students early into education, lessons in teaching eurythmy and observation of eurythmy classes in school are built into the timetable. To perceive the children in eurythmy has stimulated all the students and enthused them for their future work. The working-together with the Waldorf Schools here is proving very helpful as well as the close co-operation with the Waldorf Seminary, the Centre for Creative Education. Through the parallel training as a Waldorf Teacher in evening courses, the fact that three students are now in a double study-situation, and that three already are qualified teachers, demands on the one hand a lot of strength from the students. And on the other hand the students and we teachers experience with the training the broadening and enhancing of this trial. For our eurythmy project, the integration of teachers from the Teachers Seminary lends a great support and a qualitative enrichment of the work.

Through the intensive work with eurythmy with one's own gestalt as an instrument, a new relationship to oneself comes about. You start to see yourself differently and afresh. Experiences with yourself and inner struggles begin. In this way you often become aware of the dark side in yourself. To bear this is mostly not easy, and needs the above-mentioned courage, but also the trust in the positive development of oneself. This process asks for support and accompanying conversations between students and teachers.

In the web of social relationships, too, a new dynamic comes about. Through the fashioning in eurythmy, in the movement of the group and in becoming aware of the spaces between, the sense for 'the other' becomes more sensitive. This also shows two directions: the interest in the other becomes stronger, but so does the perceiving of the weaknesses of the other. This often brings with it great social unrest. This is an area in which we had strongly to wrestle. Here the challenge was shown which has to do with the cultural richness of the group.

Apartheid in South Africa does not only occur between 'black' and 'white', but sharp conflicts and contrasts also exist between the various African cultures. These conflicts have been imprinted into the people for centuries; our students also grew up with this! For example, they are not allowed to tell their families that in their course there is a Xhosa – or vice versa, a Zulu – student. Very deep-rooted hindrances have to be overcome. The great task of the 'rainbow nation' to practice mutual tolerance and to accompany one another in a peaceful understanding became for us a daily challenge! The enthusiasm with which in the first year we welcomed the variety had to be struggled for completely afresh and without the backing of any tradition. In this process, the mutual telling of each other's life-stories brought a healing effect and formed a basis for new relationships to be formed. In the mutual perception of the painful experiences, especially in the early painfully-suffered losses in the coloured families, an understanding for each other was opened. This needs to be worked on further, and eurythmy will be an essential help.

The students engaged themselves remarkably, something to be highly valued. The coloured students are to be mentioned in particular. They are pioneers. Their families do not understand what they are studying, they lose the old traditional role of the woman in their culture where at the same time the new community is not yet founded. In this way they experience something that has never occurred before in their tradition – homelessness. In all quietness, they are preparing a seed for an extended understanding and a peaceful living and working together. They will need the inner strength which they gain in this training in order later to face the new demands in their work-situations. They have already shown their potential in this phase, and I am sure that they are on a good path of development!

Daily life has also to be coped with by the students. So far, for the cost of their studies we could find help (Iona Stichting, Sanduko Stiftung, Acacia Stiftung, and private donations). For the cost of living, the students try to work, which is nevertheless extremely difficult in South Africa. Even basic foods are relatively expensive. This remains a constant concern. The vegetable-garden project was successful even when there were backlashes through bad soil, storms and ravenous guinea-fowls. The difficulties and unrest in the economy and social structure here make life the more troublesome. During the course of the year we try to connect with the greater cultural environment. This can only happen in small steps. I would like to mention three attempts here: our contact with the newly-founded 'Forum for Art and Culture' twice gave us the opportunity to introduce eurythmy. Eurythmy formed a part of the opening ceremony of the Educare Centres in the Phillipi township. We are in negotiation for a great Conference at the end of the year, the 'Parliament for World Religion' in Cape Town, to take part with a eurythmy demonstration.

With the organization, the initiative group works regularly for the running and future planning. Anthroposophical study forms each time the first part of these meetings. At the teachers meetings, together with the subject teachers, eurythmists and the initiative group, the students are discussed as well as the content of the teaching. This group is concerned at the moment with the question of the further development of what has been started.

The costs of the course are carried half by South Africa (Guy Wertheim-Aymes, Noordhoek Trust and private contributions) and the other half by Europe (Treuhandstelle Bochum, Treuhandstelle Hamburg, Anthroposophical Society Germany). For this tremendous support and help, on behalf of everyone concerned, I would like to say a big thank-you! You all help the birth of this new initiative, which hopefully goes on into the future, and opens up new paths for people and for eurythmy.

## Initiative and Activity on the Part of our 'Eurythmy Community' in South Africa

*Caroline Hurner, Durban*

I would like to share with you some treasured experience, having been part of the 'Eurythmy Community' of this country and its working together over the past five years.

Since January 1995 the Association for the Art of Eurythmy in South Africa organizes annual National Eurythmy Conferences with Ursula Zimmermann (from the Zuccoli Eurythmy School, Dornach).

From the beginning the central theme has always been directed towards an understanding and working with the realm of the etheric. Surely all work in this sphere is the intimate concern of all of us who strive towards a deepening of spiritual life in anthroposophy!

Sensitively and with deep understanding for the personal striving and inner question in each one of us, Ursula gave us the 'keys that could open many a door', to the realm of the etheric. These 'keys' are the fruits of years of dedicated research on her part. Our gratitude goes out to her, for essentially these experiences were a healing and then a strengthening where each one of us found renewed confidence and a growing independence within our life and work.

Above all else, the mood that grew between us over the years has revealed the powerful effect that sustained spiritual work can have on the social life. Our feeling of community and

high quality of communication ever developing at our conferences has enabled us to carry out and support initiatives in our country.

Out of the Association and our conference work the Karios Eurythmy Training was founded two years ago. Silke Sponheuer has led this school with utmost care and dedication. Her approach in its own right is akin to Ursula's. Their method represents a kind of 'New School' that has emerged in the sphere of adult-training world-wide, particularly in anthroposophical colleges and eurythmy schools.

Kairos is supported by the larger body of eurythmists in our country, who feel strongly that it must continue and grow. We consider it an answer to our deepest wishes for a worthy development of eurythmy here.

When I had the chance to observe the students working together with Silke, I became aware of what the culture of anthroposophy can bring. It is a culture in which the dignity of the human being – the developing higher human being comes into manifestation.

## Report of the First National Eurythmy Conference in Melbourne, Australia

*Birgith Lugosi*

The Australian Eurythmy School 'Aurora Australis' Anthroposophical College of the Arts, held the first National Eurythmy Conference in Melbourne from 24<sup>th</sup> to 26<sup>th</sup> of September 1999. The theme of the conference was 'Speaking - Listening - Sharing', and the different contributions were reflecting on the main thought: 'Art is the mirror of the spiritual world in the world of senses.'

We discussed in details

- How can we, eurythmists, be members of both worlds?
- How has eurythmy developed in Australia?
- How can we make aware of the Anthroposophical Society in Australia and other anthroposophical institutions that they need us as well as we need them?
- And we continued the earlier started theme on 'The four ethers in relation to Music and Speech-Eurythmy'.

Coming from Queensland, New South Wales, Victoria, and South Australian, 26 Eurythmists took part in the conference, and we got a touching report from Perth. (Kristina McDonald from Western Australia couldn't attend the conference.)

The success of the conference was marked with the spontaneous consensus that 'we will continue it next year!'

## Eurythmy Conference, Japan

*Etsuko Agematsu*

This Eurythmy Conference for Eurythmists took place from 5th-7th November, 1999, in Fuji-town at the foot of the Mt Fuji. It was organized as part of the Japanese tour of the Eurythmy Ensemble, Academy for Eurythmic Art, Baseland, by Mrs Kitagawa who trained earlier in Dornach as a teacher. The eurythmists in Japan came together with the theme 'The Twelve Moods' by Rudolf Steiner. There are more than 60 eurythmists in Japan, 18 of which

took part in the Conference. At the World Conference in Dornach we were able to meet each other, but in Japan there has not hitherto been such an experience. We all have gone through different basic trainings, in Germany, Switzerland, the U.S.A. and in Japan. Through this Eurythmy Conference in Fuji, we tried to get to know each other more through working together on eurythmy.

With unlimited tolerance outwardly, and with complete consistency inwardly, Gudrun Altenbach, Ingrid Everwijn, Leonard Orta, Kiyoe Kagashima and Christoph Graf led us in eight steps through the Conference:

- Human aspects of the planets and zodiac
- Planetary and cosmic influences in works by Scriabin
- The essence of the colours in the cosmos
- The effects of the zodiac on the human gestalt
- Work on the Twelve Moods

and so on.

All the teachers took part in all the courses and taking the helm in rotation. It was a cosmic sea-voyage in good co-working. The cosmic events in the world of the stars has been for the first time revealed in eurythmy in Japan. The teachers appeared like messengers from the cosmos.

According to the ancient Japanese calendar, November is called 'the month of the presence of the gods' because the gods attend once a year a 'Conference' in Izumo in the west of Japan. They take council to see how human beings meet in mutual love. In Izumo, this month of November is 'the month of the presence of the gods'. All the 8 million gods and goddesses fly in November to Izumo. This of course takes some days; they pass by everywhere and the most important day is the 24th November, a climax of this event. But this time the gods should interrupt their journey in Fuji where the Twelve Moods was presented in eurythmy for the first time in Japan, and the gods should witness this.

84 years after the Twelve Moods were performed for the first time in Dornach, we eurythmists [in Japan] were allowed to witness this cosmic mood. It was an unusual experience, not one of everyday.

## Fundevogel Eurythmy-Theatre, Vienna March 00 - Easter 01

*Ernst Reepmaker*

Fundevogel Eurythmy-Theatre, Vienna, on tour

From Autumn 98 to February 00 'Fundevogel' have been on a successful extended tour – from the Balkans to Holland – with three programmes: '*Zottelhaube*' was played over 70 times, '*Shadow Puppets*' almost 60 times. '*Snow-White*' was performed 35 times. The special synthesis of eurythmy, acting, music, lighting and stage-set was well received especially by the non-anthroposophical public. But also in Steiner (Waldorf) Schools the productions found a positive echo. The Ensemble is fully professional, i.e. 13 artists and co-workers receive their income entirely out of the on-going artistic work.

From March 00 a new evening programme (in a shortened form also for Upper School) will be rehearsed. The theme is 'the moment as threshold'. We are interested in the mutual relationships of supersensory and concrete, objective reality. The drama results out of a story and improvisations of the Group. The working-title is '5 Steps through the Wall'. Director: Jürgen Matzat.

In the Summer 00 a new children's programme will be rehearsed under the direction of Ernst Reepmaker. The path taken with *Zottelhaube* and *Snow-White* to put rhythms at the basis of creating individual scenes, as well as to create the whole dramatization rhythmically, will be developed further. We are interested in the vitalizing, enlivening effect of a production. A relationship of the themes of both programmes is striven for. From Autumn 2000 to Easter 2001 we shall tour intensively (reserve or book as soon as possible).

### *New: the Youth Project*

In Summer 2000 from 2nd July till August, Fundevogel will also offer a Youth Project for the first time. This is for Steiner (Waldorf) School pupils or ex-pupils. Under the directorship of Jürgen Matzat, a eurythmy-theatre production will be created in 7 weeks, with an ensuing tour (aimed towards Upper-School audiences). The production is thematically created out of scenes and pictures from 'The Mirror in the Mirror' by Michael Ende. Some colleagues of the Fundevogel Theatre will also take part (for example, mask-making, creation of costumes). Because the artistic Ensemble rehearses at the same time (children's programme), artistic meetings and conversations are possible.

*We ask that eurythmy colleagues in schools raise interested pupils' awareness of this project.*

This youth project is the first attempt to find a form to pass on our kind of eurythmy theatre to 'students'/ young people. We have imagined for some time now, a flexible, non-institutional training, where also colleagues of the free-theatre scene (directing, drama, music, clowning, puppet-theatre, dance, etc) can take part. It is our concern to train eurythmy stage-artists with a broad spectrum of abilities. We see chances to get beyond the isolation of eurythmy when eurythmists are able to enter into dialogue. Play and improvisation belong to the most important components, in order to form a training which is completely directed towards the individual abilities of the young people. A constant contact to the audience belongs to this.

### *Fundevogel Junior*

Under this name, courses for children were started a year ago, with the aim to build up something like a eurythmy school for children and young people (similar to a ballet, dance or gymnastic schools). Jürgen Matzat, who carries out this work, in the meantime looks after 6 children's groups in different State Schools who work with him on fairy-tales and stories. Programmes are worked at as projects, with a concluding performance. In Autumn 2000, especially motivated and talented children are invited to work on a bigger project. The aim is to perform several times in a public theatre in Vienna. Sabine Graupner and Beate Droppelmann have also begun to teach eurythmy in public Kindergartens and schools. Such contacts have mostly come about through our performances. The interest for children's courses is increasing.

### *Fundevogel-Maskelino*

Three performers of the Fundevogel Eurythmy Theatre will begin their own artistic work in Vienna and pull out of the intensive touring activity. But they will remain part of the Fundevogel initiative. Their main concern is to work with masks and improvisation. Performances are offered in Vienna and its surroundings, and are suitable for smaller stages.

*Fundevogel and public relations work*

Our main concern now as ever with our eurythmy theatre, is to reach a broad audience. In Austria this is ever improving: we do not only appear in Steiner (Waldorf) Schools, but increasingly in public theatres. Recently such a visiting performance was generously financially supported by state-funding (Villach, Klagenfurt, Rankweil...). The radius of the Fundevogel tours is expanding. The tours through Holland and Germany were very successful. Because Ernst Reepmaker works in the of executive of the Assitej-Austria (Association of Free Theatres for Children and Young People), direct relations to those working in free theatre is possible. The work of the Eurythmy Theatre is consequently part of the whole Free Children and Youth Theatre scene. At present we are working at the beginnings of a Centre for Assitej Courses, where eurythmy-courses for children, young people and adults will form a regular part.



The variety of initiatives and the marked quantitative growth demands a change in organization. We are looking for a business manager to promote the professional side, including ideas for financing and organizing tours, as well as in the realm of advertising and sponsorship.

*Address:*

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**Preparations for a Conference,  
Easter Week 2001, at the Goetheanum  
International Conference for Eurythmy in Education**

*Manfred Stüve*

On the 3rd and 4th January 2000, people from various fields of activity met in Dornach in the presence of Dr Virginia Sease and Dr Heinz Zimmermann, to begin with the preparations and the visualizing of a conference. The central theme will be the educational direction of eurythmy. Out of the experiences of the participants of this preparatory initiative, many different aspects arose that appear important, demanding urgent work in a conference. Beginning with the question, 'What is the significance of eurythmy in Steiner (Waldorf) Schools?', but also 'What is the significance of Steiner (Waldorf) Schools for eurythmy?', problem-areas appeared in which great necessities and consequently the need for action opened up on many levels.

Starting with the great difficulties of the novice in teaching in schools, and the question of possibilities of help for the concrete everyday cares, the initiative group also spoke about the need of renewing the forces of the longer-active colleagues who are trying to re-enliven and repeatedly lay hold of their work anew. As a further important aspect, the work in the

Collegium of various overlapping subjects was discussed. The possibility of mutual enrichment seems to be mostly unused. An estrangement of the subject comes about rather than an interpenetration.

Last but not least, it would be useful, in order to include as many countries as possible, to take account of how the international situation of educational eurythmy is, and what specific questions are living. Yet all problem-areas are marked and connected, that ever and again a deep work has to be striven for on the study of the phases of human development – from the playgroup-child up to the school-leaver. To extend this study through medical-hygienic observations would be useful.

Furthermore, thoughts and ideas came about for the forming of active eurythmy at such a conference. Here the question came about to include presentations by pupils, with the what and how of artistic presentations. At the end of the two days of this first 'gathering of thoughts', the wish arose in the preparatory group to gather as many suggestions, questions and ideas from those teaching (not only eurythmy teachers), for whom this conference should take place. Please write to Manfred Stüve, Im Rohrfeld 2, DE-21400 Reinstorf, Fax: +49-4137-81 00 49.

The preparatory group: Sylvia Bardt, Rosmarie Basold, Martina Christmann, Helga Daniel, Monika Engelsman, Jürgen Matzat, Prosper Nebel, Dr Virginia Sease, Angelika Storch, Manfred Stüve, Maria Enrica Torcianti, Karin Unterborn, Christof Wiechert.

## Short report from the Austin Eurythmy Ensemble

Dear Friends,

Now that the Austin Eurythmy Ensemble has concluded its third year, we reflect on the last twelve months and are thankful for all the generous and encouraging support of our friends.

Artistically, the high point of the year for us was the warm reception to the premier of '...among the ashes –'. This new evening program was inspired by and developed out of the poetry of Archibald MacLeish. His exquisitely lyrical poetry is rich in texture and poignant questioning. Music of the twentieth-century composers, Galina Ustvolskaya, Dmitri Shostakovitch, Claude Debussy, Jean Sibelius, Henryk Gorecki and Arvo Pärt was chosen to lead one through a path of questioning-existence depicted in the poetry. In this program the West, contributing the word, meets the East, which brings the music. We were very pleased and encouraged by the positive responses of the different audiences. Some individual comments about the deep feelings and experiences during the performance were especially encouraging. These comments help us feel we are striving in the right direction.

For the year 2000, we hope that a fifth eurythmist will find her or his way here to join our work in Austin.

*With warm regards,  
Markus Weder, Jolanda Frischknecht, Barbara Bresette-Mills, Andrea Weder  
Austin Eurythmy Ensemble, P.O. Box 90425, Austin, Texas 78709-0425, USA*

## The Work of Speech Artists in Scandinavia

Thomas Röhr, Sweden

We speech-artists mostly stand quite alone in the various places where we work. A need exists to know what and how others are attempting to work, with varying success... We wish to see and hear each other in order to exchange experiences from past, topical and forthcoming events, themes and projects within the various branches of artistic speech in the various centres – as a help, stimulus and inspiration for our own work.

The company of graduate speech-artists in Scandinavia has been encouragingly on the increase in recent years, mainly thanks to the persevering strength of the Speech and Drama Training at the Snellman School, Helsingfors, under the leadership of *Eila Väisänen* and *Yvonne Dunderfelt*. Here in the North we total 80 speech artists (Denmark 23, Finland 22, Norway 18, Sweden 17). For about fifteen years the speech-artists in the North have met in conferences for exchange and work, each land taking its turn as host. *Ruth Unger-Palmer*, from Dornach, was an instigator for these Scandinavian meetings.

In order to intensify the working together in Scandinavia, we founded the Association for trained speakers in the North, the *Nordic Speech-Artists*, which has the task *to work for the development of artistic speech in Scandinavia, to support the individual speaker in the practice of his/her profession and to strive to bring into effect the various forms of working together in Scandinavia*. The Executive simply consists of four *contact persons*, one from each country. The Chairman is the contact person for that land in which the next year's conference is being organized. We turn next year to Järna in Sweden.

This year we met from 6th–9th January in the anthroposophical work-centre Berle, in Oslo. This year we were thirteen speakers from Norway, Sweden and Finland, unfortunately with no-one from Denmark. Amongst other things during the three days we practised in chorus in order to find a common breathing. This is an activity which we otherwise are not able to do so often, because the members of our group live and work so far afield. The text of the speech-chorus, with which we worked – this time under the direction of *Trond Solstad* was *The Dream Song of Olaf Asteson* in Norwegian and the *Michaelmas Imagination* (in German) by Rudolf Steiner. These works were performed before an audience of active listeners in a short programme in which some of us spoke some poems. For us it is important that we are able to hear each other individually. During the conference we were busily concerned with Scene 1 of *The Guardian of the Threshold* by Rudolf Steiner (in Norwegian) and Scene 1 from *Ruf am Abgrund* ('Call at the abyss') by Albert Steffen (in a working translation).

Another kind of working together has begun to develop over the last three years. A small Newsletter in the northern language has up to now been published annually or biannually and been sent to all the speakers in Scandinavia. The hope is that this Newsletter will gradually contain more articles from courses and conferences (further training, not only in the North), along with reports on interesting theatrical projects and on our own AGM. Comments with good wishes for new speakers in our countries, further training courses, i.e. forthcoming conferences and courses (not only in the North), advice about translations of books, articles, poems, verses... are also welcome.

## Musical Intervals and Emotion - report on a research project

(Part 1)

Göran Krantz, Järna

Throughout the history of music we find many examples of the correspondence between the musical elements and the emotions. In ancient Greece it was a common idea that music had the power to affect people. Different modes, rhythms, and instruments possessed different emotional values. The power of music was used in the cult, in education and for therapy. In the second part of the 19<sup>th</sup> century philosophers like Schopenhauer and Nietzsche claimed that, more than any other art, music expressed the life of the emotions. During the 20<sup>th</sup> century composers and musicologists tried to define the emotional value of the musical elements. The most well-known book in this field may be that of the musicologist Deryck Cooke, *The Language of Music* (OUP 1959). Cooke's thesis is that the fundamental characteristic of music is the expression and evocation of emotion. In his book he gives numerous musical examples from a large part of music-history, trying to show, for instance, how the intervals express different emotions. During the last 20 years interest has been a growing in music-psychology, and many questions about the relation between the elements of music and the emotions has been experimentally researched.

In 1993 I was invited to Uppsala University to give a lecture about eurythmy at the Dept. of Music Psychology. Here I got to know Prof Alf Gabrielsson, internationally well-known in this field. During the following years I participated in lectures and seminars about music psychology, and met other researchers. It was of great interest to me because in the new research I saw things that supported what we do in eurythmy. How the main moods, happiness, sadness, anger, solemnity, and so on, find their expression in music is scientifically investigated and clarified. Tempo, pitch, harmonics, and articulation are some of the features that affect the different moods. If you take slow music in a low register whose pitch tends to descend, with legato articulation, a slow rhythm, in the minor mode with few harmonics and apt to contain discords, then you move into sadness. Happy music is fast, high-pitched, with staccato articulation, in a major mode with little discord...

