

The background features abstract, layered shapes in various shades of blue and green. A large, irregular green shape is positioned in the center, overlapping a blue shape. The overall composition is dynamic and artistic.

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

Michaelmas 2000

FOREWORD

Dear Readers,

At Michaelmas, 2000, we can ask ourselves whether we are awake enough to perceive the tasks of the Section for the coming year. In a few concise sentences, Rudolf Steiner summarizes it as a call reaching us:

'... in art we must find again the divine-human. But we can only do this, if we find the way back again to the divine-spiritual in cognition, that means in perceiving ...' (20th May, 1923).

At this time this is a great challenge to find the forms which can be taken up, though the question for it lives in our souls.

Aphorisms from Novalis included in this *Newsletter* can help us to awaken the initiatives to build bridges for new attempts, for new ways of working, and for new aims. Part Two of Martin-Ingbert Heigl's contribution on 'Eurythmy, Artistic Speech and *The Philosophy of Freedom*' takes us a step further on the search.

The students, with some new concrete suggestions, bring to our attention the necessary changes in our training-centres which have to become contemporary and have to lead to professional abilities today.

Please continue to be active with contributions to cover the expenses of the *Newsletter*, but also take up the pen so that the discussions can be even more lively.

In connection with the changes in the Section, the Editor's address *from November 2000 is Dornach*. Please send your contribution by fax +41-61-706 42 51 with the note: Rundbrief.

*With best wishes
from the Editor*

Werner Barfod

Corrections to Easter 2000:

P. 11, col. 1, l. 9, for 'Though walking' read 'Through walking'.

P. 15, col. 1, l. 11, for 'cannot not' read 'cannot'.

P. 171, the account number of Wilhelm Appl should be:

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Announcement concerning the Section leadership

Dr Virginia Sease

The announcement published through a letter and an announcement in the weekly *Anthroposophie weltweit*, should also appear in the Section *Newsletter* through the letter that was sent to all those responsible within the Anthroposophical Society and the Section. In the *Newsletter*, Easter 2001, a detailed presentation of the work will follow as a review of the work since 1991.

Dear Artists of the Section for the Arts of Eurythmy, Speech and Music,

When important tasks – like the leadership of a Section – approach you and you fully connect inwardly and outwardly to the work, then after a while the pressing question intensifies of how the tasks can be fulfilled in the future. This was especially the case with me, because the tasks for the work of the Anthroposophical Society and the School of Spiritual Science continuously increase – not only at the Goetheanum but worldwide and especially in the English-speaking countries. For these tasks I left America