A lot of research about these main moods and the results are clear, implying that we can view the musical elements as containing emotional movement. It is not only a matter of subjective feelings. There are objective laws in the realm of the emotions relating to music. This of course is tremendously important for us eurythmists who are trying to find the inner movement of the music and give it outer expression. I have found many interesting things that are closely related to eurythmy. One is that the physical temperature rises a tiny bit when you experience minor. When you experience major there is no change in temperature, but other things change. But I also found that relatively little research has been done concerning the intervals and – curious! – some of the latest experiments fail to find great differences between the emotions evoked by the different intervals. In one report it was even stated that there is nothing to indicate that an interval possesses a special emotional value. There are no scientific results that strengthens what Deryk Cooke has worked out from a music-aesthetical point of view! This of course made me wonder. In more than twenty years I have worked with the intervals in the eurythmy-school and in the stage-work – I thought that I had at least *some* idea about the characters of the different intervals.

Here it is important to note that in eurythmy we work with the intervals related to our body, to the music in our bones. In the music-eurythmy lectures, Steiner clearly says that this relation to the physical instrument is the fundamentally new approach given by eury-

thmy. If you read again *Eurythmy as Visible Singing*, you will find that Steiner relates feelings to the intervals from the way you experience your body, or parts of the arm in particular. He also gives emotional aspects to the intervals, but the main direction is related to the body. I decided to begin research in the realm of the musical intervals.

So after a period of preparation, of finding and refining methods, and with a lot of help from my 'expert friends', I started on the first 'experiments' in the summer 1998, continuing until autumn 1999. I now have material in which about 200 people participated, people who are neither professional eurythmists, dancers nor musicians. They are ordinary people between 11 and 60 years old. I worked with the intervals in C major and asked the people to note their feelings when listening to the interval - and express them in words or with a gesture, a movement.

When you look at the more than 2500 written statements I received, it is clear that some intervals possess a strong and very typical character of their own. The most unique interval in this respect is the 7th, where the statements contain words that are almost not-existent in the statements for the other intervals. On the other side, we see the fifth with its very open character. That means that the words given for the fifth are also found for the other intervals; it does not possess a strong character of its own. It is also clear that some intervals evoke more emotions than others. This can be seen by looking at how many different words an interval receives, and how many people could *not* find a word for an interval. For the 7th, 2th, 6th there are very few people unable to find a word for their experience. For the prime and the fifth there are many people who do not feel anything or could not find a word. Here, then, I possess material on how the different intervals relate to the emotions. It is also a fact that men experience considerably greater difficulties than women in finding words for the intervals.

If we look at the main feelings like sorrow and happiness, they are spread out over many intervals. The main points, however, are clear: in my material, the 2th is the interval of sorrow; the 6th is the happy interval. Some of the results I have are as I had expected, but many things are quite new, surprising and they widen the interval horizon a great deal.

The work has also given me new perspectives on how to work with the intervals in art - in eurythmy. A pathway opens to develop music-eurythmy, to become clearer with the fundamental elements and to find new expressions, new movements. I will work on some of these new elements in a one-week course about music-eurythmy held in Järna, 7-11 August (see announcements).

I had to find an own identity for the research project, and so the 'Research Institute for Eurythmy - Music, Speech and Movement' was founded in May 1999. The Institute forms part of the Rudolf Steiner College, Järna.

A detailed report on my results will appear in next *Newsletter*.

## The Music Seminary Hamburg is moving!

After 12 years building it up, the Music Seminary is giving up its back-street existence in Mittelweg, Hamburg, and moves into its own building. The new house in Max Brauer-Allee 24, once a dance school, lies right at the centre of the lively Altona district, close to the River Elbe, and offers various possibilities for lessons, courses and events. The owner since 18th January, 2000 is the Edith Maryon-Stiftung, CH-Arlesheim. With a great opening ceremony in October 2000, the house will be presented to the public. The next study-year according to all the plans will be able to begin in the new premises on 24th September, 2000.

The personnel at the Music Seminary presents a new constellation. Alongside those hitherto responsible Holger Lampson (singing) and Michael Hartenberg (choir, music history), with Teri DeSario (singing), Karin van Buiren (piano) and Merijn van Driesten (piano, phenomenology), three more musicians have joined the *collegium* supplementing the existing training-programme and contributing new emphases. A large group of free-lance colleagues and guest-teachers complete the subjects offered, which consists of foundation-year studies, singing and instrumental teaching.

With its topical developments, the Music Seminary has come a whole step further with its endeavours to find alternative forms for a contemporary artistic training. That this is perceived by the cultural world, is shown by a statement by the Austrian conductor Nikolaus Harnoncourt: 'The Music Seminary Hamburg is a teaching and training centre; such places are especially needed today. It deserves every encouragement. Especially important of course is a building as the basis and centre of the activities, and as a sanctuary with a special atmosphere. It may, it must succeed!'

The new situation of the Seminary makes it possible to raise the student numbers from 35 at present to about 50. Alongside the further building-up of the artistic and educational directions of study, development-plans exist for the immediate future, especially in opening up new areas of work. In co-operation with the 'Association for free initiatives, Stuttgart' and with the Demeter gardens in North Germany, concrete work has begun on the development of the professional image which could be fruitful for the artistic processes in the institutions.

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## Sound Circle Eurythmy update

*David-Michael Monasch and Glenda Monasch*

### *Courses*

Our Monday-night courses for beginning and intermediate eurythmy enthusiasts continue, with new people showing interest all the time. David-Michael's 'Eurythmy Workout' is for people of all abilities and experiences, and is a fast-paced series of pedagogical and rod exercises, geometric forms, etc. Short on explanation, the intent is to get people moving. Glenda's entry-level course is introductory in nature, giving people glimpses of the full range of eurythmic possibilities. Despite being intended for beginners, many of our 'old hands' come too.

The Intensive Year course, with its periodic weekends, has continued, with a number of new people joining, making it our largest group to date. From the beginning of this initiative two years ago, there has been a little 'satellite' group of students in Vancouver, who followed through our monthly weekend sessions in weekly classes with Wendalyn van Meyenfeldt. Now, we are very happy that another such group has arisen in Portland, working with Natasha Moss.

The year began again with another wonderful week in August with Michael Leber, reviewing, deepening, and expanding the work we had already done with the intervals. We also began work on several speech and music pieces which will be developed throughout the year, growing and 'aspecting' through the themes of each weekend.

Michael also spent time working alone with the Training Group, laying on the wonderful *Pater Noster* forms (more below).

The Training Group work intensified markedly this year, with more contact hours and a much clearer focus. Monday nights the students practice music-eurythmy, join David-Michael's public 'Eurythmy Workout', and take a speech-lesson with Patricia Smith. On Tuesdays, they practice speech-eurythmy, take a speech-eurythmy class with Glenda, and then a study-session, variously led by both of us. On Wednesdays, the Seattle contingent goes to Whidbey Island (in a nod to the two from there who usually have to travel) where there is a long music-eurythmy class with David-Michael and a music-theory class.

On Fridays, the students join our small performing group (the two of us plus Ruth Tschannen and Patricia Smith) for a 'Performance Apprenticeship'. At that time we work on pieces for presentation at school assemblies and for our modest touring schedule. It seemed to us that being thrown right into all the rigors of small tours might be an excellent adjunct to everything our students are learning. And our experiences together in this past term certainly confirmed that notion. All of us have found these sessions to be most particularly stimulating and creative. A special little gem within them has been our ongoing 'tasting' of the *Soul Calendar* verses with Ruth. This was also the time we practiced the *Pater Noster*, which brought a great depth and mood to all our work together.

### *Performances*

Expanded through the presence of the apprentices, Sound Circle Eurythmy gave its first performance of the year by sharing the first part of the *Pater Noster* at the Seattle Branch's All Soul's Day festival. Sound Circle Center shaped the event, following Rudolf Steiner's guidelines for a symmetrical festival sequence. Eurythmy comes right at the heart of the sequence, and doing the Apollonian forms that Steiner gave Tatiana Kisselieff was really a powerful experience and left a deep impression on both audience and performers.

In December, Sound Circle Eurythmy gave several different performances in Washington, in both Waldorf and more public contexts. These were but the first in a year-long series of programs which explore different cultural moods. The theme for these Advent programs was the movement through the four elements, and the focus was on the 'middle' (i.e. European sources). The spring performance will feature an East Indian Jataka tale, while the highlight of the summer offering will be a Brer Rabbit story, with its decidedly western flavor.

The well-known excerpt from Crashaw's *Hymn in the Holy Nativity* (see # 124 in the *Oxford Book of Carols* for more verses than most eurythmists generally know) and Andrew Keith's *Christ, King of the Elements* (which we did with complex variations of a seven-person crown form) framed the performances, which also featured several of the delightful *Prayers from the Arc* by Carmen Bernos de Gasztold. Beyond these core-pieces, each performance was different, as described below.

The Seattle Waldorf School is our 'home base' and we presented excerpts from the whole program as contributions toward weekly Advent assemblies, which also unfolded through the theme of the elements. Our eurythmic pieces were interspersed with musical, eurythmic, and spoken contributions from various classes and teachers. 'Premiering' a number of our pieces in this way had the great side-effect of spreading out the deadline for having them ready!

During the last week of school, we undertook a little tour, performing in Bellingham, on Whidbey Island, and back again in Seattle. The Whatcom Hills Waldorf School was our first

stop, to perform at a school assembly. The teachers and staff had gone to great lengths to prepare for our visit, and it made being there an absolute pleasure. As in Seattle, we had arranged for various classes to contribute songs and verses, and teachers led carol singing to start and end the program. The warmth and receptivity for eurythmy was truly moving, especially as the school currently has no eurythmist (please see footnote).

After a lovely soup and hot bread baked by the kindergartners, we crossed the stunning bridge at Deception Pass and drove the length of Whidbey Island to reach the Whidbey Island Center for the Arts, where our next performance took place at 7.00 pm. As welcoming and prepared as our morning show had been, so cold and alone we felt in this modern performing arts center. The theater had not been pre-warmed, their lighting technician didn't show up until 40 minutes before the performance, and the food didn't arrive until we were putting on our makeup!

Luckily, the stage at WICA is excellent for eurythmy, with amphitheater seating rising vessel-like to receive from the large stage. Also, the audience, mostly from the Whidbey Island Waldorf School community where eurythmy is well-established, was enthusiastic (please see footnote). In this performance, there were many, primarily vocal, contributions by children from the school thanks to the excellent music program developed there by Jana McFee. We actually only heard the following day how much the performance had been appreciated because as soon as it was over we threw our things together and made a mad dash to catch the ferry back to the mainland and our own warm beds!

The next day we met again at 3.00 to hang blue curtains for the evening performance at Fircrest, a large state-run residential institution for severely developmentally disabled adults. Since September, we have been rehearsing on their stage one morning a week. Since many of us have experience working in Camphill, we were especially delighted to find that they were open to having us perform there too.

The Fircrest performance was different from the others in more ways than the constitution of the audience. Instead of school classes contributing between the eurythmy, our wonderful pianist (and music-theory teacher), Heidi Hoelting, played selections of music embodying qualities of each of the elements. We also performed the legend of the *Snowdrops*, for which we were joined by six, mostly 4<sup>th</sup> Grade girls from the Seattle Waldorf School (more below).

The raucous crowd had clearly never seen anything like our show, and some of the co-workers reported afterwards that it had gone unusually well. Indeed, several were deeply moved by the response they'd witnessed in their 'clients'. The almost constant outbursts and murmuring only stopped once, for the final, silent *Halleluia* which concluded *Christ, King of the Elements* and the whole program. *Everyone* noticed the magic of that moment!

After the show, we took down all the curtains, returned to the Seattle School, and re-hung them there for the next day's performance of the *Shepherd's Play*! By the time we got to bed that night, we were exhausted, but exhilarated too.

Parallel to these performances, Glenda, Patricia, and David-Michael had been working on *Snowdrops* for the 21<sup>st</sup> annual *Celtic Yuletide* concert by Magical Strings. For many years now, Glenda and David-Michael have participated in this huge event in a variety of ways – doing a story, appearing as characters, performing music- and/or speech-eurythmy, etc. This year, in addition to *Snowdrops*, we did one of Philip Boulding's harp solos as a eurythmic duo.

We joined the Boulding family for concerts in Olympia, Tacoma, and Seattle, performing for several thousand people, the vast majority of whom having never before seen eurythmy. It was again immensely gratifying to see how naturally eurythmy can be part of an absolute-

ly public *milieu* if it is given half a chance, and if it's presentation is not itself 'un-natural'!

The response to this busy performing time has been very encouraging, with connections to several new potential public venues coming our way as a result. These include the Seattle Fringe Festival as well as several local churches. We also look forward to returning to all the places we visited now with the 'next installment' of our East-West program.

### *Stop Press! The Future?*

It has now become clear that the training component of our work will finish at the end of this year. As has happened before, one of our students decided that she really did need the complete experience of a full-time training, and she left for Järna in January. We completely supported her decision, of course, but the consequence was that our remaining students realized that they would need to go elsewhere next year. They began exploring their options and one of them has just been invited to join the current third year in Stuttgart. After much soul-searching and discussion with us and her family, she has decided to go. This necessitates some re-structuring of the work for the rest of this year, including our touring schedule, but we feel confident that we can work it all out.

While there is great sadness about this part of our initiative coming to an end, it could also be an opportunity for the two of us to take a year or more to go elsewhere to teach and research training modes before returning here to start with another group. Perhaps there are teachers in a eurythmy training who need a sabbatical, and who would be relieved and delighted if we could substitute for them? Or perhaps this opening allows us to focus on some of our other initiatives here in the Northwest, especially on creating Foundation Year and Teacher Training courses? As always, we continue to work, and watch, and wait, and work...

### *Footnote*

Both the Whatcom Hills (Bellingham) and Whidbey Island Waldorf Schools are seeking full-time eurythmists for the 2000-2001 school year. For several years David-Michael taught blocks at the former, while, over the past six years, he gradually established a full program at the latter. He is extremely hopeful that colleagues will come to take up the torch he carried there. Both are small, dedicated communities within fairly easy reach of Seattle. (Bellingham is 90 minutes north, almost at the Canadian border; Whidbey is 45-60 minutes by car and ferry to the northwest.) They are very different, and both schools would be happy to send you information. Indeed, beyond these two, there are several other smaller schools in the area (where David-Michael has also taught!) who are desperate to include eurythmy in their programs, but who can only offer part-time work, which we simply cannot cover any more. If you are at all interested in the Pacific Northwest, would enjoy helping develop eurythmy programs (full or part-time), and would like to explore potential artistic work with us, it might well be worth your time to come and take a visit!

## What happened after the Open Letter of the Eurythmy Students...

*Benedicta Bertan - Katrin Stegeman - Susanne Raffelt - Claudia Wandersleben*

The group which formed after the meeting of third-year students in Aesch, Easter 1999, consists of 16 students from 6 different eurythmy-schools. Almost half of these students have changed schools during their trainings. We have been described by an observer as 'happily different', and this is correct. Individualities of different nationalities and temperaments have found each other because of the subject and not out of a mere sympathy. This connection has made a lot of work and this will continue, but then it will also become clear that we are dealing with evolution, not revolution.

In our work-meetings, the eurythmic meeting took a firm place. Feeling and inquisitive, we approach each other out of our different 'home harbours' in order with the final 'Hallelujah' to be always amazed over the space created together. During our conversation-work we were initially concerned with finding a common picture out of the impressions gathered in Aesch. We had to find concrete points of departure for the meeting with eurythmy-teachers in the trainings in January 2000. We always tried to clarify every personal observation and experience so that it gain objectivity. In September 1999, we invited Valentin Wember (Stuttgart) who as a 'mirror' could help us as a practised listener towards clarification. In the intensive conversations of preparation and evaluation which we held together, we tried to practice listening and a speaking at the right moment in order to practice clarification – it is our heart's concern that the qualities and thoughts of each one are brought in a suitable way... mutual feedback also has its place... and in this way we grow through each other, carried by the enthusiasm for the question of the eurythmy-training.

*Conversation of the students with the teachers of the eurythmy-training, January 2000*

In the following summary we would like to describe the form of the two days. After an initial warm greeting through Dr Sease, we expressed out thanks for the invitation. The first coming-about of the initiative was described by a student: 'past - present - and future of eurythmy' was the motto of the 3rd-years' meeting 1999. In order to discuss together this wide-ranging theme, 44 eurythmy students from 12 european schools met in CH-Aesch, on 12th–17th April, 1999. Very soon there crystallized the need to formulate concretely and exchange beyond the [individual] schools the 'symptomatic problems' appearing in most eurythmy schools. Out of this impulse a core-group of 13 students composed a first 'open letter'. This letter was sent in March 1999 to all the eurythmy-schools, to the Section leadership and into different anthroposophical journals. As an echo, besides the numerous expressions of interest in a possible way out of the broad anthroposophical spectrum, we received an invitation from Dr Sease to the meeting of the teachers in the eurythmy-trainings, in Dornach, January 2000. We were given for our concern each day a slot of 90 minutes for conversation. Three short contributions followed through students as mandate-carriers of the group, in which our themes were divided into three main areas.

### *1. The 'inner child' eurythmy*

Eurythmy as a new art was bequeathed as a gift of destiny to the Anthroposophical Movement. Its origin lies in the spirit. It can come to a realization if open hearts are ready to perceive it. Eurythmy is a child in me and like any child it needs education. One stands in a paradoxical relationship, the 'child' eurythmy in one and the 'I' of the adult. Moreover, each generation brings its own impulses out of the spiritual world. Through the meeting of tutor and student, the possibility is given to penetrate to the source of eurythmy, if both are willing to seek it. Eurythmy links up with the temple-dances. One is part of the stream of the mysteries. The ancient mysteries were the mysteries of wisdom, and the new ones are the mysteries of the will. Here it is less important what I already know about the mystery-content, but how honestly I meet it.

### *2. The tutor-student relationship*

On a very simple level, one could speak of transmitter and receiver, one who gives and one who takes. In the first instance, it concerns passing on material and content. It is a relationship of roles, in which tutors and students find themselves. In adult-education we are dealing with a becoming-human. I view myself as the instrument and work on myself, directly. My ability to feel is schooled through the search for my own inner source. What needs can I discover during my studies? In the work, you want to show what you have brought with you. It means to re-create the adult human being, whereby a very intimate side is touched in yourself. You discover good as well as bad things; the striving as well as the shadow-side within. Trust has to be developed to be able to show oneself as a whole human being. Frequently, only the good sides are shown, the dark ones remaining hidden.

One learns to perceive, one wants to perceive the other, and wants to be perceived. We want to take seriously and be taken seriously. Through the 'you (thou)' a social space comes about. The tutor is also a human being whom one wants to meet on his search, and to remain in conversation. This is a common wrestling for which the conversation can be very precious, where one can experience the tutor as an example of a searcher. In the realm of correction, the question arises how one can break up the anxiety of being touched.

### *3. Structural changes in the method of training*

Different structures for the trainings are necessary. The world has changed. On the one hand, we see the dulling of the senses, and on the other hand, human beings are becoming more sensitive. The need for an individual eurythmy exists, and for this a loving accompaniment is necessary, a creative, friendly working-together, regular individual lessons with tasks for practising, conversations, more individual student-conditions. Care through eurythmy therapists, doctors and psychiatrists. How is the competence of the tutor guaranteed? Consciousness has to be developed for social processes. More strict criteria for auditioning – here the question concerning the value of the diploma is noticeable. Anthroposophy and its study as a necessity for the eurythmy-training. Some professional specifications should be experienced already during the training.

After this, three tutors shared their personal point of view of the trainings.

Helga Daniel: Students today bring great ideals and heart-strength with them. Eurythmy is quite clearly visible in their hearts, yet the question is how one can release it. Regarding the constitutions today, this is a very difficult task where as a tutor one feels helpless and powerless.

Mollie Amies: The dilemma at the eurythmy schools consists that human beings come with a great will but with their constitution and presuppositions they cannot meet the demands. One can, for example, observe how in speech the different sound-differences of the vowels cannot be heard. Speech has become mere information. Other phenomena arise through the correction: Whereas earlier the individual felt spoken to in general correcting, today this is no longer heard. Only through speaking to a real person with the 'I' can I correct, yet the 'I' is vulnerable.

Göran Krantz: We share with the whole of culture a special situation: deconstructive tendencies and a strong individualisation are occurring. The questions, What is authentic? What is true? are increasingly asked. This is interesting. It is remarkable how tremendous is the criticism against that which has been. How can we become more able to judge? How do we teach, so that in everyone something happens? New things reach us from without – this can also be fructifying for eurythmy.

After these descriptions of the situation, the large circle was divided into 9 groups, to each of which one or two students took the chair. We were concerned to perceive the reactions: What did the tutors understand, did questions remain open, what impressions did they receive? Altogether in all the groups a great understanding, interest and joy about what had happened was shown, but also trepidation about how to bring it into practice.

At the end we tried in the greater circle to create a common word-picture. After a moment of recollection, each individual summarised his impressions into a concept. That evening we parted in a contented, relaxed mood.

The form of the second day arose out of the review. We tried to order and structure the questions, themes and problems that had arisen. Four concrete themes for discussion groups were formed:

- (a) anthroposophy and the paths of schooling,
- (b) social contact,
- (c) contemporary training,
- (d) anthroposophical structure of the training-centre.

In the large circle, essences were voiced, delivered by one participant of each group.

Next, it was asked how the questions and themes will be worked on in future. For us it became clear that the result of the meeting lay in a willingness for further working. Consequently, despite our own intensive considerations, we were very interested to give space at first for the ideas and suggestions from the side of the teachers. Amongst other things, the following points were mentioned:

- We want to rediscover the language of the heart.
- Each week, each student should formulate a topical question, which will be heard by the teachers.
- More possibilities for communication.
- To study the lawfulness of communication.
- Meetings of ex-students, open for students in the training.
- Tutors should speak with their students about their research.
- Thorough study of anthroposophy as a basis for students and the teaching *collegium*.
- Representative of the students should be invited to join the teachers' meeting.
- To introduce a mentor-system, with a free choice of mentor.

Our own ideas for solutions were as follows:

- (1) To form a committee of teachers and students from all the eurythmy-trainings (see below).

- (2) To organize a conference for eurythmy-tutors, eurythmists from all branches of the profession, students, pupils, and amateurs in order to enter conversation and exchanges of ideas.

During the discussion we realized how time was increasingly pressing. Yet it seemed important not to leave without a concrete decision. Unfortunately, during the last minutes the forming of the committee had to occur in a way which did not represent the initiative. We asked that interested people make up their minds in the moment, and stand up to form a committee. The names were written down. We also added that anybody who later wants to be active could also do so. Afterwards, we learnt that this had been too strongly forced, and that some of the teachers felt hurt. But the despair about the powerlessness of us all, and the responsibility towards the coming generation led to this step.

The *result* of the meeting in Dornach was that a committee consisting of students and tutors of the eurythmy-trainings was formed. It is the *task* of the committee to be concerned with the questions of the trainings raised on the 5th and 6th January, 2000, to become engaged in research questions, to offer a network of ideas and working-initiatives for all the eurythmy-trainings. It will be a matter of taking small steps, but which can be taken up from the individual trainings, and can be deepened corresponding to the situation of the individual school. This happens in the interest of the individual trainings, not for the committee and also not in order to create a 'uniform eurythmy-training'.

Perhaps it will also be possible for individual members of the committee to visit the eurythmy-trainings and meet the tutors and students in their individual situation; as a 'mirror from outside' to perceive the process of the training, and to see in the specific case whether the suggestions of the committee are fruitful.

*Members of the first committee for 2000* are students and tutors of eurythmy schools who out of their own interest – indeed through connections of destiny – want actively to contribute to the work of the committee on the question of the eurythmy-training, and not out of duty. Out of the present situation the fact is that most of the student members finish their training in summer 2000. Yet they are still connected to this work of the committee until 2001.

We have consciously invited only the participants at the meeting in Dornach for the first year of the work of the committee, in order to bring about a process out of a common ground. If the existence of the committee proves fruitful then it would be ideal for the future, if from each training one tutor and one student would take part. And still the above-mentioned reason to join should be uppermost.

In order to allow a certain *continuity* to the work, it would be desirable if the people would join the committee for one year (as far as the diary allows). It is important that the members of the committee in their trainings involve the students of the following years into the process.

*Organization:* We all hope that the meetings of the committee can take place once a term. Because this means an enormous extra work-load, it is to be hoped that the practical preparations for the working-meeting would each time be carried by different people. So we could prevent much work falling on to the shoulders of a few people. Meetings will take place in different schools. In January 2001, the committee will report in the conference for teachers working in the eurythmy-trainings, and receive feedback.

These are the approximate directives for the first year – it will be the task of the common work to form this meaningfully. It is important to remember that we are *not dealing with a controlling organization*, but with an *organ which wants to bring the potentials and the ideas into a stimulating exchange* and through the 'view over the garden wall' hopefully to find possibilities of solving the existing needs and problems.

The theme for the first working-meeting of the committee which will take place in spring 2000, is 'Communication – conversation as a basis in a eurythmy-training'. This first meeting also serves to find ourselves as a group – one more reason to make conversation central. We are looking forwards to a working-together fired by a goodwill for the future of the eurythmy-trainings.

## Changes at the Eurythmy Stage Group Hamburg

*Barbara Mraz – Eurythmy Stage Group Hamburg*

After the Group, under the artistic leadership of Carina Schmid, was newly formed in 1997 and appeared publicly with the programme 'If I would scream, who would hear me...', the Ensemble saw itself in 1998 standing before a completely changed situation. Carina Schmid was called to Dornach, and it soon became apparent that through the many preparations for its new tasks, the stage-work in Hamburg, even before her departure, had to undergo a change. The Ensemble, which to this point had exclusively worked under and with Carina Schmid, was faced with the question whether in rehearsing a new programme the individual members were prepared to work together and together wanted to take this in hand. Carina Schmid remained warmly connected with the Group through advising and helping in the overall artistic leadership, the rehearsals of the programme '...an die Erde – to the earth', however, was in the first place accomplished through members of the Ensemble, whereby for it a completely new way of working came about.

In the beginning-phase, the Group was challenged by several heavy storms and the decision to work in this way in future was severely tested. But the Ensemble, which also fully includes the musicians and speakers, emerged strengthened and connected through the shared experiences of this time. In the summer last year, Carina Schmid took her leave from the Eurythmy Stage-Group, Hamburg, with our best wishes for her new tasks.

Since then, the Stage-Group goes on its way completely on its own steam. In autumn there followed at first the second tour with the programme '...an die Erde'. In November this project ended and the Ensemble looked back not without some pride at the 35 performances and on the shared struggles for a transformed way of working. This increasingly achieved a form and enriched the running of the rehearsals.

We stand now before the birth of a new programme, which in autumn 2000 will have its premiere and will be immediately taken on tour. Preparations for this have already started. For this project, a change in personnel of the Ensemble has once more occurred: Claudine Nierth, who not only took part as an eurythmist but also on the organization, and Tatjana Belskaja will take up other tasks for the time being. We wish them all the best. The eurythmists continuing with the the Eurythmy Stage Group, Hamburg are Stafan Hasler, Andrea V. Held, Barbara Mraz and Hellmut von Pilsach. Tanja Masukowitz (who has returned), Amy Lebert and Friedhelm Klose extend the Group. Andreas Voigt, our speaker, who is now a committed member of the Ensemble, also takes on the organization. As musicians, we gained Malte Heutling and Alan Newcombe.

All the members of the Ensemble agree to an overall artistic leadership by one person, taken on for the extent of each project. For the current project we have asked Stefan Hasler. At his side stands Mona Doosry, who has taken on the dramatization of the programme. The working-out, as with previous programmes, lies with all the eurythmists in the sense of an artistically-shared leadership which we see as necessary for us.

## OBITUARIES

### Obituary for Elena Cristy (14th October 1955 - 28th April 1999)

*Judith Cristy*

Elena Cristy was born on 14<sup>th</sup> October 1955 in Honolulu, Hawaii. The islands are a chain of still active volcanoes far (a minimum of 2500 miles) from any continental land-mass. Both parents, 3 grandparents and one great-grandmother were all anthroposophists.

She was a very well-behaved child who showed more interest in sleep than in food. Her brother was born just over 2 years later. As a small child she adored him and considered him to be her personal baby. At this age she became an expert underwater swimmer, jumping fearlessly off the one-meter board, then rising calmly and slowly back to the surface from depths of 5 or 6 feet. Her first school was a local state school where she was happy amongst the children, most of whom were of Japanese or Chinese origin.

At the age of 5 her parents decided that the children should be educated in England and the mother brought both children to Yorkshire. After twice attending Class One in different Waldorf schools she moved with her family to Forest Row where attendance at Michael Hall School was prohibitively expensive. She attended the local primary school where she was very happy, popular and successful academically.

In the local comprehensive it was discovered that this physically slight 'book-worm' was surprisingly expert at throwing the javelin so that she was chosen to represent her school at county level. Her best subjects were both science and art; eventually she took her degree in Landscape Architecture with Environmental Studies at Sheffield University.

During her teenage years the relationship with her brother became one of anger and beligerence which continued within her soul even after he had moved to the USA. She worried deeply about this but could not control her antipathy. At around 26 this finally changed to a rather uneasy tolerance. His strongly Platonic nature clashed with her strongly Aristotelian one and it was the Aristotelian who could not maintain the connection between them. When she was 28 her brother contracted AIDS. This completely altered her heart. She spent every moment she could with him over the next 14 months, nursing him devotedly until she was reduced to exhaustion during his final weeks of life.

By now she had trained as a computer programmer in order to earn sufficient funds to do the eurythmy training in the Zuccoli school in Dornach which her mother had also attended from the very first year of the training, receiving a diploma in 1953. As her brother died at the end of October she did not feel confident enough financially to begin the training in that year. From some aspects this looks to have been a 'mistake'. From then on the timing in her life seemed to be always somewhat adrift. After completing the training she participated in the stage group of the 'London' School of Eurythmy in East Grinstead. To support herself she worked as a programmer for Mercury Provident plc in Forest Row. She next took up the arduous post of Upper School eurythmy teacher at Rudolf Steiner School, Kings Langley. There her keen thought processes and thorough knowledge of all aspects of dance made her an unexpectedly popular teacher with most of her teen-aged pupils. Her book of choice for relaxation was 'Philosophy of Spiritual Activity' to which she could relate any element within eurythmy.

Setting herself the task of staying at this difficult job for four years she became unexpectedly reluctant to move on. Only after 6 years did she make the break. This was in the sum-

mer of 1998 when she had less than a year to live. She was uncertain and restless, still apparently needing relationships where she could enjoy a struggle. Instead of one job she now had 7 part-time ones.

Around the beginning of March 1999 she seemed to take hold of her future in a more vigorous way deciding to use the money still in the USA, which she had inherited from her father and which she had consistently ignored since 1976, to buy a flat. She wrote out an exact curriculum of anthroposophical studies for Peredur eurythmy students for next year. She enrolled for the Curative Eurythmy course. She made joined an artistic eurythmy group and planned a new study group. She formed many new friendships and intended to cement old ones more firmly.

After two days of a kidney infection she died peacefully in her sleep sometime during the day of 28<sup>th</sup> April 1999 at Tobias School of Art student hostel. (She was the same age as her father when he died, also quite alone.) Her left hand lay beside her ear and the right arm was extended sideways where it came to rest against the wall. It was very strikingly the gesture of a javelin thrower. The head was turned so that the eyes seemed to have been directed towards a target. The face expressed an appropriate determination to attain a visible goal.

One may well imagine all the new relationships, the partly consummated friendships and the plans to help people to work more intensively an anthroposophical disciplines can be imagined as travelling, like a thrown spear, in a great arching curve towards her next incarnation where they may be carried out with renewed vigour and strength.

## Ruth Vogel (20th August 1926–2nd October 1999)

*Gabriela Stüdemann, Bremen*

'And my youngest one, my Ruth, has first to prove herself in life's struggle. I do not yet know today how everything will turn out. I only know one thing, she is pure and good and always wants the best. But she also inherited the quality of her father to be always there for everything, and neither to know nor consider her strength.'

It is hardly possible to characterise Ruth Vogel more to the point than her mother does in this letter from 1952, the year in which Ruth graduated in Köngen and went to Bremen. How everything 'turned out' will be shown here in a looking-back at the two most prominent aspects of her life—her eurythmic life and her concern for other people. To the latter aspect innumerable examples could be cited; I will only mention some. Several pupils who had been in difficult situations could remain in the school because of her vehement defence and her mediations.

For many years she was involved with school events. From the planning to the clearing-up she was untiringly present, often deep into the night, with school festivals, class plays and eurythmy performances, as well as for Carnival. Colleagues always found a listening ear in her – interest and advice on questions of teaching as well as for personal problems. As for practical support, this went so far that she repeatedly encouraged the participants of her eurythmy-courses and her friends to finance the eurythmy-training for foreign students through donations – to which she herself generously subscribed. This social engagement is a faculty which she most likely brought with her. Eurythmy,



however, was not given as a gift from the cradle. With incredible strength of will, she had to rework it ever anew, and one could even say had to struggle for it – it was her ‘life’s struggle’, as her mother called it.

Now a few things from her biography (the quotations are taken from her own memoirs). Ruth was born and grew up in Goslar; whoever walks through the town comes to Hockenstrasse, where her parents owned a grocery shop. Her father was open to people, helpful and well respected because of his activities in the life of the church and the community; he died when Ruth was hardly ten years old. Her mother, a straight-forward, austere East Friesian, had to continue the business and care for the house with her four daughters on her own. So, hardly anything was offered to the child which is actually a prerequisite for a eurythmy-training. She never mentioned that she had the opportunity to learn a musical instrument; literature and art did not appear in her environment... The secondary school did not offer much stimulation in this direction, and Ruth did not have it easy in fulfilling her tasks there. ‘I was a very lively child. In the middle school a great weight bore down on me. I was not able to learn very well... But with great efforts I reached the goal.’

After the year of national service, working in Saxony from where she had to flee on foot shortly before the end of the war, she arrived at the women’s Technical College in Hanover. Through her eldest sister at this time she met anthroposophy, took part in a course and saw a eurythmy-performance. In 1948 she decided to study eurythmy. ‘Now every resistance approached me from all sides. My mother didn’t approve of this training for me. I finished at the Technical College with good results. My friends didn’t understand, and turned away from me. The life insurance which my father had taken out for each child was devalued, I think we received 40 Marks.

Now in autumn 1949, I drove to Köngen and started the training in face of all the resistance. From my mother I received 70 Marks a month and no understanding. I had to earn my money now. In the mornings I cleaned the flats for the Schwabians, went to factories, and worked in the holidays, wherever I could find some work. The training was hard for me. I lacked a basic education... I frequently went starving. I had to spend two winters without heating, and could not keep up with the fast tempo in the training. Yet my fellow-students helped and supported me whenever they could. But I became very ill and had to stay with a family in Frankeneck, without my mother’s knowledge. A quarter of a year later I could resume the training, and in March received my diploma in Köngen.’

A letter from a fellow-student of this time confirms how difficult the training-conditions and how extremely high the demands were. The students were met with little patience and understanding. Ruth Vogel often mentioned later that Else Klink never did find her suitable for the training, and no concession was given for her difficulties.

In 1952 she was called as a teacher to the Waldorf School in Bremen, which had just started. For many years she taught in unsuitable rooms, to begin with in a sports hall in which in the evenings club meetings were held and in the morning the full ash-trays had to be emptied; in the Villa which was bought at that time, in the low cellar; another ‘room was in a main-lesson classroom. Each time we had to clear the benches out during the breaktime. We were hemmed in between teachers’ room and another classroom: speak softly, play the piano softly, no raising the voice to keep discipline’. Later on teaching-spaces in those private houses showed of course many deficiencies. Only after twenty years of work under such conditions could she teach her pupils in the newly-built school in a real eurythmy-room!

During her whole life, Ruth suffered under her insufficient musical and literary knowledge. She experienced difficulties in finding new things, to learn poems as well as for exam-

ple to grasp historical contexts, though she loved so much to concern herself with the cultural epochs of humanity. Each individual lesson, for pupils as well as adult classes, she had in this respect to prepare thoroughly, always accompanied with the concern whether the thing she brought were really right.

Last but not least, and with the passing years ever more strongly, she struggled with her physical body. Already in her early years her movements in everyday life were anything but harmoniously flowing. Later she could only move with arthritic pain, and with troubles in her legs and feet.

In her wrestlings for eurythmy she had asked for and received help especially in the first decade of her time in Bremen. Nora von Baditz and Lory Meier-Smits often came for some days to her. 'I am very grateful to those two personalities who guided me and gave me courage.'

When she gave her lessons and when she did eurythmy herself, one did not see all these struggles and difficulties. What became visible was an admirable teacher who could enthuse and teach with vigour, humour and imagination. And her movements were so worked through; they radiated beyond the physical so that the physical deficiency became invisible.

She could pass on much and intensively to her young colleagues especially in the last ten years of her life. At the Eurythmy Schools in Hamburg, Hanover and Alfter; in courses of the *Berufsverband* [Professional Association]; and the Teacher Training in Stuttgart. And in the last seven years especially in the North-German Eurythmy-Teacher Training, initiated by her. How often did she introduce young people, especially of the Hamburg School, into teaching for each individual class, preferably during the time when she herself still taught so that she could show her work practically. In how many lessons all over Germany did she observe, in the last years too with young colleagues; how much advice could she give them! In her courses she preferred to bring the elemental beings, the cultural epochs and the stave-rhyme (alliteration).

Thus she proved herself in 'life's struggle' – I believe her mother could still experience and recognize this. Those who were fortunate to have known her think of her in gratitude and with the warmth which she herself radiated. May this life be an encouragement and example for us to recognize our own life-task and to take it up courageously despite all the toil.

## Ruth Vogel (20th August 1926 – 2nd October 1999)

*Stefan Hasler / Carina Schmid*

Ruth is born into a Catholic family. As the youngest of four sisters, she enjoys a happy and lively childhood in a small-town in middle-class conditions. She relates to her father who opens for her a love for the world. When Ruth is nine years old her father dies suffering from a tumour. This meant a special loss throughout her life.

During the War, Ruth attends a school for domestic science. Deeply hidden in the forest she meets someone who spends his time completely dedicated to his studies in a simple cottage with a large library. He shows Ruth and her sister the stones, trees and above all the stars, and leads them both into probably a very elementary and basic anthroposophy. Here Ruth finds her real home. Her sister decides to study eurythmy in Vienna and becomes physically very ill during her training. Through this she depended on care for the rest of her life. Ruth takes up this caring during her further life.

Ruth begins her own eurythmy training in 1948 with Else Klink in Köngen. At the time her

friends do not understand this step and break off contact with her. Even her mother on the basis of her strong Catholicism rejects her. On a visit to a doctor in Arlesheim she learns that with those feet she will not be able to study eurythmy. She does not quite feel accepted by Else Klink. (Later she could clear up this relationship, and that with her mother, for which she was very grateful.) She has a breakdown after the first year of her training, in which she had to suffer cold and hunger. She could not deal with the many spiritual perceptions. A rich family takes her in and helps her to regain her strength, but also here she feels like a stranger. Through extensive walks a student-friend is able finally to connect her to healthy forces through nature, and with this to lead her back to herself. She is able to continue her eurythmy-studies and finish them with the graduation pieces including Bartok's *Allegro bar-baro*, the cultural epochs, and so on.

It is quite clear that her impulse is going to be education. And so she starts work in the Waldorf School, Heidenheim, from where she is soon called to the Waldorf School, Bremen. Here for the first time Ruth's impulse is met by the world! Now there starts her long intensive working-life with children, pupils and numerous adults. However sunny, happy and open she appeared to everyone, in her diaries, her doubts, fears and needs are revealed. She actually did not trust herself faced with these tasks and had to fight against much resistance.

Ruth lived completely for eurythmy. She cultivated a lively work-exchange with, amongst other people, Nora von Baditz who could fully support her in her educational and eurythmical impulses. Only in later life did she find a connection to Eva Lunde, out of which arose work on the already almost-forgotten alliteration (a brochure is available). It is a great joy to her, when in 1977 the Eurythmy School in Hamburg is newly founded. Together with Carina Schmid she develops educational eurythmy and teaches it up to her death. Out of this work (later also in many other eurythmy schools) her burning enthusiasm arises to prepare the students for teaching. Through this professional preparation she meets Jakob Streit, with whom she shares a common love for the elemental beings. For decades Ruth also gave adult classes in Bremen, forming a large circle of friends.

In 1986 she leaves the Waldorf School and concentrates completely on the professional teacher training. The North German Eurythmy-Teachers Training with Dr Beetz and others called into life, and she helps through being a mentor to many, advises untiringly and encourages with never-slacking energy. She is able through many visits to carry fully in her consciousness the extraordinarily many eurythmy-teachers in their various work-situations. Right to the end of her life you received the impression as if she were surrounded by happily skipping children. This abundant life always accompanied her. With her constant enthusiasm, she inspired in many of us the love for eurythmy! It was certainly a special grace for Ruth to be able to die in harness amongst her long-standing adult-course members in her eurythmy room in Bremen.

Her last preparation was for the following text (Isaiah 60: 1-3):

*Arise, shine forth, o human soul,  
for your light has come  
and the light-glory of the I AM  
is rising on you.*

*For, behold,  
though darkness covers the earth  
and gross darkness the peoples,*

*yet the I AM shall rise like the sun  
upon thee,  
and his light-glory shall be seen  
upon thee.*

*And nations shall find in the light of thy being,  
ways to the spirit:  
they shall be kings  
in the brightness of the sunrise  
that rises on thee.*

## Gertrud Haussmann, née Vogel (20th February 1912– 1st November 1999)

*Renate Deschner*

Gertrud Haussmann was born in Fürfeld, Alzey and grew up in Wonsheim and Wöllstein, Hessen, surrounded by a large family circle. Her father worked as a Protestant parson. In 1925 the family moved to Stuttgart, where Gertrud and her brothers and sisters were able to attend the first Waldorf School in Uhlandshöhe. For five years she attended the school until Class 12. Her parents' house on Uhlandshöhe was to become her home for many years and the scene of her many-sided activity as speaker in art, therapy and education.

After leaving school in 1931, because of the times and the family situation she pursued many activities. For a short time from 1931 she studied piano and composition, studied as a dietitian; in 1935-36 she practised in the *Naturkrankenhaus* Glasow Post Berlin; 1937-38 laboratory assistant and shorthand-typist in Dresden. Already early in life dear friends were taken from her side through sudden death, something that was to be repeated in later life. Despite these repeated decisive experiences she was always prepared to take up new, valuable connections. In 1940 during the War she lost her fiancée, a bond that influenced the whole of the rest of her life. During the War she helped in the families of her brothers.

After the War Gertrud Haussmann found her profession. In 1945 she began lessons in artistic speech with Ida Rüchardt. Then she trained in speech with Dora Gutbrod, Erna Grund and her brother-in-law Dr Wolfgang Greiner, and Kurt Hendewerk in Dornach. She cared for her parents till their death, and began work as a speaker in Stuttgart. Shortly after the end of the War she married Erwin Haussmann. This union was not very happy and after a short time they were divorced.

She was always prepared to give courses in other anthroposophical centres, like Rüspe, teacher conferences in Stuttgart, and Eckwälden, to mention a few. Many recitations with music took place through and with her in different centres and places. And also recitations with pupils in Eckwälden and Stuttgart. Often she played the piano herself, for it was a joy to hear her playing which was always expressive and good.



From 1962–85 an annual conference of the Seminary for Free Organization took place at Ammersee with her brothers, where she formed the artistic programme at the conclusion of the conference, and with her pupils contributing serious, though often light and cabaret-style items as well. Born during Carnival time, humour was hers as a birthright. Despite all the serious events in her life, Gertrud Haussmann kept her humour, and with her one could also in difficult situations still find some lightheartedness.

Rehearsing class-plays in the Waldorf Schools in Ulm and Wuppertal, working with her brother Lothar Vogel, and in the Waldorf School Kräherwald, Stuttgart, she received real recognition. She spoke for many years in Rudolf Steiner House for the rehearsals and performances of the Free Eurythmy Group, Stuttgart.

During the last years of her life she limited her activities to Stuttgart: bi-annual performances with her pupils, a course in artistic speech for eurythmy students of Frau Asschenfeldt, rehearsals of two puppet-plays in The Christian Community. The last performance through her pupils occurred in June 1999 in Haus Morgenstern, where she was from Easter, 1999, until her death.

She was marked for thirty years of a long and rich life through an illness which advanced with persistent pain, taking strength from her work and life. Even during the last months she gave speech lessons, now from her bed, for her long-standing pupils.

Gertrud Haussmann was blessed with an especially good gift for acting, both serious and comic, and was able to pass this on to her pupils. Many dramatic scenes and texts of many authors were performed through her. For example, *The Marriage* by Gogol, in a shortened form, was performed by her pupils in Eckwälden. Even actors sought further advice from her in artistic speech.

In Bern in 1973 she became acquainted with Herr Duwan's work on the sound-gestures, which she immediately took up in her work. Her great concern was the transition between the syllables, the rhythm in its differentiations in language, the differentiated expression of soul-experiences through the laying-hold and forming of the plasticity of speech. Jordan's alliteration with its strong pictorial quality in the repetition of the same consonant was suitable for all this, on which she joyfully worked with her pupils. Something from her work may be mentioned here. Especially when the voice was too hard, she said, breath-sounds are like oil for the voice, which then becomes supple. *S*, and the sound of mediation, *M*, are important for this. With *W* ('v') you learn to overcome resistances. It is the wind which sets into movement the following vowel, the whole word, indeed, speech altogether. Her great concern was to merge into the quality of speech, not merely to give information. She could paint with the vowels the finest colour-moods. For example, a sentence of Beatrice's monologue from Schiller's *The Bride of Messina* may be mentioned: '*Er ist es nicht. – Es war der Winde Spiel, die in der Pinie Wipfel tausend streichen...*' It is not him. – It was the play of the rushing wind in the top of the pine-tree...' Here she suggested: 'A drop of *U* mixed with a bright *I* (*ee*) as the expression of fear.'

Gertrud Haussmann was devoted to everything for which she was enthusiastic, never asking what she personally would gain when she passed on things from her rich treasure of experience. Her social talent, in Steiner's threefold sense, was pronounced. Right into old age she kept her sense of humour, her youthful enthusiasm, her openness for new things. So the age-difference between her and her pupils, frequently 30-50 years younger, became irrelevant as though non-existent. She understood the building-up a mutual trust, in which people were never disappointed. She was someone who though she didn't withhold correction always stood encouraging at your side and allowed differences to exist.

When seemingly insoluble difficulties arose, she said, 'Let's leave it for a while', in other words, let time do its work.

She cared for her brother Lothar Vogel during the last years of his life until his death in 1997. For her whole life, Gertrud Haussmann was deeply connected to the content of anthroposophy and its realization. In all modesty she helped wherever her engagement became necessary. Since 1983 her eyesight progressively diminished, so that in the end reading music for piano-playing was no longer possible for the last ten years. She carried this ever-greater limitation courageously, without recourse to the radio, cassettes, and so on, as a substitute. Right to the last year, she took part with great interest in visiting lectures, events and evening sermons at The Christian Community, always prepared to receive new and important things.

I was a friend of Gertrud Haussmann for nearly twenty-eight years. She was my first speech teacher twenty-eight years ago. Many people still visited her in Haus Morgenstern. Many people think of her with love and gratitude, feeling still connected with her modest clear and loving being.

## Marlies Koppe (21st November 1958 – 4th November 1999)

*Tille Barkhoff*

The stars at the hour of death of Marlies Koppe:

☉ ♍	Existence, it consumes the being,
♀ ♍	The soul may lay hold of worlds,
♀ ♂	What you have achieved concludes the desire of striving,
♂ ♌	Life-resistance within,
♃ ♍	Gain from resistance,
♃ ♌	In radiant awareness of being,
☾ ♍	O Soul, know the beings!

Marlies Koppe was a member of the Hamburg stage-group for many years. During the last months of her life she repeatedly mentioned how important for her was this phase of her work and life. The colleagues of the stage-group became her friends with whom she felt connected till the end.

Marlies was born as the youngest child of a family, and she lost her mother when she was four. Her father remarried. Marlies acquired a step-mother who could not connect to the children of her husband. Marlies suffered under this, being the youngest child. She seldom talked about it, but it was clear that she looked back to a very difficult childhood with her step-mother. She therefore left the parental house early. She was sent to a course on domestic science. After this she was supposed to work in a private household and then get married.

Marlies, however, fought for her schooling from the Middle School to *Arbitur* (A-levels) and finally studied nutrition. She led a colourful student life with a large circle of friends, jobbing in bars, and so on. At the age of twenty, the first symptoms of cancer appeared. She was treated by an anthroposophical doctor and met through this eurythmy therapy. This helped her to overcome her illness, and it opened up a completely new world. She decided to study at the Eurythmy School, Hamburg, in the C-Course. Her outer appearance was very

untypical for a eurythmy student, but because of her experiences she was inwardly an especially serious student. Several members of the audience remember her performance of 'Epimelaia' for her graduation performance. Her acceptance into the stage group was a fulfilment for her, and her work was marked by a great reverence for eurythmy. Parallel to the stage work, Marlies taught for years especially in the Kindergarten in the Steiner-Waldorf School, Neumünster. She was thus part of the first founding-phase of the School.

After many years it became apparent that this work, as well as the stage work, possessed no longer developmental dynamic for her. A time of a great search for new tasks and challenges began with her activity on the stage in Järna, in the Steiner-Waldorf School, New York, in the Mond-Ensemble, Berlin, and so on. She also met her later life-partner Johannes Walter, who like her was looking for a new professional situation.

Finally he settled in Berlin as a eurythmy therapist, and Marlies began at the Rudolf Steiner School Berlin-Mitte. Marlies' life became quieter and happier. During this time a new stroke of destiny hit her, the sudden death of Johannes. He died before her eyes in Lanzarote.

Three months later she received the new diagnosis: cancer. It demanded strength to overcome not simply to want to follow Johannes, but to pursue her life's path alone with realistic pictures for the future. She was still able in a limited way – according to her strength – to finish the eurythmy-therapy training in Stuttgart. Then a family in Neumünster took her in for the last months of her life. She was cared for by the people with whom she has earlier done eurythmy. It was an impressive experience to see how inwardly straight Marlies Koppe pursued her path to the end, so bend as it was by destiny. She experienced it as one of her last tasks to find herself ever more, to make peace with herself. She was able to take leave from all her friends who partly lived far away and to gather them around her like a family.

# ANNOUNCEMENTS

## The Speech School Peredur Centre for the Arts

*Courses offered at the Speech School, England*

- One week summer school – July 2000 – an introduction to Creative Speech led by Janis Mackay.
- One year Foundation course where students are introduced to the arts of poetry, drama and storytelling. This one year course give students a basic grounding in the art of speech formation and can be an ideal sabbatical for teachers, or for people wishing to explore the art of Speech. This foundation year also serves as the first year of the four year training.
- Four year Speech Training leading to Goetheanum diploma in the art of Speech Formation. Course leader Christopher Garvey, assisted by Janis Mackay.

To find out more, or to receive our brochure, please contact us at the following address.

*The Speech School Peredur Centre for the Arts  
West Hoathly Road, East Grinstead, West  
Sussex RH19 4NF, UK  
Tel/Fax: +44-1342-32 13 30  
Students: +44-1342-32 43 84  
e-mail [speech1@globalnet.co.uk](mailto:speech1@globalnet.co.uk)*

## Greetings from St Petersburg: Eurythmy 4th-year Students on Tour

When you read these lines, the eurythmy students at St Petersburg will be at the climax of their striving, practising and finishing of their 4-year training. In Summer 2000 the first eurythmy-diploma performance takes place. During these four years the stu-

dents and teachers, in difficult conditions and yet with untiring enthusiasm, have carried on working, economically supported by different sponsors in Germany, Holland, Sweden and Switzerland.

The course would like to travel to Dornach in order to take part in the meeting of other eurythmy fourth-year classes (beginning of July). None of these students has been to Dornach before. It means a very long journey for us, yet it also gives the possibility to visit en route the towns of the various friends and sponsors, in order to show our work. The programme is varied, mainly of Russian texts and music. In a second programme we show a fairy-tale 'Vassilisa the Wise and Ivan the Hero' (also known as 'The Frog Tsaress').

The group consists of 18 students (soon-to-be eurythmists), with teachers, speakers, musicians, stage-lighter and chauffeur. Performances are planned between 16th June and 3rd July 2000 in Helsinki, Järna, Kalmar, Hamburg, Witten, Breda, Zeist, The Hague, Alfter, Stuttgart, Lautenbach and Dornach.

We release this news because the situation in St Petersburg is the first such and probably also unique. We hope for many interested and joyful audiences.

*For the training work:  
Tille Barkhoff, Maria Scheilg, Inge Schwarz*

## Further Training for Speech Artists

In January 2000 a one-year course for further training in artistic speech therapy begins. It is open to trained speakers and for speech students in their third and fourth years. The following are planned:

**22nd Jan:** The three laws of the breath and the threefold process of speech (connection to the head, lung and liver)

**26th Feb:** The four supports for the process

of speech and the manner of movement of the four temperaments

**18th March:** The stages of speaking of poems under therapeutic aspects (things to note when speaking)

**15th April:** The five forms of illness and artistic speech therapy

**31st May – 3rd June:** Illnesses with karmic aspects (use of the muscles, connection of larynx, heart and womb)

**15th July:** Continuation: The five forms of illness and creative speech therapy

**14th October:** Illnesses determined by Lucifer and Ahriman (forces of the adversaries and the members of the human being, work with the rhythms)

**11th Nov:** Sequences of exercises in artistic speech therapy

The following serve as a basis for this one-year course: Rudolf Steiner *Study of Man* (GA107) and Rudolf Steiner *Sprechen und Sprache* (Speaking and speech) Tb2.

The sessions on Saturdays take place from 10.00 to 12.30 and from 2.30 to 4.40.

These further-training days can be participated in individually. They are nevertheless a sequence and it is recommended to join on a continuing basis. Those participants who complete the sequence receive a certificate of this further training course.

*Enquiries to:*

*Institut für Sprachgestaltung und  
Sprachkünstlerische Therapie  
Johannes-Kepler-Strasse 10, DE-75378 Bad  
Liebezell-Untertengenhardt  
Tel: +49-7052-31 16 Fax: +49-7052-93 30 42*

## Artistic training course in Melbourne, Australia

Aurora Australis Anthroposophical College of the Arts invites Eurythmists to take part

in a ten weeks long Artistic Training Course, from 24<sup>th</sup> of July to 30<sup>th</sup> of September 2000. We will finish this course with a public performance in the 'Renaissance Theatre', Melbourne, which at the same time will be the festival of the tenth year's anniversary of our Eurythmy School. Artistic Director: Birgith Lugosi

The cost of this course is AU\$ 1500,-

Please send your application before 15<sup>th</sup> of June 2000.

(We can help you to find 'food and shelter' for you within the 'family stay in Australia' program, which contains meals and own room, for about AU\$160,- per week)

*Write to: Aurora Australis, P.O. Box 18, KEW  
3101, Victoria, Australia  
Tel: +61-3-9455-08 09, FAX: +61-3-9455-08  
22, e-mail: g.lugosi@hfi.unimelb.edu.au*

## Educational Eurythmy Training at the Rudolf Steiner Seminary, Järna

28th August 2000 – 1st June 2001

This further training is conceived for graduated eurythmists who wish to teach in one of the northern Steiner (Waldorf) Schools. Lessons at the Seminary take place in blocks, in which the Lower, Middle and Upper Schools are specifically focussed. Between the blocks, teaching observation conveys a lively impression of the practical and social sides of teaching. Under supervision of a 'mentor' newly-acquired insights can be practised and changed into abilities.

This year of further training assumes of the students an independent and individual way of working.

The course includes the following themes:  
– Study of Man

- Child-development and the Steiner (Waldorf) School Curriculum
- Form-drawing, geometry
- Mother tongue
- Basic eurythmy exercises
- Music and speech eurythmy from the play-group to 12th Class
- Ideas for the eurythmy lessons from the course participants

It is recommended that the participants prepare by reading three of Steiner's basic texts on education:

*Practical Advice to Teachers* (GA 294)

*Meditatively-Acquired Knowledge of Man* (GA 171)

*Study of Man* (GA 293)

**Tutors:**

Aurora Granstedt, Marianne Kleiser, Walter Liebendörfer, and visiting teachers.

**Cost:**

This training is recognized by the Swedish government. We can offer 10 places with free tuition, in the first instance for students who have trained in Järna.

Course fee for other participants: 20,000 SCr.

*Registration:*

*Registration, application forms and other information: Aurora Granstedt, Rudolf Steinerseminar, SE-15391 Järna, Sweden.*

*Tel.: +46-158-3 30 58.*

## Seminary for Waldorf Education, Stuttgart

*Teacher-training for Eurythmists*

Academic Year 2000/2001

Begins 10th September 2000

Ending 6th July 2001

First term: lower school

Second term: middle school

Third term: upper school

In each term a 4-week practice is included

Course facilitator: Karin Unterborn

Prospectus from training centres or please write, from May 2000, to:

Seminar für Waldorfpädagogik,  
Hausmannstr. 44 A,  
DE-70188 Stuttgart,  
Tel: +49-711-21 09 40

## The Anthroposophical Basis of Eurythmy

*Eurythmy out of the Movements of the Etheric Body*

*Eurythmy out of the Forms of the Astral Body*

The part of the work out of the anthroposophical study of man, is led by Thomas Göbel. All eurythmists are invited to this conference.

For the Section at the Goetheanum  
Dr Virginia Sease

For the organizers

J. Bonhage, E. E. von Laue, B. Wessels

Venue: Klinik Öschelbronn

Time: Friday, 23th June 00, 6.00 p.m. till Sunday, 25th June, 00, 12.00 p.m.

Conference fee for food and accommodation: 85 DEM (recommended).

Applications till 5th June 2000 to: Johannes Bonhage, Klinik Öschelbronn, Am Eichhof, DE-75223 Niefern-Öschelbronn, Tel.: +49-7233-6 81 56, Fax: +49-7233-6 81 10.

## Summer eurythmy week 2000 in Spring Valley

The Summer Eurythmy Week (Monday, July 17 – Saturday, July 22 2000), now in its seventh year, will follow the course it has taken in the last few years by offering a pedagogi-

cal refresher for those interested.

This year we are delighted that Sylvia Bardt, who leads the pedagogical training in Stuttgart and has almost four decades of teaching experience behind her, has agreed to join us. Her theme will be to investigate how the eurythmy class weaves and works together with other subjects in the Waldorf curriculum. A complementing class in tone eurythmy will be given by Dorothea Mier. For this course there will be scholarship monies available for both tuition and travel. Alongside this, there will, as usual, be a course for the public with speech and tone eurythmy, and painting with Elizabeth Lombardi.

For the first time this year, we are offering the following week (July 24-July 29 2000) an intensive public course in eurythmy for those who wish to stay longer and deepen their connection to eurythmy. Let your friends know. We look forward to seeing you there!

For more information and a flyer, contact

*Eurythmy Spring Valley*  
260 Hungry Hollow Road, Chestnut Ridge,  
New York 10977 US; Tel: +1-914-352-50 20,  
extension 13; Fax: +1-914-352-50 71.

## Further training at the Eurythmeum Elena Zuccoli, in Dornach

Eurythmy Weekend with Ulla Hess, Reinhard Sack (violin).

Theme: *Rhythm in Speech and Music*

13th and 14th May, 2000. Times and meeting place upon request.

*Basic Musical Phenomena and their connection to the human being.*

Group sessions in listening for eurythmists and music lovers

Led by Roswitha Venus (pianist and music teacher)

11th/12th May, 2000 and 24th/25th

November, 2000

Times and meeting place upon request.

*Summer Course for beginners and advanced students*

3rd-7th July, 2000 with tutors of the Eurythmeum Elena Zuccoli

Course begins: 3rd July, 2000, 3.00 p.m.

*Colour-eurythmy with Annemarie Bäschlin*

Experience of colour through painting and eurythmy

4th-8th September, 2000, each afternoon.

*Enquiries:*

*Eurythmeum Elena Zuccoli, Secretary,  
Hügelweg 83, CH-4143 Dornach  
Tel/Fax: +41-61-701 66 81*

## Sound Spaces

*The Choir of the Music Seminary  
Hamburg and its new Concert Programme*

The twentieth century has run its course – during this time the traditional ties in art were completely severed. Splinters, sounds, individual building-stones have remained. To raise artistic sparks out of this ruinous landscape was the task with which modern composers saw themselves confronted. The choir of the Music Seminary, Hamburg (conductor Michael Hartenberg) presents in its new programme, in a kind of recognition of this threshold-situation, two of the most important composers: Max Reger (1873-1916) and Arvo Pärt (b. 1935). The triad stands in the centre of the work of both: with Reger as the last remnant of an artfully crafted harmonic world, with Pärt as a newly-gained, elementary listened-for element. The choir will perform this programme in c. 10 concerts in North-German cathedral churches (Bremen, Lübeck, Berlin, Hamburg, Hanover, and others). A concert tour of Holland is also planned from 30th April to 4th June, 2000.

Information: Musikseminar Hamburg,  
Mittelweg 12, DE-20148 Hamburg  
Tel. +49-40-44 75 31 Fax: +49-40-45 61 59

### *Singing with Children*

Seminar for Teachers of Singing, 15th–17th  
September, 2000

*Venue:* School Hostel, DE-21039  
Neubörnsen near Hamburg

*Content:* The so-called 'Kodaly method' regarded for decades as a specially successful model for a modern and effective teaching of music. This course will present elements from it. Further themes: voice training (Werbeck Svärdröm) and conducting gestures. Musical content will be mainly children's songs, songs for movement and choral improvisation.

*Participants:* class teachers, music teachers, choir leaders, and everyone who likes to sing with children.

*Course leaders:* Michael Hartenburg (Music Seminary Hamburg) and Angelika Rasinski (Waldorf School Ottersberg)

*Dates of Course:* Begins 15th Sept., 6.00 p.m.; Ends 17th Sept., 1.00 p.m.

*Registration:* Michael Hartenberg, Kiesbarg 29, DE-21149 Hamburg

*Registration deadline:* 1st September

*Board and lodging:* c. 120 DEM

*Course fee:* 130 DEM

This course is organized in co-operation with the Arbeitskreis Musik in der Jugend (AMJ).

### *Refresher Course for Choir Rehearsing and Voice Training*

6th–8th October, 2000

*Venue:* School Hostel, DE-21039  
Neubörnsen near Hamburg

*Content:* Children's songs, part-songs, movement games, choir improvisation, to explore the educational value and to come to common experiences in kindling the imagination in dealing with the musical

elements The methodical build-up of conducting lessons and voice training follows the practical needs and leaves enough space for individual questions.

*Participants:* recommended as a continuation of course of 15th–17th of Sept., and a further training for active choir leaders, teachers, church musicians, music students, and so on.

*Course leaders:* Michael Hartenberg (choir leader), Hannah Hartenberg (eurythmy) and Johanna Schuchhardt (Werbeck Svärdröm voice training)

*Course dates:* Begins 6th October, 6.00 p.m.; Ends 8th Oct., 1.00 p.m.

*Registration:* Michael Hartenberg, Kiesbarg 29, DE-21149 Hamburg

*Registration deadline:* 15th September, 2000

*Board and lodging:* c. 120 DEM

*Course fee:* 130 DEM

## Courses with A. Ehrlich

### *Eurythmy in Working Life:*

**13th–17th June 2000:** Akademie für Eurythmische Kunst München

Marthashofen 2, DE-82284 Grafrath

**13th–18th August 2000:** Hogeschool Helicon; Riouwstr. 1, NL-2585 GP Den Haag

**27th Aug.–1st Sept. 2000:** Heilpädagogisches Therapeutikum,

Quermaterweg 6, DE-14163 Berlin

We would like to create 'small works of art' with the simplest elements. We would like to work on a [Steiner] lecture in a methodical way.

These conferences are for all eurythmists and others interested.

Please register before 1st June, 2000: A. Ehrlich, Dedelstr. 11, NL-2596 RA Den Haag

*Public Course* in Chicago in the week 22nd–27th July, 2000:

Register with: Barbara Richardson, 6041 N. Maplewood Ave, Chicago, IL 60659, US

*Public Course* in Seattle, 28th-31st July, 2000:

Register with: David-Michael Monasch, 16054 32nd Ave NE, Lake Forest Park, WA 98155, US

*Threefold social order through Eurythmy*, 6th-8th October, 2000, Oslo:

Register with: Tone Brierly, Eilert Sundts gt. 24, NO-0259 Oslo.

*Eurythmy in Working Life*, 13th-15th October, 2000, Göteborg, Sweden:

Register with: Ann Marie Sundin, Stabbegatan 42, SE-41680 Göteborg.

*Zodiac with Ball-Exercises*: 10th-12th November, 2000, Hamburg:

Register with: Kirstin Grams, Eckerkoppel 106, DE-22159 Hamburg.

## Advanced training for eurythmists

Interval and musical form

Rudolf Steinerseminariet, Järna 7th - 11th August 2000

Teachers: Göran Krantz, eurythmist - active in the eurythmytraining and eurythmystage work in Järna.

Lars-Erik Rosell, componist - active as leader of the dep. of composition at the Royal Music Collage in Stockholm.

The course gives opportunity to a deeper and more individualized work on toneeurythmy.

The eurythmic expression will be enriched with the help of eurythmy itself, musicpsychological facts and the experiences of composing music.

*Information and application to:*

*Rudolf Steinerseminariet,*

*SE-153 91 Järna, Schweden*

*Tel: +46-8-551 503 25 Fax: +46-8-551 506 85*

## Further Training in Artistic Speech

*23rd-25th October, 2000*

Dora Gutbrod School for The Art of Speech, Arlesheim

Dear Colleagues,

A further training course in artistic speech takes place again this year. The theme will be an artistic preparation for the directly-following Therapeutic Speech Conference at the Goetheanum.

Content: Lecture 3 of *Speech and Drama*.

Alongside the growing richness of therapeutic research-work within the Conference, the further training could meet the artistic requests and at the same time remain within the theme of the Conference. Please register before mid-September, 2000, with:

*Dora Gutbrod Schule für Sprachkunst,  
Postfach 701, CH-4144 Arlesheim,  
Tel/Fax: +41-61-701 51 64*

## Study-Year in Therapeutic Speech

Dora Gutbrod School for Speech - Medical Section at the Goetheanum

The Dora Gutbrod School for Speech offers since Easter 1999 an intensive study-year in therapeutic speech, forming a 4th year following the 3-year basic training.

The study-year is open to students of all the speech schools who are seeking for a professional path in therapy, and have completed a 3-year basic training in speech at a recognized school. Students will receive a diploma in therapeutic speech after the 4th study-year.

Since repeated requests for a further training in therapeutic speech reach us, the study-year is also open to all trained speech-artists, who are interested in a concentrated further training. At the end of the

study-year a certificate will be handed to them, which alongside other particulars carries the decisive detail for professional recognition through the Medical Section.

A possibility is given, out of practical experience and research of many years' duration, to summarize and pass on in an intensive study-year, in developed exercises and modes of testing in therapeutic speech, its connection to the anthroposophical study of man, diagnoses and indications, the therapeutic process and its documentation, but also the pathway of training for therapists themselves.

A number of practising therapists, doctors, and tutors for subsidiary subjects will work with them, practising in blocks and in seminars, on material out of the realms of the work with hospital-patients and out-patients, speech-preparation and encouragement in education and in special-needs education.

The study-year intends:

- to link in a meaningful way the training with the further training.
- to pursue therapeutic speech through a well-founded training anchored in anthroposophical medicine.
- to develop a method to make the art and theory fruitful, grounded on the essence of healing.

Responsible: Ursula Ostermai and Dietrich von Bonin

*Information and brochures:*

*Dora Gutbrod Schule für Sprachkunst,  
Postfach 701, CH-4144 Arlesheim,  
Tel/Fax: +41-61-701 51 64.*

## Work with Puppets –

*January 2001 at the Goetheanum*

From 19th–21st January, 2001 at the Goetheanum, a week-end work with Dr Virginia Sease on the theme 'Puppetry with

*in the Section for the Performing Arts'* (upon invitation).

Further information from the Initiative-Group for Section-Work in Puppetry:

*Abt. Puppenspiel, Goetheanum,  
CH-4143 Dornach,*

*Tel: +41-61-706 43 49, Fax: +41-61-706 43 22*

## Humour in Eurythmy

International Summer-Course in Belgium,  
13th-16th August, 2000

for Eurythmists and 4th-year Students, led by Arnold Sandhaus

What is usually called humorous eurythmy doesn't always raise a laugh. So in this summer-course we will look for another way to humour in our art of movement. For this we will make a trip to the climax of humorous theatre, to the Commedia dell'Arte and experience there a connection to the planetary gestures. And coming back to the pure eurythmic material, we shall see whether our imagination is stirred.

The course, given in German, Dutch and French, takes place in Drongen (not far from Gent and Brugge).

*Course fee:* Room for 1 or 2 people, full board - DEM 165,- (please state if vegetarian)

*Begins:* 13th August, 5.00 p.m.

*Ends:* 16th August, 1.00 p.m.

Registration and deposit of DEM 100,- till 10th July.

*Information and registration: Patricia Verbanck, Asselkouter 42, BE-9820 Munte,*

*Fax: +32-9-362 05 65;*

*e-mail: patricia.v@wol.be*

## 'Project day' at the Eurythmy School, Hamburg

*Gina-Jo Rehbein and Robert Nuber*

In order to do justice to the contemporary concern for individual development in the

training, the Eurythmy School Hamburg has made a good start with the introduction of a project-day. Every Wednesday the fixed timetable dissolves for us students from the 2nd year of the training onwards. This day is for us exclusively as a space for experience and organizing independent work. Each student chooses a theme, time, accompanying tutor, and especially the method of work. So we learn from the means at our disposal to become creative, whether in the artistic, educational, or another eurythmic realm.

We form the timetable and room-plan for this day ourselves, on the basis of the projects planned at the beginning of each term. Each project (groups or individuals) is allocated a lesson with the accompanying tutor. The remaining time is available to practice. After the initial experiences which we could gather with the project-day, it became clear precisely in this training how important is the early confrontation with independent work. This goes, for example, for being creative on one's own, and a free applying of the eurythmic elements which we hitherto have received in the lessons. At the same time completely new stimuli flow from the side of the tutors. At the moment these are: T. Belskaja, S. Hasler, R. Nisch, P. Richter, G. Stockmar, L. Wenerschou, K. Häggmark, M. Bölts and A. Held, some of whom visit the school only for the project-day. With this way of working, we meet especially intensively the complex tasks of 'independent practice' and are bumping against our own limits.

Thematically different things were chosen, including:

- Basic educational forms,
- Working on pieces of music on the basis of the tone-spiral,
- Work on the sounds through basic elements,
- Comparative work on poems from three different epochs,
- Intensive study with the different intervals,

- Artistic questions, etc.,
- Work on the gestalt.

In an internal showing of the projects we could gain mutual help from introductions, demonstrations and the presented glimpses into the work in their various stages. Twice in the school-year a complete week - 'Project-Week' - stood there. The possibility also came about to do a *practicum* either inland or abroad. There are certainly various other possibilities for such a project-day.

### Educational Eurythmy in Vienna *Professional Training in Educational Eurythmy*

through the Eurythmy Working Group  
Block-courses again from September 2000  
The practical dates (intensive weeks, and week-end seminars) arranged according to the needs of the participants.

*Questions and information: Walter Appl,  
Tel/Fax: +43-662-82 10 35*

### Eurythmy Further Training *for Eurythmists at the Training Centre for Eurythmy, Vienna*

From October 2000, a new artistic work will begin. In our Studio Ensemble, a new programme will be worked in speech-eurythmy and music-eurythmy to be shown in different venues. We would welcome people interested in working with us. Artistic direction: Adelheid Petri.

Saturday 15th June, 2000. 10.00 a.m. to 5.00 p.m. *Orientation week-end* (following the Open Day)

Saturday 8th July, 2000, 10.00 a.m. - Monday 10th July, 12.00 noon: *Working Days for trained eurythmists and 4th- and*

*5th-year students.*

Theme: *The topical nature of the eurythmic zodiac and the Uriel-Imagination*

Monday 10th July, 2000, 4.00 p.m. –  
Wednesday 13th July, c. 6.00 p.m.: *Music-Eurythmy*

Theme: *The Intervals: The symbolic character of the interval in Bach / Early Beethoven and his works from op. 74.*

Monday, 2nd October, 2000 – Thursday 30th November

*Further training and artistic work*

For eurythmists and 5th-year students

Theme: *Work on the soul-forces / Principles of style in interpreting a fairy-tale*

Music-eurythmy theme: *Late Beethoven and motives of modern music*

Registration and information:

*Adelheid Petri, Edeltraut Zwiauer  
Bildungsstätte für Eurythmie,  
Tilgnerstrasse 3, AT-1040 Wien,*

*Tel: +43-1-504 83 52 Fax: +43-1-505 34 54*

## Marionette Theatre ‘The Blue Flower’

*‘The extent of their movement is limited but those movements which they do mase, they carry out with a serenity, lightness and grace which astonishes every thinking soul...’*

Heinrich von Kleist

Marionette playing is magic. The correct pull on the string is sufficient and a wonderful change occurs during which voices, colours and wood suddenly become alive – become little human beings, balancing on their tiny wood-



en feet across the stage. Almost a little cheeky, they carry off all our attention into their world. They make fun, tease each other, become angry, laugh, suffer and fall into undying love for each other. Like weather changes, their destinies storm into our souls, warm as in a late summer afternoon, in order to cool us down with a shower of rain. It is their secret that we – puppet-players and audience – for a certain time can share with them all their sufferings and joys.

Since 1991 these little fellows are our concern, first in Leipzig and for three years now in Basel. Different people – and puppet-ensembles – worked with director Thomas G. Meyer on fairy-tales and traditional puppet-theatre pieces, as well as on plays, for example, Shakespeare’s *The Tempest*, Goethe’s *Faust Part 1*, and the medieval scene from Steiner’s second Mystery Drama. They left the place of rehearsal in order to go on big tours to schools and play-houses, to capture the audience with their ‘little’ world.

During this year we put the emphasis on Grimms’ fairy-tales. Besides ‘The Little Donkey’ new ensembles of marionettes will soon join our troupe out of the workshops of our puppet-carvers for ‘Fundevogel-Foundling Bird’ and ‘The Town Musicians of

Bremen’. The ‘little’ ensembles wished that we also build a special fairy-tale touring stage-group for them – a wish we were of course happy to fulfil. With this little stage-group we will again travel in the autumn through the German-speaking countries. For the evenings we will also have packed into our touring-wagon a play and puppet-programmes, with the First and Second Day of ‘The

Chymical Wedding of Christian Rosenkreuz'. In case you, dear reader, would like to invite the large and the little ensembles to your school or institution, we would of course be very happy. You can reach us at: Marionettentheater Blaue Blume, Oslostr. 12, CH-4023 Basel, Tel/Fax: +41-61-722 10 46.

One more request from our little players – they are still looking for the 'big' man who can bring a professional puppet-player and/ or drama training with him and would like to join us from the summer onwards for a part of our way... Please contact Thomas G. Meier, Tel: +41-61-361 70 06, or at the address given above.

### Eurythmy Fair Basel, April 2000

From 28th-30th April, 2000, the first Eurythmy Festival for organizers will take place in 'Scala', the new cultural centre in Basel. The impulse for this came from my work as cultural manager. Because one often fails to bring eurythmy performances to the attention of those who organize events, the idea arose to awake new interest in a different way.

For this reason fifteen groups were invited to show their work/ most recent productions on the stage of the 'Scala', a total of eighteen samples from performing projects. In the auditorium many events-organisers or those who want to become such, will be sitting, acquiring a taste of what is available. In the foyer, tables are available for the groups and their agents/ impresarios, in order to present themselves in words and pictures, and to enter into conversation with the audience. On the Saturday afternoon, experienced organizers will concern themselves in a forum-discussion with the participants, with suggestions and tips, and to discuss questions and problems.

The Fair will be financially carried by The Alexander Foundation and is organized by

The Performing Arts Services (PasS), Basel. For 2002, a next Eurythmy Fair is planned, this time with an inter-continental spread. Registration with PasS: tel. +41-61-263 35 35  
Jurriaan Cooman

Parts of the following programmes / projects will be shown:

Goetheanum Eurythmy Ensemble 'Border stone'  
Texts by Novalis, Music by Bach and G. Kurtag

Netherlands Eurythmy Ensemble II 'The key to the abyss'

Texts from the Apocalypse, poems: H. Jone and P. Klee; Music: Debussy and C. v. As

Birgit Hering (Berlin, D) 'Sinbad'

Works for guitar by C. Domeniconi, and 'Peter and the Wolf' by Prokofief

Gia van den Akker (Den Haag NL) '*bin es noch immer* – I am still it'; Texts by P. Celan

Eurythmy Ensemble Berlin '*Gebrochene Bögen* – Broken curves'; Music by Debussy, I. Yun and G. Crumb, and '*Rumpelstilzchen*'

Igemon Performance (Järna SE) '*Lichtteile* – parts of light'; Text by I. Kallenbäck, Music by S. Gubaidulina

Mondensemble (Hamburg D) '*Stille* – stillness'; Text by S. Lagerlöf, Music by G. Ligeti and G. Kurtag

Dioscuri (International Duo) '*El Camino*'

Music by L. Brouwer, Bach, M de Falla, A. Piazzolla

Alexander Seeger (Kassel, D) '*De Profundis* – out of the depths'

Music by Bach and S. Gubaidulina

Melaine MacDonald-Lampson (Hamburg, D)

Alexander Seeger 'Metamorphoses'; work in progress, composition by Elmar Lampson

Grube, Lampson, Langstroth, Seeger (D) '*Et Expecto* – and I look for' by Sofia Gubaidulina

Oberon Ensemble (Kassel, D) '*Er wahrlich liebte die Sonne* – he really loved the sun'  
Two Kaspar Hauser texts by P. Handke,  
Music by G. Ustvolskaja

Charlotte Veber-Krantz (Järna, SE) '*Inannas Abstieg in die Unterwelt* – Inanna's descent into the underworld'  
Text ancient Sumerian epic, Music by Debussy

Eurythmy-Theatre Fundevogel (Wien, AU) '*Fünf Schritte durch die Wand* – five steps through the wall' and 'Snow-White and Rose-Red'

### **Drama – Speech – Poetry-Seminar** *at the Alanus Hochschule, Alfter*

*'Drama, Speech and Movement in social work and adult education'* for speech-artists and theatre-educators

This weekend is addressed to those people who lead or want to lead courses, lessons and theatre-projects in drama, speech and movement. Anyone looking for new stimuli for their work and who want to find this with their colleagues is welcome here.

Specific games and exercises proven from the practice are brought for your experience and are completed with a practical-theoretical background. Special concerns are the categories of disadvantaged young people, old and handicapped people, as well as young people and adults in further trainings and leisure activities.

For questions and problem areas which have arisen from the practical work of the participants, beginnings of solutions shall be worked. Space during the weekend will

also be given for mutual exchange of experience.

Course leader: Moika Timme, Dip. drama education, drama director (member of Theatre Ensemble Orplid), Dance-Alive specialist (creative dance), many years' experience as course-leader in theatre-projects with disadvantaged young people in refugee hostels, teaching professional people to further their professions, work in prisons, old people's and care homes, and children's leisure activities.

Two-day weekend seminar in Autumn 2000. Exact dates and application-forms available from June from Alanus Hochschule (Tel: +49-2222-93 21 12).

Seminar fee: 140 DEM. Venue: Alanus Hochschule Alfter, Ferchersaal.

*'The Language of Form of Poetry as Mirror of the history of European Consciousness'*

for speech-artists, eurythmists and others interested

Form-elements of poems, such as metre, rhyme, and so on, are usually understood as the cosmetics of poetic speaking. It is less known that in them lie important human physiological facts and that they are deeply connected with the development of Europe, mirroring a part of spiritual history. This will only become apparent through a spiritual-scientific investigation. The seminar will lead into the theme, and become experience through the development of the language of form from the ancient world, to the German classic and romantic period and the moderns, by means of practical exercises on lyrical texts.

Course leader: Dr Rainer Patzlaff, educator, German studies, Greek studies and Philosophy. Tutor at the Waldorf teacher-training, Stuttgart, Waldorf-School teacher. Wide-ranging lecture and seminar activities, numerous publications on the problems of the media and speech development. Dates planned for February or March

2001, weekend seminar (early Saturday to Sunday midday).

Seminar fee: 160 DEM. Venue: Alanus Hochschule Alfter, Grosser Saal.

More exact dates and registration forms available from December from Alanus Hochschule (Tel: +49-2222-92 21 12).

*Further Seminar for Autumn 2000 and Spring 2001 are being planned:*

'Introduction for speech-artists into the working methods of speech-education'. 'The basis of rhetoric', 'Introduction into drama-methods of Michael Chekov', and a seminar on the theme 'Free story-telling'.

If you are basically interested in the further training events 'Art and Profession' at Alanus Hochschule Alfter, please let us know without an application form:

Ananus Hochschule Alfter: Sabine Eberleh, Johannishof, D-53347 Alfter, Tel: +49-2222-93 21 10 Fax: +49-2222-93 21 21.

## Education Year 2000/2001

*at the Hogeschool Helicon Eurythmy Training, The Hague*

It will be possible in future, too, to pursue the education year in The Hague. Because in the training in The Hague education is integrated into the basic training, visitors participating in all the education courses will have to join a different class each time. For example, *Study of Man* study occurs in the second year, the eurythmic preparation course for eurythmy in the lower school with the third year. You therefore jump according to the theme within the training, finding yourself in different groups of eurythmy niveau. One course is pursued in conjunction with the North German Eurythmy Teacher Training. The language used in the training is Dutch, but changes according to the participants of the Education Course in the respective block.

A large part of the year is taken up with teaching-practice, both in teaching generally and in eurythmy. During the course of the year a solo is worked on, and a talk on teaching is required. The year begins 1.9.00; ends 8.7.01.

*Information and brochure:*

*Hogeschool Helicon,*

*opleiding docent dans/euritmie,*

*Riouwstraat 1, NL-2585 GP Den Haag*

*Tel: +31-70-355 00 39 Fax: +31-70-354 33 30*

*e-mail: euritmieopleiding@hhelicon.nl*

## International Eurythmy Stage-Training from September 2000

In the academic year 1998-99 a first one-year stage-training in eurythmy took place in its first form. The intention was a specialization for the stage-artist in the form of a further training after the basic eurythmy-training of at least four years. It seemed sensible to connect such a training as far as content is concerned as well as for organization, to several already-existing training institutions in order to start an international working-together within such a framework. The experiences of this first trial form the basis for the concept of a new 2-year training for a state-recognized eurythmy-training beginning September 2000.

The possibility exists to gain a state-recognized diploma for the training as a eurythmy stage-artist in connection with the eurythmy-training at Hogeschool Helicon, in Holland. This makes it possible especially for young students to receive support for a part of their fees through the Dutch state. It is moreover possible to work with other international institutions. In this way the 1-year concept can be extended in regards to a further professionalizing can be improved as well as meeting the financial needs of the student.

The training will remain a journeyman-training, taking place in the first year each term respectively at the training Chatou-Paris, The Hague and Järna, in the second year a term with the Goetheanum stage-group. The remainder of the training is a stage *practicum*.

The diploma will be awarded by Hogeschool Helicon. The colleagues responsible are Carina Schmid, Dornach; Jehanne Secretan, Chatou-Prais; Göran Kranz, Järna and Baptiste Hogrefe, Haag.

The training is addressed to young eurythmists with a completed basic training. Acceptance after a successful audition of a speech and music solo. The auditions take place at the Goetheanum from Saturday, 8th July, from 10.00 a.m. to Sunday, 9th July, 2000, 4.00 p.m.

*Applications:*

*Hogeschool Helicon, opleiding docent dans/eurythmie,*

*Riouwstraat 1, NL-2585 GP Den Haag*

*Tel: +31-70-355 00 39 Fax: +31-70-354 33 30*

*e-mail: eurythmieopleiding@hhelicon.nl*

For the collegium, Baptiste Hogrefe

### Further training for Eurythmists to extend and deepen the artistic means at the Hogeschool Helicon, The Hague

from 1st October, 2000–22nd December 2000 with concluding tour

The students of the present 4th year with the teachers of the training are planning a further training.

*One term, 1 October–22nd December, formed in thematic blocks and continuing eurythmy lessons. Alongside cultural epochs, luciferic and ahrimanic beings, lyrical poetry and music of the C20th, a programme including a fairy-tale (if agreed by the participants) will be rehearsed.*

Blocks lasting one-week will take place concerning adult classes and aesthetics – if possible and if wished for. – Subject to changes. The task and aim of this further-training is the artistic deepening for a more autonomous and creative dealing with eurythmy in the different fields of work.

For further information, also if interested in individual blocks, please contact:

*Hogeschool Helicon,*

*opleiding docent dans/eurythmie,*

*Riouwstraat 1, NL-2585 GP Den Haag*

*Tel: +31-70-355 00 39 Fax: +31-70-354 33 30*

*e-mail: eurythmieopleiding@hhelicon.nl*

### Artistic and Educational Eurythmy Further Training, The Hague

'Artistic Eurythmy Further Training, 2000'

Weekly courses:

Our 5th-year students also take part in these courses:

15th-19th May, 2000

*Poetry and Music of the 20th Century*

Ways for an adequate working method in eurythmy to poems and music are shown and practised by means of examples.

Tutor: Werner Barfod

5th-9th June, 2000

*Eurythmy Lighting*

Technical and artistic basis for eurythmy-lighting

Tutor: Peter Jackson, Prometheus Lighting, Kassel

*Educational Eurythmy Further Training 1999/2000*

Weekly course:

This belongs to the Educational Year but can also be joined as a single event.

29th May-2nd June, 2000

*Eurythmy with Adults*

This course prepares for eurythmy work with adults. Aspects of build-up, the way to formulate, creativity in the exercises, and questions of organization are addressed.

Tutor: Gia van der Akker

*Information:*

*Hogeschool Helicon,  
opleiding docent dans/euritmie,  
Riouwstraat 1, NL-2585 GP Den Haag  
Tel: +31-70-355 00 39 Fax: +31-70-354 33 30  
e-mail: euritmieopleiding@hhelicon.nl*

## Orientation-Course for those interested in Eurythmy, and Eurythmy Summer-Week in The Hague

Orientation Course for those interested in Eurythmy and/ or in the Training from 3rd–8th April, 2000

The orientation-week addresses people who want to get to know eurythmy in an intensive form and/ or want to be informed about the professional training in eurythmy.

Following the orientation-week the *Open Day* takes place, on 8th April, 2000.

Eurythmy Summer-Week  
from 18th–24th July, 2000

*Theme:* Eurythmy in the various places of work;

Morning-courses take place in speech- and music-eurythmy. There are courses for beginners, more advanced, and for trained eurythmists. In the afternoons there are four thematic groups:

*Stage-Eurythmy:* with Michael Chase and Gia van der Akker

Work with masks: the unmasking of your own movement – disenchanting, intensifying your expressivity.

*Educational Eurythmy:* with Alo Besemboen

With the help of eurythmy we will seek to support the possibilities of expression and the bodily- and soul-development of children. Trying out eurythmy and experiencing how it is done with children.

*Eurythmy Therapy:* with Gertrud Mau  
Illness can be more than something unpleasant. Eurythmy-therapy can help to overcome the hardening of specific life-processes. Eurythmy-therapy can help you to learn to be more mobile in dealing with your life-processes.

*Eurythmy accompanying human processes and in organization:* with Maartje van der Wees.

How can we allow eurythmy to be effective in our daily situations at work? Rhythm, form, balance, space and the space between, the inner compass, relaxing and connecting. These are all aspects of our lives, which we also meet in eurythmy.

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## 'Bin es noch immer – I am still always'

*Texts by Paul Celan*

*with Stefan Weishaupt and Gia van den Akker*

Below  
led home into forgetting  
the conversation of our  
slow eyes.

Led home  
syllable and syllable, spread out  
on to day-blind die, after which  
the gambling hand grasps, big  
in waking up.

And the too-much of my speaking:  
lying near to the little  
crystal in the attitude of your stillness.

Paul Celan (actually Paul Antschel) was born in 1921 in Czernowitz, today belonging to the Ukraine. At that time it was one of the main European cultural-towns. As a Jew, Celan had to experience the death of his parents by the Nazis in the work-camp. He himself spent some years in a work-camp. He reached Vienna via Bucharest and arrived in Paris. Celan was gifted in language and worked as a translator, yet he always wrote his poetry in the German language. The fact that he did not avoid this language has led to a poetry which is unique in our time. If you try to re-experience the pathway on which Celan travelled with his use of language, then we are led to the border-regions of what can still be said, on to the frontier of becoming silent. Some poems give the impression of a passion or a way of sacrifice. As the centre-piece of our programme, we chose the poem 'Engführung – Narrowing' from the cycle 'Sprachgitter – Speech-grid'. This poem is surrounded by others from the same volume and from the following volume 'Die Niemandrose – Nobody's rose'. The programme is built up on a concentric

form which proceeds from the 'centre', 'Engführung', and is a mirror-picture sequence. Out of the process of the work and the rehearsals different interpretations developed which sometimes appear together in speech and eurythmy, as silent forms, or are only heard as speech. We plan a tour in autumn 2000 in Germany, Switzerland and Holland. For enquiries and bookings: Stefan Weishaupt, Baslerstrasse 21, DE-79540 Lörrach Tel: +49-7621-42 009 77 Fax: +49-7621-42 09 78.

### 'O, OOR, O, HOOR'

*A Eurythmy Theatre-Project in the Netherlands Eurythmy Ensemble*

*Gia van der Akker*

In the season 1999-2000 a production is being rehearsed in which the realms of the theatre, eurythmy, music and lighting work together. The basis of this production is the work of a Japanese writer, Yaushi Inouë. The piece revolves around three women, each of whom write a letter to the same man. The women – a married woman, his betrothed and the daughter – describe each in their own way in their letter, why they want to leave him.

They tell him how they have experienced him and what they have gone through in their relationship with him. In the production, the man remains quiet. He is so to speak hardly present.

The three letters, in an edited version, will be read by Barbara Gerner and performed. The soul-moods of the three women will be carried out in eurythmy by Gia van den Akker and the man by Baptiste Hogrefe. The texts will be interspersed with musical compositions by Jacob ter Velthuis (String Quartet 1 and 2) and Mark Anthony Turnage (Saxophone and Piano). Michael de Roo, musician and former Director of the Netherlands Dance Theatre, produces and directs the production.

The title of the programme is from a poem by Lucebert, 'Herbst der Musik – Autumn the music' with which the programme opens. 'Oh, ear, o, listen' is a motif for the production and for the audience: listen and experience. This motif was our source of inspiration for the concept of the programme.

The working-together between the various professions is such that each realm appears as an autonomous art-form, although occasionally moments come about where they pass into or melt into each other.

Each rehearsal is a journey of discovery, whereby we bring our experiences, look at them, try out things and experiment. We break through habits and become enthusiastic through what we see arise between us. The premiere will be 18th May, 2000, in the Theater de Regentes, The Hague, Netherlands. After this more performances follow in the same theatre. In autumn 2000, we will tour through the Netherlands.

### New Initiatives in GB-Stourbridge

*September 2000*

*West Midlands Foundation Year*

a broadly-based year of experience, including a refresher year in exploring the arts, providing a solid basis for a first year in Steiner-Waldorf School teacher-training or a Eurythmy Training.

*Further Training in Eurythmy*

The Eurythmy Centre, Stourbridge also offers a 5th-Year for post-graduate studies, involving individual tuition and group-projects with stage experience. Special concerns are English eurythmy, and research in tonality (the keys) and their revelation in eurythmy, in musical works from Bach to Messiaen. Course co-ordinators: Maren Stott, Christopher Kidman, Melissa Harwood.

*Information:*  
 West Midlands Eurythmy Centre,  
 10 Kohima Drive, GB-Stourbridge,  
 W. Midlands, England.  
 Tel/Fax +44-1384-442563  
 email: eurythmy.wm@ukonline.co.uk  
 http://web.ukonline.co.uk/eurythmy.wm

## Music-Eurythmy with Claudia Reisinger in Berlin

*Melody - Harmony - Rhythm in Classical, Romantic and Modern Music*

A course for trained eurythmists from Friday, 5th May, 7.00 p.m., till Sunday 7th May, 2000, 12.30 p.m. in the Schule für Eurythmische Art und Kunst, Argentinische Alle 23, DE-14163 Berlin

Course fee: DEM 120,- incl. costs of musician

## Eurythmy Further-Training Courses 2000

with Annemarie Bäschlin

28th April–1st May: The colours (eurythmy/ painting)

13th–16th June: Basic elements of music-eurythmy

10th–15th July: Music-eurythmy therapy for eurythmy-therapists, eurythmy-therapy students, doctors and medical students – under the auspices of the Medical Section; venue: Rudolf Steiner-School Birseck, Aesch near Dornach

20th–29th July: Basic elements of music-eurythmy; the cultural epochs (A. Bäschlin) Artistic speech and speech-eurythmy (Alois Winter)

31st July–4th August: The colours; English eurythmy

4th–8th September: Mornings at the Eurythmeum Elena Zuccoli, in Dornach: The colours (eurythmy/ painting)

9th–13th October: Music-eurythmy therapy for eurythmy-therapists, eurythmy-therapy students, doctors and medical students – under the auspices of the Medical Section

14th, 15th October: Basic elements of music-eurythmy, in Stuttgart

Unless otherwise stated, the courses take place in Berner Oberland. Further details: A. Bäschlin, Ringoldingen, CH-3762 Erlenbach, Tel: +41-33-681 16 18

## Tonalis Centre for the Development of Music

*is redrawing the Horizons of the Map of Music through a New Vision in Music Training*

Michael Deason-Barrow - musical director /  
 Lorin Panny - eurythmist

It is starting

3 Foundation Trainings:

*part time*

- Community Musicing
- Uncovering the Voice
- Music Education

A New Journey of: Musical Discovery and Development, Personal Transformation and Professional Training for Specialists and Non-Specialists.

The Themes will include: New Instruments, Community Music, Soundscape Design, Music as a Healing Art, Sing with the Whole Voice, Inner and Sacred Perspectives, Improvisation & Composition, Western,

World and New Musics, a New Musical Future for Children,

They are due to start this Summer, with an Introductory Gathering / Orientation mid-April

For Enquiries and Prospectus: Tonalis, 2 Market Place Mews, GB-Fairford, GLOS. Tel/Fax: +44-1285-71 20 01

### *A New Vision in Music Training*

- Imagine the world where no one says, 'I am unmusical' or 'I cannot sing'.

- Imagine the dissolution of the idea of music as the exclusive property of gifted individuals and the acceptance of creative participation in music by everyone.

Wish the New Millennium here. What of the Future of Music? What Road will we take?

The Time has come to:

i) get to grips with the radical challenges issued by what happened to music in the

20<sup>th</sup> Century as today there is a completely different understanding of what music is: a transformed soundscape.

ii) dare ourselves to give birth to a new vision of music, to free the future, and attempt a new art that transcends old accepted frontiers which weigh us down with past forms and backward perceptions.

The Central Impulse behind the Development of the Tonalis Initiative is:

-The Search for a New Musical, Social and Spiritual Foundation for Contemporary Music Making.

- The Revisioning of Music Training within the Context of a Radically Different Paradigm.

Society presents many new challenges to today's musicians. These call for music trainings to wake up the need for working with a broader range of skills to develop 'Comprehensive Musicianship', not only the narrower focus needed for performance.

The Tonalis Foundation Trainings Work with a Wider Vision of Music.

*Do you empathise with the Importance of any of the following elements? Would you like to discover:*

- An Holistic Vision of Singing bringing Improvisation, Movement, World and new Extended Voicings into singing training, along with singing as a healing power and as a means of social renewal?

- A New Developmental Curriculum for Music in Schools that includes composition, improvisation, new instruments, remedial approaches, singing and teaching music from a cross-cultural perspective?

- Community Musicing that evokes the artist in everyone: bringing music into the heart of everyday life?

\* Music History that Maps the Whole Human Journey with Sound: WorldÆ Classical Æ Modern.

\* New Instruments Meeting the Needs of - New Music - Children - Therapy - Community Music

\* Improvisation as the Practice of Intuition that invites Aliveness not just Exactness

\* How to integrate a Global Perspective into Western Music Training

\* A Living and Deeper Understanding of the Elements of Musical Language(s)

\* New Holistic Teaching Methods: Visual, Aural, Kinaesthetic and Creative Learning

\* Music Teaching that speaks to the Whole Human Being: Body, Mind, Heart and Spirit

\* Metaphysical Perspectives, plus Inner and Outer Musicality in Music Trainings

\* The Healing Properties of Sound and Music

\* Soundscape Design /Aural Ecology

Who are the trainings for?

People who are searching for deeper and wider levels of music training, including:

- Non-specialists seeking to awaken and develop their musicianship

- Specialists wanting to reassess their skills, beliefs and goals so as to widen their

vision/expertise in music to include community, therapeutic, creative, global and contemporary perspectives in their work.

## Sixth Stuttgarter Working Weekend for Eurythmists and Musicians

We meet in Rudolf Steiner House Stuttgart from Fri. 16 June (19.30) till Sun. 18. June 2000 (13.00), under the title 'Lebendige Gestalt'. (The working language is German!) We continue last year's work on the fifth lecture of the Tone Eurythmy Course, particularly the passages on 'Geformtes und bewegtes Motiv' and the differentiation of the different keys. Prepared contributions (talk, music or movement) are very welcome. Private accommodation (limited!) available.

Contact address:

*Marco Bindelli*

*Rudolf Steiner-Haus Stuttgart,*

*Zur Uhlandshöhe 10, DE-70188 Stuttgart*

*Tel: +49-178-209 48 80 Fax: +49-711-164 31 30*

## Fifth Year Post-Graduate Course for eurythmists in Peredur Centre

October 2000 - July 2001

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 performance.

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 important part of the course.

Visiting teachers include: Barbara Beedham, Anne-Marie Ehrlich, Helga Mekeel-Mattke,

Coralee Schmandt and Don Vollen.

Course carriers: Isabelle and Hajo Dekker

*For further details apply to :*

*The Secretary, Eurythmy School,*

*Peredur Centre for the Arts, West Hoathly Rd.,*

*GB-East Grinstead RH19 4NF*

*Tel: +44-1342-31 25 27 Fax: +44-1342-32 34 01*

## *Grenzstein... 'Boundary Stone...'*

*The heart-forces as a key to the world. Novalis.*

Out of the events of this year's Easter Conference at the Goetheanum will be the first performance of the new eurythmy programme of the Goetheanum Stage Group on Good Friday, April 21st, 2000. The core of the approximately 70-minute programme (which will be shown without an interval) consists of the first four *Hymns to the Night* by Novalis, as well as works by Bach, Bartok and G. Kurtag.

*'All that is wrong and evil is isolated and isolating – this is the principle of separation – through a joining together the separation is abolished and yet not abolished – but evil and wrong which merely seem to separate and connect are in fact overcome by a true separating and uniting, which can only exist in alternation.'*

These words sound absolutely modern in our time; they engage your interest and point to the future. The early romantic poet Novalis, who wrote them, has indeed given us food for thought in its most concentrated form. Novalis, whose profession was in mining, brings up hidden treasure to the light of day. His is an individual path which seems to be very appropriate for our time: the lonely path through pain and fear – the path leading to oneself. In the abyss of darkness he experiences the light so that he can say, 'With this light I truly became a human being.' To become truly human – as

a high ideal and goal which lies as a longing in every heart.

The concern of this programme is to interpret the world of ideas of this poet with the help of eurythmy – for a vast experience lies with every one of Novalis's sentences – to establish Novalis as a contemporary, and also to draw closer to the inner being of this extraordinary individuality.

## Conferences for Artistic Speech and Dramatic Art

from 17th–19th November, 2000, and 25th–29th April, 2001.

With these Conferences we want to take up again our joint working on the foundations of the art of speech. For the research we propose the 10th, 11th and 12th lectures from 'The Bridge between Universal Spirituality and the Physical Constitution of Man' (GA 202).

Through these lectures we learn to understand the etheric-physical organization of the human being, its connection with cosmic-spirituality and also how the etheric-physical element is transformed into sound and light when enthusiasm and ideals influence the soul. We hope that through contributions, working-groups and conversations we can provide mutual stimulation to gain the courage to explore in ever-new ways those methods which can bring us nearer to the forming reality of language and speech sound.

You will receive further information with the Conference programme.

The Conference begins on 17th November at 8.00 p.m. For members of the First Class a free rendering of Class lesson 8 will be given at 4.30 p.m., followed by a meeting for Class members from 6.00–7.00 p.m.

*For the preparatory group:  
Dr Virginia Sease  
Susanne Breme*

## Tagungen für Sprachgestaltung und dramatische Kunst vom 17. bis 19. November 2000 und 25. bis 29. April 2001

Mit diesen Tagungen wollen wir unsere gemeinsame Arbeit an den sprachkünstlerischen Grundlagen wieder aufnehmen und schlagen für die Erkenntnisarbeit den 10., 11. und 12. Vortrag aus 'Die Brücke zwischen der Weltgeistigkeit und dem Physischen des Menschen' GA 202 vor.

Wir lernen darin die ätherische-leibliche Organisation des Menschen verstehen, ihren Zusammenhang mit der Weltgeistigkeit und auch, wie sich das Ätherisch-leibliche verwandelt zum Ton und zum Licht, wenn Begeisterung und Ideale auf die Seele wirken. Wir hoffen in den Beiträgen, Arbeitsgruppen und Gesprächen uns gegenseitig Anregungen zu geben, die uns ermutigen, die Übungswege immer neu zu erforschen, die uns der Sprachbildhaftigkeit und Lautbildhaftigkeit näher bringen können.

Weitere Hinweise werden Sie mit dem Tagungsprogramm erhalten.

Die Tagung beginnt am 17. November um 20.00 Uhr. Für die Klassenmitglieder wird um 16.30 Uhr die 8. Klassenstunde frei gehalten mit anschließendem Hochschulgesepräch von 18 bis 19 Uhr.

*Für die Vorbereitung:  
Dr. Virginia Sease  
Susanne Breme*

## BIOGRAPHICAL REPORTS

### From: Jacques Lusseyran, And There Was Light

(Florin Books, Edinburgh 1963), pp. 245-248 slightly edited; final paragraph (tr. A. S.) from the German version.

*Note: The following passage (still today omitted in the German ed.), though most of it has been published in English, may not be widely known. This encouraging report is all the more impressive, coming from a blind person, ...a human being spiritually perceives the Goetheanum, anthroposophy, eurythmy and artistic speech – in the German language. Lusseyran was active in the French Resistance. Later he became a Professor of philosophy in the U.S.A. and Hawaii. He died in a car accident on June 27, 1971. Ed. & Tr:*

In 1937, at the age of thirteen, I went on a journey that holds a peculiarly unique place in my life. My parents and I travelled to Dornach, a Swiss village not far from Basel. There, at the top of a hill, rose a singular building, the Goetheanum. It had been built according to Rudolf Steiner's plans a few years before his death in 1925, as a working centre and a place of meeting of all those who followed his teachings. He himself had spoken there. And he *spoke*; he did not prophesy. In a wonderfully simple, completely sober method of speaking, he showed that spiritual worlds do exist. Deliberately and without pathos he affirmed with quiet force that it is the spiritual worlds that determine our physical one. He explained of what these spiritual worlds consist, why we generally know nothing of them, and the reasons for our ignorance and its significance. But now the time had come, he said, openly to reveal these secrets, even

though they had been withheld up to now by a small number of initiates.

By birth Rudolf Steiner was an Austrian, and in the German language he held hundreds and hundreds of lectures in which he seemed never to invent but rather to describe spontaneously what was before his eyes at that very moment. Dornach, in its wreath of surrounding hills, still cherished the marks of his earthly path, profound yet not austere, respectful yet not idolizing.

My father had for many years been active and influential in the French section of the Anthroposophical Society. He devoted all his free time to a regular lecturing schedule. To me, too, he spoke a great deal about Steiner and his work. Gradually I began to understand more and more, and a quiet and unforced veneration filled my mind and thought. The teachings of this astonishing man – at least, those that impressed me at the time – struck me with a feeling unknown until then. It was a feeling of certainty, a feeling that the teachings were self-evident. The cycle of successive reincarnations, in particular, gave to my consciousness complete tranquillity. I can still experience it today. For in accord with this new insight, any indignation about earthly injustice and unmerited suffering is wiped away. The misfortunes that meets us can only be measured by our own responsibility; our anxiety and despair are now revealed as a result of our ignorance. We must pay for our past mistakes and answer for our present faults, but we shall be able to atone for them in a future life.

Only our outward, visible history seems absurd and arbitrary. Our inner destiny knows only equilibrium and compensation. To some extent we are masters of our own personal fate, no longer (as so many reli-

gions would teach) condemned to exist, to be born, to die, but we are guilty only when given over entirely to matter and are forgetful of our essential Self. And thus eternity is no longer so inexplicably projected into the future. Rather it encompasses our life on all sides, this life of ours which is both trivial and at the same moment so significant. I used to listen to these teachings, one after the other, but without ever summoning in myself the will to accept them. I was not fostering a belief. I was merely willing to see what was shown to me. Life itself would decide my choice.

I spent two week in Dornach and paid careful attention to everything. One event, however, absorbed my interest more than anything else. I was allowed to attend a eurythmy performance. On an ordinary theatre stage in the Goetheanum men and women were dancing, or rather, they seemed to dance. For eurythmy is not stylized choreography, but an art, a new art, just as complete and original an art as poetry or music. Steiner had created its foundations and established its first laws. One can say that eurythmy would reconcile word and movement, would make the sense of poetry or prose visual, pictorial. There was, accordingly, a eurythmic alphabet based on the inner spiritual meaning of the sounds of speech, and a freely-applied grammar to hold them together. Sometimes the eurythmists developed their art in connection with music, sometimes with a recited poem.

On that evening poems by Goethe and also several by Steiner himself were recited. They touched me deeply, for without quite understanding them (they were spoken in German) I could guess their meaning without any effort. The speakers brought the words to life in the same way that one makes a gesture with the hand or the arm or with the whole body. The German language seemed immediately to me of an extraordinary, musical beauty; most of all, it seemed imbued with a miraculous and unique flex-

ibility. It never sounded finite, never closed or dead. It brought sounds into uninterrupted motion, rich invention. It let them rise or sink in an uninterrupted flow, always following certain curves that were impossible to predict. Though often rough and sometimes heavy, or at least ponderous, it struck the air with solemn drumbeats. But it never was satisfied with itself; it seemed always to be in search of and following its moving forms. Its grace beguiled me. Yes, I say: its grace – certainly not that brilliant and proportioned grace of the French language, but more ardent, more willed. I heard how the vowels or the warm diphthongs *u* (as in ‘through’), *au* (as in ‘how’) *eu* (as in ‘joy’), following a slow, very determined rhythm, soften the piano-like sounds of the *st*, *pf*, *cht*; how at other times they put their feet on the ground and emphasize their strength in the endings *-g* or *-t*: *Wirkung*, *aufgebaut*. German became for me the language of a musician-architect, to whom the speech-sounds have given building-stones and the impulses of will, patiently to build his speech edifice.

Through all this I was filled with an enthusiasm which was to last for almost ten years without diminishing – and which today can still seize me at every new opportunity: I simply had a passion for the German language. Soon there followed a passion for Germany as well, and for everything it conceals of menace and of treasure. I found myself confronted with a mystery. From 1937 to 1944 a whole part of my life was unfulfilled. Every day for eight years I would hear the call of Germany. I felt myself irresistibly drawn to the east. It seemed to me as if every day were the eve of a possible departure. Germany gave me the joy of life, lending wings to all my possibilities and capabilities.

And in fact, as we left Dornach on the 15th August, I went with my parents to Austria to spend there the rest of the month. I had never before wished so much for such a

journey. It gave me more than I had expected. We stopped in Zell am See, between Innsbruck and Salzburg. The weather was continually rainy; our walks became daily shorter. Outwardly, it was a really miserable holiday. And nevertheless I did not lose my deep joy, felt right into my body. I noticed this with astonishment. I was very soon aware of it, and it didn't go away with my thinking about it. The joy tenaciously thrust itself upon me. I listened to German speech. I imagined with delight my present position in middle Europe; the geographical position itself appeared significant to me. My dreams in this country approached the air that I breathed. They arose out of the reeds on the lake, out of all the sounds in the valleys. My dreams of love and worthiness, of patience and strength lived and mixed together without my being able to contain them. I visited the glacier on the Grossglockner. It was not more beautiful, I am sure, than that lake of ice at Charmonix that had so charmed me two years earlier. I began to describe it with different words: it appeared to me much more significant than all other glaciers. In the rain, I went from one end of Salzburg to the other. I saw Mozart's birthplace, and towards evening saw a marionette play, the legend of Faust in the *Puppenspieltheater*. This city was enchanted. I could not explain it to myself, but I had known it ever since the morning when in the open street under the arcade a small orchestra suddenly played Mozart. And then directly over me, a melody out of an opera resounded in the heavens. But in truth: everything that I could experience in Austria, the outer events of my journey, counted as nothing. Something different was going on in me: In a few days I had learnt like an illumination of happiness and joy that two pillars existed, never imagined before, which bear up life – courage and the art of poetry. In my journey, I avoided oddity and familiarity. I was strangely convinced that Germany's condition concerned me personally.

## Marie Steiner's artistic Way of Working

*Annemarie Dubach*

*(from the Rundbrief der Sektion, No 1, 1970)*

The way Marie Steiner fashioned a programme in the eurythmy rehearsals was unforgettable. We would experience that the process of building-up a programme is a work of art in itself. Originally indeed the programmes consisted of two parts, as is usual. Only gradually, as the number of selected pieces became ever greater, did Frau Dr Steiner go on to arrange performances in three parts, with a serious, strictly spiritual first part, a more romantic transition in the middle and a light or even humorous final third part. With indefatigable care often for several hours, Marie Steiner rehearsed the interlacing, the harmonic mutual relationship of the individual poems and pieces of music. She was never given to an approximate satisfaction. With an almost unyielding patience she rehearsed ever repeatedly the connection of one piece to the next, until finally an organic whole came about that was not a random list but a composition worked out of real artistic depths. Endless times she made us repeat, for example, the conclusion of a poem and the following beginning of the subsequent piece of music, until the harmony of moods corresponded to the demanding fineness of her artistic ear. Here she followed the law of harmony, so that you could experience how a work of art resulted as if organically out of the other. But she also mastered the other law, that of real, effective contrast. A particularly striking example remains in my memory. This had to do with uniting the two different poems, 'Napoleon in Kreml' by C. F. Meyer and 'Das Göttliche' by Goethe, into one part of a programme. For a long time Marie Steiner rehearsed [to find] what piece of music could be played between these so to speak 'extremes of

humanity'. Nothing satisfied her. But suddenly she found the solution. She put the poems one after the other. First the Napoleon with its mysterious dark ending, then immediately the bright '*Edel sei der Mensch, hilfreich und gut...*' ('Man is noble, helpful and good...') as if sounding out of heaven. The effect was extraordinary. And when she was asked which law she was following, the answer was: The only one that can achieve a real contrasting effect, when with all the contrasting material it still links both poles in a sameness, otherwise it completely falls apart and the artificial coupling works by chance, unjustified, crude. A 'mixed king' so to speak comes about. In this ideal case, however, there was something – the greatness – which hovered over both poems like a common covering. This human greatness which showed itself in the one in demonic guise, the other as super-human sublimity, full of light and harmony.

Of the many, endlessly artistic details which Marie Steiner allowed to wield in her work, mention should be made that her point of view with the coming about of group-pieces was not only about outer things (like the figures going well together, by size and so on), but rather on the 'imponderables'. How often did we eurythmists hear this word! When she was not satisfied with the combination of two figures, we often heard a somewhat impatient: 'No, it's no good – your imponderables do not go together at all!' Under this concept she summarized everything which so to speak one could call the soul-environment of a person, the personal presence, which in a metaphorical sense one could call the aura, differentiating it from the other sense; that which results out of temperament, out of activity or passivity, even out of geographical origins. With this, however, it is to be remembered that here too opposites often harmonize best – but once again only when something which is shared comprehensively acts as a bridge.

This is how we experienced Marie Steiner's sublime mastery, especially in this area of her activity – with work which was little noticed, at least consciously, by the audience, but which for her was supremely important. How she rejoiced when a eurythmist who had worked for some time abroad showed her a programme which could stand up in her eyes. In such a case I heard her once saying, in a most joyful, surprised tone: 'This is really a classic form for a programme!' With her, especially in this work, one could find the truth in the beautiful saying of Friedrich Hebbel, 'What makes the artist is his or her love for the detail.'

### '...the last of the original eurythmists...'

*Margareta Habekost*

Now that the memoirs of Elena Zuccoli has been published, we should mention here perhaps the last surviving original eurythmist, Märta Wärnhjelm-Wolontis. Coming from Finland, she joined the first group of students in Stuttgart under Alice Fels and Hedwig Köhler. After that she worked a lot with her cousin Elena Zuccoli not only in Stuttgart but afterwards in Dornach, too, where they both emigrated.

So it was that Elena and Märta undertook, for example, their tour of Finland under the spiritual care of Marie Steiner in the autumn of 1925. Their rich and varied programme became the seed for the later eurythmy-training initiative here in Finland. This was hindered, however, through the international upheavals in 1937 of the approaching Second World War (see 'Elena Zuccoli: Helsinki').

On the stage in Dornach and under Marie Steiner's leadership, Märta took a leading part in the work on the stage and the training from Easter to August 1926. Her destiny

took her back to Finland after the summer of 1926.

Märtha Wärnhjelm experienced as a young person the great moments of the anthroposophical work, like the Christmas Conference and Rudolf Steiner's last address. These formed the fund of strength for her work here in Finland as class teacher of the then young Steiner-School, as a eurythmist and as a mother. Right into her extreme old age, she carried the eurythmy intensively and with fire in the group meetings for members.

On 19th January, 2000, with a small family group she celebrated her 97th birthday mentally clear and spiritually fresh. She inwardly takes an active part in the events and life of the Anthroposophical Society, for example, showing interest in the 'Goetheanum' periodical.

I wish for Märta continuing health and for us the continuing possibility to be allowed often to experience the strength of her light and her awareness.

## BOOK REVIEWS

### Eduardo Jenaro (ed.), *Rudolf Steiners eurythmische Lautlehre*.

Bound with slip-case and two pamphlets. 364 pages. Verlag Freies Geistesleben, Stuttgart. ISBN 3-7725-1763-3. Rrp: 48 DEM.

*Bernd Meine-von Glasow*

The creative eurythmist Eduardo Jenaro, who is ever happy to experiment, with this publication of Steiner's complete speech-eurythmy indications enters right into the foundations of his art. He has taken up the worthy task to gather and order into one volume all the eurythmically-relevant passages to be found scattered throughout twenty volumes of Steiner's Complete Works. To this belong the more general inclusive concepts on the eurythmic consonants and vowels and their connections with the musical element, the eurythmy-figures, the zodiacal gestures and planetary movements, as also especially in the second part of the book, the indications for each individual sound. The author does not want to imprison the artistic independence and imagination with this 'practical handbook' (as in the dictum 'the Doctor said...') but the opposite: it should lend wings. 'For art,' as he says in the Foreword, 'is especially the unique fusion of world and soul, of object and subject, of law and freedom'. For this view Jenaro shows the best example as editor of this 'work of laws', on the one hand as creative, innovative artist, and on the other hand quite in the mood of the Capricorn verse: 'The future rests on the past.'

Steiner's indications are in this book of course taken out of their original context

and are ordered under new points of view. Whoever wants to find the original context of a passage can find with each indication a reference to the relevant source.

The book is solidly bound with a slip-case and comes with two extra pamphlets. Many thanks to Jenaro and the publisher, Freies Geistesleben, for bringing out this work. May it deepen and provide incentive to eurythmy.

### 'For the price of a new shirt...'

*Hugh O'Connor*

Rudolf Steiner, *Eurythmy as Visible Singing*, tr. Alan Stott and Foreword by Dorothea Mier, with *A Companion to Rudolf Steiner's 'Eurythmy as Visible Singing'*; The Anderida Music Trust, Churton House, Audnam, GB-Stourbridge, W. Midlands DY8 4JA, England, 1999; pp.169 & 199; 61 figs.; cloth boards, with slipcase. £22 (= 55 SFr., 68 DM) + p & p £3.50, overseas £5; \$55 from Spring Valley while stocks last.

The famous pianist Artur Schnabel once congratulated Neville Cardus, a leading music critic, for his book on the English summer-sport cricket. 'I didn't know you liked cricket,' he retorted. 'I don't,' replied Schnabel. 'I read it for the quality of your prose!' With this lecture-course, however, every word will be valued by artists (eurythmists, musicians and music-lovers) of the twenty-first century for reasons *beyond* that of style. For in answering J. M. Hauer's manifesto *Deutung des Melos* (1923) – 'Interpretation of *Melos*' – for a spiritual music, Rudolf Steiner (1924) helps his followers to achieve a *new* spirituality. ALL the arts, Steiner hoped, would become 'more musical', getting beyond the earlier 'plastic-painterly, sculptural' stage.

This translation of the modest-sized lecture-course GA 278 (made with Barbara Schneider-Serio) first appeared in 1995. It is now corrected and revised, and comes with a commentary. The translation is one of several by Alan Stott, whose other translations (some in MS) include Hauer's book, and texts on music-eurythmy and basic anthroposophical studies on music by Hermann Beckh, Christoph Peter, Hermann Pfrogner, Ralph Kux, U.-I. Gillert, Armin Husemann, Lea van der Pals and Annemarie Bäschlin. He is currently working on 'the pink book' ('The birth and development of Eurythmy'. GA 277a). All this amounts to a concentrated attempt to appreciate and accompany the renewal of the Goetheanum impulse. The translator is a musician who has played for eurythmy for over thirty years, and is also well-acquainted with the Waldorf school movement and with adult education.

This edition of GA 278 is arranged in two volumes. Vol 1 includes an introduction by Alan Stott on the historical significance of music; Steiner's eight lectures; and a facsimile, transcription and translation of the lecturer's personal *Notebook* published now entire for the first time. Not only some details, but whole pages of *Notebook* 494 were omitted from all its previous editions. (A completed study of *Notebook* 494 will be published in due course.) Vol 1 also contains a useful index, where the reader can survey how in eight sessions Steiner ranges from the origin of music to the challenge represented by the atonal conception; experience of the ancient Hebrew and Greek alphabets to meditation in eurythmy – as well as comprehensively covering the elements of music and the basics of ensouled movement.

Vol 2 is prepared by Alan Stott. It consists of 63 endnotes to the lectures, ranging from points of information and clarification, to longer discussions to ascertain Steiner's meaning. Here the translator becomes 'a

compiler'. Specific crucial or difficult topics are given space in eight appendices covering nature and art, the angle-gestures, the concepts of tonality and atonality, the renewal of mystery-tradition, and so on. The 'compiler' now becomes a commentator. By avoiding a tendency to teach eurythmists their art, he nevertheless helps the reader to appreciate that art from the inside. He faces the issues. Through appropriate quotations, he attempts to show how Steiner thought. The research uncovers sacred and religious themes. No wonder! when 'the basic force' of astral body, 'the musician in us' (R. Steiner, Stuttgart 10th April 1924 a.m. GA 308), is 'faith' (R. Steiner, Nuremberg, 2nd Dec 1911. GA 130). Some pages are inspired, most are inspiring, some are both of these things. We are challenged by at least three, crucial leading-ideas for the source of eurythmy:

(i) Space and time were reconstituted on Good Friday, 3rd April, 33 AD (Vol 2, pp. 16 & 184);

(ii) This atoning Deed is available to everyone: 'The One suffered for all, so that through the world-historic initiation a substitute has been created for the old form of initiation... through inner vision, through true mysticism, community with Christ is possible' (R. Steiner, Berlin 27th Oct, 1905, quoted in Vol 1, p. xxv).

(iii) The further the initiatic path of *concrete* thinking penetrates within, even to 'the interior of the bones', so much further does the path *spiritually* unite with the world, that of stones, plants, animals and other human beings (R. Steiner, 12th Jan, 1924), quoted in Vol 2, p. 142. The reader is led to see how 'the carrying out of the TAO-exercise, and eurythmy in general, is the very opposite of an isolated occupation' (Vol 2, p. 121).

The significant endnotes emphasize how Steiner introduces a practical path for the movement-artist. He/ she too can become a Tree of Life (lectures 1 & 2), that is the uni-

versal three-dimensional cross (lecture 3) which summarizes everything to do with initiation. The spirit in music is named, and having realized the redundancy of naturalism (lecture 4), he/ she can begin to move with others (lecture 5) in an imaginatively-renewed, etheric space 'to show your soul and spirit', enlivened through a meditative consciousness (lecture 6). This leads to the point of departure of movement in the frozen instrument of the bones (lecture 7), from which proceeds a differentiated art of music-eurythmy enlivening and ensouling the transformed space (lecture 8). The evolutionary stages are named in Appendix 8. The links to sacred tradition and the many references, help support the claim that eurythmy is indeed a 'strong civilization impulse' today, despite its low profile almost everywhere.

Several emphases today are apparent in the attempt to forge a future for music-eurythmy, or 'Tone-eurythmy'. Some eurythmists concentrate on the early indications and the 'Doctor-forms' (choreographic creations by Rudolf Steiner). Others concentrate on feeling the music and their own response, consciously 'ignoring' all the elements that they have learnt during their training. Is there a middle way, that by recognizing necessity and freedom, leads beyond to creativity? The angle-gestures, for example, come in for devastating criticism today. No wonder these days when the spirit is under attack, that this system of spiritual light-rays is doubted as the basis for a spiritual expression of music! The *Companion* insists on the importance of the three-dimensional cross of light, the centre of which is the point of departure of movement. This is indeed to link with the eternal heart of the world. In the heart region

*[y]ou will find the intervening regions... between the onsets from before and behind and from above and below... where Yahweh created the human being, as it were in the*

*form of a cube, so filled with his own being, with his magic breath, that the effect spreads into the regions of Lucifer and Ahriman. Here in the midst, bounded by right and left, above and below, before and behind, is an intervening space where the breath of Yahweh enters directly into the spatial, physical human being* (R. Steiner, Dornach 21st Nov, 1914 in *The Balance in the World and Man*).

The *Companion* adds: the four Hebrew consonants of the Tetragrammaton [YHWH] etymologically represents a slight modification of the Hebrew verb 'to be', which also signifies 'to breathe'. In the above lecture, Steiner renews some biblical and cabbalistic ideas. His concept of artistic creation links directly to God's creative inspiration, His breath. We meet it again in lecture 1 of the speech-eurythmy lecture-course (GA 279). The commentator suggests *Sepher Yetzirah; the Book of Creation* could represent 'that remarkable tradition' to which Steiner alludes. Eurythmists are not only *belle Hellenes*, it appears, but also join with the Psalmist's war-songs of the Prince of Peace (hinted at in GA 279, lecture 13). Hauer's *Deutung des Melos*, then, was the exoteric stimulus to GA 278; *Sepher Yetzirah* could represent the esoteric tradition. This no doubt links to the unpublished spiritual science 'truly overpowering in its greatness' (R. Steiner, 12th Jan 1924. GA 233) of Plato's foremost pupil, Aristotle, which was taken east by Alexander. In short, God creates by uttering the sounds of the alphabet: 'God eurythmizes, and the result of his eurythmy is the beautiful human form' (R. Steiner, GA 279, lecture 1). A 'natural gift' of eurythmy is worthless because by its very nature eurythmy was (and has continually to be) 'wrested from Ahriman' (R. Steiner, 9th Jan 1915. GA 161). This refers to the act of centring that works against the Fall of Man.

In tracing the path to anthroposophy, Rudolf Steiner could conceivably have taken the history of music to illustrate the

evolution of consciousness. Yet he chose to show the path 'from philosophy to anthroposophy', by treating 'philosophers as artists in the realm of concepts' (R. Steiner, *The Philosophy of Freedom*, Preface 1894, rev. 1918). The equivalent thinkers of the English-speaking tradition can certainly be more broadly termed 'theological', or 'Neoplatonic'. That 'old loving nurse, Platonick philosophy' persisted in the Anglo-Saxon world longer than on the continent, and it significantly nourished the poets. Some British philosophers may have developed the empiricist branch of naturalism too, yet the idealism of Coleridge and the Anglo-Saxon idealistic philosophers of Steiner's day was a *return* to their own traditions (as J. H. Muirhead demonstrates). Romantic European thought too, it is suggested in the *Companion*, refound the TAO-philosophy in Goethe, Hegel and so on. The universal law of polarity sums it up. We recall that lonely genius Blake, for whom 'opposition is true friendship', and for whom the Imagination reveals 'everything as it is, infinite'. Indeed what Blake called 'the human form divine' is both lovingly and scientifically described by Steiner (lecture 7) in a crowning achievement of creating the new art of eurythmy that is the *revelation* of whole human being, here and now. It is emphatically not a question of metaphysics or not, but *which* metaphysic – we are all involved.

Eurythmy itself, like everything else today, is not in a crisis, the commentator claims (Appendix 7), but *we* certainly are! It is hard to deny that recognition of what we have been given is essential for progress. This is not to ignore the results of artistic research. After all, 'music is the self-creating [power] in the human being' (lecture 4). But recognition and research are two faces of the same activity. In a word, we become what we THINK. Humankind will either allow itself to be recreated in the image of God, or else it will produce something arbitrary. The

references in the *Companion* can be ignored by eurythmists, just as the world generally has been trying to ignore all of Steiner's work. Again, a one-sided existentialist attitude from some eurythmists is curiously limiting.

Crisis, the writer suggests, is to be welcomed; it is essential for all growth and development. But he shows this process belongs to the essence of the artistic path. The aberrations of naturalism and abstraction in art are met by Steiner. One-sided tendencies are also clearly possible in the tension between tradition and experiment; necessity and freedom; form and expression. 'In order to get away from a pure improvised, random movement and to get away from a dictionary-style translation of music into movement, we have to apply a lot of work,' writes Ursula-Ingrid Gillert (quoted in Vol 2, p. 69). Is this the path beyond that Steiner indicates? – the path to 'true humanity', of the middle way of TAO, of the musical scale, also of all the elements of music as introduced in GA 278, and indeed of the very form of the lecture-cycle itself (as Elena Zuccoli perhaps first discovered, *Ton- und Lauteurythmie*. Dornach 1999, p. 39)? If so, it is the path to accept lawfulness, to accept the nature of mystery art, to make the yoke of humanity the throne of perfect freedom. The writer doubts that we can deny our origins, both eurythmic and human, and truthfully call ourselves eurythmic artists.

A further study is announced on Steiner's 'asides', those down-to-earth humorous admonitions, which directly follow the sequence of the Eightfold Path. This study with that on *Notebook 494*, form the substance of a second *Companion* (forthcoming), to be published when funds are retrieved from the sale of the present work. The Anderida Music Trust offers it at COST PRICE, which is that of a good shirt, or a meal for two, or the price for a single good shoe. There are no plans for a cheap paper-

back edition for this 'companion' of a lifetime.

A specialist's text – even sectarian? Well, check again what Steiner said about

(i) putting *Occult Science* into music.

We realize where he poured out his own musicality. And

(ii) the musical construction of the bones – not simply those of eurythmists.

These things are universal! Pedantry and sectarianism has no place, claims Steiner. East and West; psalmist and philosopher; artist and scientist – a rich culture has evolved, and now, must it all fall apart? *A la carte* tone-, or music-eurythmy, or isolated bits mixed with whatever we like, produces fleeting fashions. But do they express the singing Tree of Life, once described by Steiner (Zweites Schlußwort, Dornach 7th Feb. 1921. GA 283, quoted Vol 2, p. 10, and sketched in *Notebook 494*)? The reader, however, may want to take a step on the musical pathway to meet the lecturer's idealism. Steiner was realistic in calling his lecture-course 'possibly an attempted beginning' (lecture 8), but he *also* called eurythmy 'an art for everyone' (R. Steiner, Dornach 7th Oct 1914. GA 277a, p. 61). 'The musical future,' as Rudolf Steiner pointed out in Torquay, England, 'all depends on people' (22nd Aug 1914. GA 243).

A *new* art – even more basically human than, say, English cricket?

## Eurythmie als erlebte, gestaltete und wirksame Gebärde

(*'Eurythmy as experienced, formed and eloquent gesture'*)

by Thomas Göbel

(Verlag am Goetheanum 1999)

*Philia Schaub*

*'The intention here is to look for a pathway which finds by means of the exact artistic imagination an autonomous and consequently original access, in order to lay hold of the supersensory formative-forces of the eurythmic movements and gestures'* (Göbel, p. 58).

With these words, Thomas Göbel describes what led him to all the starting-points described in his book. His endeavour is to lead the person engaging in eurythmy beyond all the basic, learnable lessons, on to the pathway which alone can be pursued and experienced out of the individual's own work. The ability to come and go on the bridge between the sensory and non-sensory worlds, which belongs to every artistic endeavour today, in its basic conditions always leads ultimately to a Goethean attitude. This of course first assumes learning Goethean observation – Goethe calls it '*anschauende Urteilskraft* – perceptive power of judgement' – but which allows the artist to look outwards as well as inwards. Here the training of the senses, the unfolding of the organs of perception, is addressed, that Goethean sensory ability which, by the way, with its teaching of metamorphosis sparked off the famous conversation with Schiller. At this point, Goethe drops an anchor into the cultural world, opening up new realms of research and creation. Into this we have begun to enter during the century just passed. Here especially the First Goetheanum by Rudolf

Steiner and eurythmy itself are shining witnesses. Nobody can evade forming those sensory organs, if he earnestly seeks 'a consciousness which artists can have in the act of creating their works' (p. 86). In this connection, Rudolf Steiner's [first] lecture of 1888 (!) '*Goethe as Founder of a New Science of Aesthetics*' (Botton, ND; also included in R. Steiner, *Art as Spiritual Activity*, ed. M. Howard, AP 1998) is once again seen in its full significance.

The chapter 'eurythmy as the cultivation of the etheric body and its ways of practising' (p. 106), describes how with such developed senses the eurythmist has to create for him- or herself the connection or the polarity between the sources of impressionist as well as expressionist (not to be confused with styles of art!) directions of forming, through his/ her own etheric body. Here we are given a concrete example, through a further-developed Goethean schooling, how on the one hand there will be available artistic faculties trained as far as a skilfulness that is a matter of course. But, on the other hand, a refined and exact consciousness is developed for the different area of activity in one's own inner [life]. '*Eurythmy is a unique art in so far as the eurythmist has to create through his/ her own etheric body the connection between the two sources of art.*' The knowledge that the eurythmy-gesture originates in the etheric of the human being is as it were assumed. The next question is *how* one arrives at an experience and a laying-hold of the etheric body, rather than merely knowing about it. Here one may point to music as a sister art of eurythmy, because for the creation of a musical work the same prerequisites are necessary. The same processes of movement are carried out and perceived as in doing eurythmy. Yet a complication arises through the fact that the sequence of movements, through the different technical conditions demanded by each instrument, do not always correspond

at all to the etheric movements revealed in the sequence of sounds. Nevertheless, that those movements can be revealed through the *player* as likewise through the eurythmist, is established without a doubt. If the inner perception during music-making is trained subtly enough, then the flooding of colour can be experienced in a 'tableau-consciousness' (p. 113). This fact should not surprise us – however satisfying it may be when it occurs. It only confirms the exactitude of the concept which Steiner forms for music-eurythmy as 'visible singing'. We should mention with Steiner's newly-coined terms that all music (excluding electronics) is meant, as far as the musician is able to release the 'real singing' out of his instrument. Observations like these lead to the chapter in Göbels's book, entitled 'The [supersensible] members of the artist in the human being and their awakening for the artist' (p. 108), who is now able to penetrate into a further level of himself, where, for example, the above-mentioned colour-experience appears which the eurythmist brings to sensory visibility with the gesture. 'This (human) member of the *ensouled life-process* (R. Steiner 1916) lies between the etheric body and the soul, in the same way as the re-enlivened senses lie between the physical body and the etheric body' (p. 109).

That eurythmy ultimately leads the human being who carries it out into a dealing with 'the etheric force' and the 're-ensouled life-processes', means that a path of schooling has been followed that comes to its full revelation with this youngest art. It is however a path of schooling which does not simply lead beyond the sensory world, but in the same way – disregarding all the technical problems for now – has to pour itself back again into the sensory revelation, for eurythmy has to remain an art! Through this opening-up eurythmy, especially in its 'first time' aspect, can radiate a renewed impulse towards the other arts.

Once again, let music say something. It is as old as humanity but has the speciality 'that the dignity of art (with music) appears pre-eminently because it has no material that has to be disregarded' – to formulate it with Goethe's words. Music has no content like the word does, and one can say especially that the study of man for eurythmists, composed by Thomas Göbel, can also be experienced by the musician directly and with happy agreement. Moreover, for the viewer as well as the listener in both arts – and with them recitation – come about in time. They contain duration and they disappear again, leaving behind an experience – perhaps even an overwhelming one – but which is able to slip away from the memory, i.e. from being held fast, with remarkable lightness. Yet what remains through the two above-mentioned arts is the freeing experience: to have been moved, in that in both cases an inner sympathetic moving has to be accomplished that does not need to be bound here to any conditions of a thought-content. Such moments of experience for the human

being of our time are especially refreshing. In detail on pages 92-94 of the book, we find basic things necessary in order to learn to lay hold of the time-stream in its three-fold flowing dimension.

It would not be sensible to try to describe the book *Eurythmy* by Thomas Göbel as a whole in its prismatic, multi-faceted variety. Rather these few words should express how richly one can draw from it on the path of the 'Know thyself!', which we have been treading since the time of ancient Greece. Today we have to travel a new part of the pathway, with a completely changed consciousness from the one leading us now. On the search for this pathway we find meaningful signposts in this book. They say nothing definite but valid things for the work with which everybody has to deal with him- or herself. Nobody can read on the signposts which spectrum of experiences and which panoramic views will meet him on the way. And so one would like to call out to each wanderer in the field of the arts, 'Good luck on you way, and courage at those places which pass the abyss!'

## MISCELLANEOUS

### Compensation exercises at the computer workplace, or, eurythmy as 'customer friendly'

*Berta Fränkel Heisterkamp, Frankfurt am Main*

For some time now some eurythmy-initiatives advertise on the internet. Yet new and hitherto unique is the attempt to activate internet users directly from the screen to do eurythmy. The originator of the first eurythmy exercises on the world-wide web explains her motives in the following contribution.

For approximately thirteen years, I have been active in various kinds of adult eurythmy courses. Two years ago at the time of the world-wide introduction of 'Windows 95' into nearly every realm of life, I began research on the effect that working with the computer has on the human being.

Soon after, I could offer a course as a 'round of exercises' having to do with compensating through eurythmy for the damages from the screen at the workplace. The special thing here is that the exercises could mainly be carried out by the participants whilst sitting at the workplace itself. Further courses followed the positive echo, amongst others in the context of a conference at the University of Darmstadt for Women in Natural Science and Technology. I also had the opportunity to improve some exercises in a conversation with Werner Barfod, and in this way what is called the '*Lila Pausa* - purple [tea] break' - came about in co-operation with Felix Hau (the internet expert of the anthroposophical monthly journal). The *Lila Pausa* is offered on the internet, on the home-page of the *Info3* [www.info3.de]. This is a eurythmy exercise which can be carried out in front of the screen. This unusual 'interactive' offer

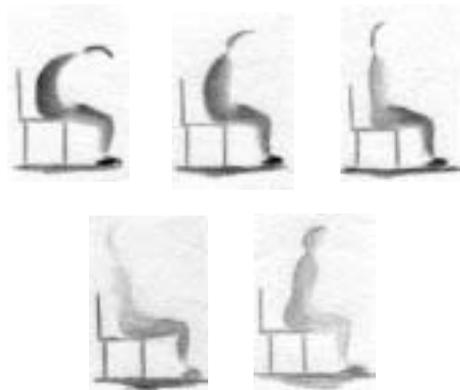
causes some grumbles from some colleagues, and consequently I would like to put *my own opinion* before you, dear readers, carried out without the screen.

(a.) One of the objections was that eurythmy should take place live between people. A machine cannot do this. Both statements are true. But the exercise is meant to be something that can be observed; a possibility to get to know [eurythmy].

(b.) Most likely in the future there will hardly be a workplace without a computer. What is important for me is to offer something in a lighter mood; to meet a person in the situation he finds himself.

(c.) In the *Lila Pausa* I see a way to free yourself from the suction of technology, to bring about a moment of holding still, so that you can ask yourself: How am I, how much does this medium mesmerise me? Do I need to create a distance? Do I have to find myself again? And not least, what is this 'eurythmy'?

Here are the illustrations of the internet pages (the originals are in colour):



Now some experiences:

This [internet] page has been in existence for over a year. How far this offer has really been used cannot be established through

technology. Alongside some rumours-- apparently in eurythmic circles it has been debated whether one could legally stop this page – the most noticeable reaction to the offer was the letter from an upset colleague. He suggested to work on the illustrations and to design eurythmy pictures in colour. In an email, a visitor expressed that he missed the first version of the black-and-white drawings of the stick-men. For the participants of the Science Congress in Darmstadt (see above), the internet address gave the possibility to possess once more official access to the exercises at home.

### *Personal conclusion*

To place the eurythmy compensation-exercises on the internet is an attempt by me to represent eurythmy as a service for people, but without any missionizing intention. This attempt forms part of my other attempts on different levels. I offer, for example:

Mother and baby groups with eurythmic elements.

Children's theatre in movement, for school-children.

Eurythmy contributions as a part of Latin-American social evenings (with refreshments, led dances and entertainment).

I am practising and experimenting in this field. My interest is: Are there like-minded people anywhere? I cannot get rid of the feeling that, as an entire movement, we could take a step in this direction. My dream is to create an overall perception from which it can be seen that eurythmy is a topical alternative to many questions of the new millennium. In the terrible business-jargon of our time: How do we find a 'marketing-strategy' for our outstanding product?

## Does this belong to the 'Theatre on the Threshold'? Voices to the invitation to the Summer Festival 2000 at the Goetheanum

*Dorothea Mier*

When, if at the end of the school year, the eurythmy students would put on a skit and take on the theme of comparing our activity to Hollywood or the Olympics, I would enjoy myself and laugh like the rest. When I read the invitation to participate in a conference next June, from the Goetheanum, where there will be a jury to judge the best director, best leading and supporting actor, best engagement in eurythmy, best music, best etc., I feel both outraged and deeply saddened.

Why outraged? The Goetheanum is my spiritual home. One half of my adult life I have spent in Dornach, and the whole of my life is devoted to the Goetheanum-impulse, which I have thankfully recognized can be realized also outside the concrete building itself. But the Goetheanum is the place where one can unashamedly work out of anthroposophy in its present form. The Goetheanum stands in the world, recognized as the center for anthroposophy and it isn't asked (has no need) to compromise. That one doesn't always achieve this, is another matter, but the Goetheanum is the place where *this* stirring can best unfold – to be a wellspring and example for all others whose activity, more in the periphery, includes other demands as well.

To read that this center for anthroposophy, this center for the School of Spiritual Science, looks towards Hollywood and the Olympics, to bring competition into that building in which the statue of the Representative of Man is housed, I find a desecration.

Added to this, the conceit! Who feels qualified to judge? The Goetheanum is a

mystery center and the arts are expressions of the new mysteries – surely we need to include the spiritual world in this activity. What we are striving to do is of value, for instance, to the angels and the other beings in the spiritual world. Who can pride themselves that they know? And of what value is just a physical-world point of view? Who cares that a eurythmist is considered by that jury, the most beautiful – so what?

I am not saying that there shouldn't be any judgement, but to put up a list of best this and best that is utterly out of place. Competition of any kind does not belong in the School of Spiritual Science – and if we are not striving to work out of this School, what are we doing in the Goetheanum? And saddened to think that this is one of the first activities announced for the new millennium.

I very much hope that you will listen to my concerns, incidentally shared by everyone to whom I have spoken, re-evaluate the situation, and hopefully withdraw the whole idea of a jury.

## Festival of Recognizing the Spirit?

*Alan Stott*

The question of school exams was always a hornets nest. Are they just? How else can candidates be assessed? An *artistic* test – let's say, in playing an instrument – can even be helpful in providing a hurdle and a concrete result. It encourages discernment, not competition.

Isn't life itself is always testing us? Performers, indeed, are *continually* walking a tightrope. Is the projected Summer Festival at the Goetheanum a recognition of the artistic tightrope – an admission that we too are *part of the artistic world-community*? A jury that merely apes Hollywood and Oscar-giving can hardly be the organizers'

aim. We expect the jury *to give their reasons or hold panel discussions*.

Though mystery art is not a sacred cow, it does have to produce the goods. After all, at the *original Olympic Games* contestants were judged on *quality*, and not simply whether they could run the fastest, or throw the furthest. In ancient Greece, winners of beauty contests succeeded by their beauty of character. The older contestants frequently carried the prize, not the pretty youth.

We know that in the world today all sorts of experiments, reactions and denials of the Goetheanum-impulse are rife. You will not catch these artists publicly denouncing Maria Steiner's input! But dismissive claims are made in conversation to justify certain approaches. Misguided? Well, certainly unnecessary. Will these artists appear at the Festival?

It is doubtful that the Festival 2000 will be a flop, for mystery art is neither dead nor precious. But one reservation could be mentioned. Stage-techniques are exciting, but they won't save art. Nor, for that matter, will aping Hollywood. Only true humanity will save us, for that is always real. Perhaps a one-man or one-woman show (with a minimum of props) will steal the show – let's wait and see! The reality is: *We are hungry for a renewal of the Word*. But the kind of inwardness necessary here brings a *spiritual* uniting to our world – stones, plants, animals and other human beings. The person who is master of himself is a Lord of the World. How will this be manifest in the Festival?

Good luck jury, I don't envy your task! And well done for putting yourselves on the tightrope! But then, I can't help thinking that *the real test does not lie with the jury alone*. Let's admit that it is getting rather tedious hearing it said that 'Dornach was once great!' as well as 'Dornach is boring!' The truth today is much more interesting. Dornach is actually asking for the living present – you and me, 'the periphery' – to

be real. Do we, the audience, want to see beyond all the fads and fashions? Can we *recognize* renewing art when we see it? Are we content to remain mere consumers – surely we too would rather join the renewal! Real artistic interest can take *any number* of juries and competitions in its stride, and can transform the event into a *'Festival of Recognizing the Spirit'*. Giving always involves a receiving. Its name is love – the hardest and greatest mystery-art of all – and it brings in the future.

## Vom Ursprung der 'Sprachgestaltung'

*Frei nach Humorgestern*

*Roland Gelfert*

Rudolf Steiner repeatedly advises us that humour is essential for a true esoteric [life]. The following verse arose with acknowledgements to Morgenstern's *'Die Luft'* [*'The Air'*]:

Die Luft war einstmals lungenkrank  
(Trotzdem sie Hustensäfte trank):  
'Ach!' keucht sie 'ach, und immer ach]  
Ich kriege kaum noch Atem nach!  
Die Luft wird immer dünner heut',  
Bald ist sie ganz und gar zerstreut.  
Die Konsonanten und Vokale,  
Die liegen auch schon im Spitale –  
So helfet, ach, ihr hohen Mächte  
Und sendet den, der Rettung brächte!

Da kommt Marie, als hätt' sie Flügel  
Herbei vom Goetheanum-Hügel  
Und heilt des Aethers kranke Lung'  
Mit Doktors - Sprachgestal-ti-gung.

*The Origin of 'Speech Formation'*

One day, the Air's two lungs were ill  
(yet of cough-drinks she'd taken her fill);  
'Ah!' she pants, 'and ah always!  
I hardly draw my breath these days!

The air is getting forever thinner,  
it soon will disappear for ever.  
All ye who sit on a higher throne,  
should know, in hospital lie prone  
the vowels and the consonants...  
oh, send the one with deliverance!

Look! as if on wings there flew  
Marie straight from the Goetheanum-hill  
and heals the ether's poor ill lungs  
with the Doctor's Speech Form-u-lation.

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## PUBLICATIONS

### Quinten- und Tonartenzirkel

(‘The circle of fifths and the keys’)  
Study-material for eurythmists by  
Danielle Volkart

Reproduction (7-colour process) painted from stimuli which Rudolf Steiner gave to the further training school at the Goetheanum in 1921.

With valuable comments of helpful connecting thoughts making the connections *easily and quickly* understandable for work in music-eurythmy, for example:

- major scales
- relative keys
- notes of the major and minor triads
- cadential triads with the dominant seventh
- the zodiac and the keys

Format: 60 x 60 cm. colour reproduction

Cost: 35 Sw. Fr., incl. p. & p.

*Copyright / obtainable from:*

*Frau Danielle Volkart,*

*Hauptstrasse 15, CH-4143 Dornach*

### Eurythmie – sichtbare Sprache

by Martin Burckhardt (Verlag  
Möllmann 1999)

Werner Barfod

This short book of 40-odd pages is an introduction to eurythmy, addressed to people who want to understand something of this new art. The reader is led from movement to gesture, and then to eurythmic sound-gestures which can be experienced out of ensouled movement developed out of speech. In the short accessible chapters, many quotations from Rudolf Steiner are

interwoven. Through this the otherwise easily readable text is made somewhat tedious for the reader; it doesn't promote the author's own style.

The least clear section is where the question is pursued of what eurythmy adds to speech. What is the original thing about eurythmy? The author mentions that the soul and spirit come to visibility through ensouled movement, in which the whole human being can be expressed, and that eurythmy is a revelation of the secrets of the human being. We have two realms to distinguish in eurythmy, the realm to which visible speech belongs – to which this booklet is devoted – and that to which belong the twelve gestures as expression of the essential human being.

The chapter on eurythmy in education is probably the most successful. It is convincing, and essential points are briefly mentioned. The presentation concludes with consonants and vowels in their coming about between the human soul and the world, as they are experienced and make their effect.

Describing out of inner calm, standing with heart's warmth in eurythmy – [then] eurythmy can be a contribution for the human being to 'speak again to the stars'.

### Verse für die Eurythmie im Vorschulalter

Hedwig Diestel (‘Verses for eurythmy lessons for the pre-school age’)

Ed. by Rosemarie Stefanek

Contents: The Child's Day, Games, Dwarves, Christmas, The Plant World, The Animal World, Fairy-Tales.

120 pages, paperback  
26 CHF / 28 DEM / 204 ATS  
Verlag Die Pforte, Dornach

This is a collection to texts out of Hedwig Diestel's literary estate, hitherto unpublished.

## Verse für die pädagogische Eurythmie und den rhythmischen Unterricht

*Hedwig Diestel ('Verses for educational eurythmy and rhythmic lessons')*

*Ed. by Rosemarie Stefanek*

Contents: Verses, Rod-Exercises, Walking, Eurythmic elements, Vowels, Consonants, Evolutionary Sequence, Alliteration, Rhythms, Seasons and Festivals, The Plant World, The Animal World, Dwarves and Elemental Beings, Professions, Poems, Fairy-Tales, The Zodiac and the Planets.

272 pages, paperback  
36 CHF / 39 DEM / 285 ATS

This book was reviewed in the *Newsletter*, Easter 1999 by Cara Groot. Unfortunately two lines were omitted (p. 247) from 'Viergetier' – 'The Four Beasts'; between Leo and Aquarius should be inserted:

*'Stier  
Ich werde den Willen bewegen,  
Nun lerne, dich rüstig zu regen!'*

## New publications by Wilhelm Appl Musical Compositions for Eurythmy Lessons

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## Rudolf Steiner über die technischen Bild- und Tonmedien

### *Eine Dokumentation*

(Rudolf Steiner on the technological image and sound media: a documentary account)  
Werner Schäfer

Published by: Verein für Medienforschung und Kulturförderung,  
Saarbrückener Strasse 36, DE-28211  
Bremen

Order through: Wege-Buchhandel und Verlag, Scheffelstr. 53, DE-79102 Freiburg

## From the Newsletter of the Medical Section

We would like to draw attention to an article '*Die therapeutische Sprachgestaltung in ihrem Bezug zur Vier- und Fünfgliedrigkeit des Menschen*' (Creative Speech Therapy and its relationship to the fourfold and the fivefold human being) by Dietrich von Bonin in No. 39, Epiphany, 2000.

Those interested can write to the editor:  
Redaktion des Rundbriefes, Medizinische  
Sektion am Goetheanum.

## READERS LETTERS

### Impressions and thought-images of the Section Conference for Eurythmists, Musicians and Speech Artists, Easter 1999

*Gudrun D. Gundersen*

The first thing I experienced in Dornach was that in the Great Auditorium many inner lights were lit. The working with the TAO, IAO, the intervals and the correspondences in the working-group which I had joined, gave space for an inner understanding of the other, of the other in his colour and on his level. Each meeting, each conversation is a flower on the path, a task on the path of life.

A tremendously great variety and differentiation can be discovered and, for example, through eurythmic research has initially already been found. Such deepening activities prepare the future. Nothing which for once has been shown and created will be forgotten – even if the present cannot yet take it up fully. The earth-planet of the future is created completely out of the stream, out of light, love and life, the three great 'Ls' of the 'Hallelujah'. The elemental world already now takes up with gratitude from the human being everything of the future.

It is right that this research is brought right into the dead form of books, of print. There it dies and can be awakened and redeemed into life through the work of the individual. In a report on research, the point of departure of the heart of the early first eurythmists was mentioned and the new search for the supplementary points of departures of 'Luna' and 'Astrid'. All three – in harmony – allow the stream to penetrate you unhindered. And the point of departure of the heart is the all-encompassing source. Each

point of departure as a principle of life has to be individually conquered and found and is then implanted into humanity. In the same way as the light fans out into a variety of colour in the rainbow, so the schooling of the stream of movement wants to present itself in a variety, humanly and on the earth. The common source and the hoped-for shared future, create the connecting understanding and allow brothers and sisters of the same stream to recognize one another. Full of gratitude, I can look back to a conversation with Dr Georg Unger. He tried to formulate anew for the events in the Society the insights which he had gained during his life. It is a grace of destiny to be allowed to live so long, in order to see now anew and to judge in a new way those decisions which were once made out of conviction.

I would like to add two points to the conference. The main idea to give each of the three arts a whole day was very good; yet for the research reports it was not convenient that we couldn't take part in each of them because the reports were given in parallel. Moreover, the time given during the lunch break for 'free initiatives' should really remain open for everything – even for the impulse 'Christosophy-a free initiative'. This impulse would like to awake the point of view of *Philia* in human beings. Trust in the goodness of the other helps further; any mistrust hinders and works in the end stagnantly back on oneself.

Such conferences are playhouses for destiny. May there be enough pauses for conversations. And may there be enough time for the large plenum – without fear from the organizers – with trust in the best of the other.

## To anyone teaching English Speech Eurythmy

*Kristin Ramsden*

I would like to share with you all a very exciting (for me) discovery about the alphabet. Also, I'd love to hear from anyone who know more about this theme, has already taken it further or who is interested to take this exercise into their own work, to continue the journey of discovery, as I will.

In asking myself the question: how can I familiarise classes 3, 4 and 5 with the alphabet so that they know the sounds and gestures thoroughly I tried to find a way of exercising the Alphabet in movement. I had no preconceived form or pattern to begin with so I decided I would first just try for myself to take only the consonants in movement and stand on the vowels. Try this for yourselves. Or try it the other way around: moving forward on the vowels and standing on the consonants. I immediately

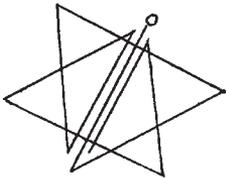
noticed that a pattern became clear: Vowel, followed by 3 consonants, vowel again, another 3 consonants and finally another vowel: A – BCD – E – FGH – I (I speak the sounds of the letters, not the names of the letters). And now what? A surprise! Five consonants follow before the next vowel appears and this pattern repeats not just one but two more times! JKLMN – O – PQRST – U – VWXYZ.

So, the accompanying form arose out of the alphabet itself: 2 x 3 consonants creates 2 triangles: the King's Star, the Star of David (when they overlap) and the three pentagrams – a trinity of the Shepherd's Star. Taking the vowels on an 'Ich-Linie' - an ego line (or active/passive line) one connects the geometrical forms quite naturally.

I have taken these forms for Class 5 and up to varying depths according to the class and hope you – any of you – may find them useful and inspiring.

Of course this works particularly well for our Alphabet in English. Perhaps you will discover other possibilities of forms but these have worked well for me. Good Luck!

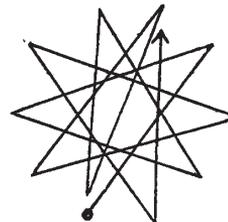
*Kristin Ramsden  
10 Michael Fields  
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A – I



J – O



P – Z

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.

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*With grateful thanks  
for your help  
Werner Barfod*

*No.32. Easter 2000*

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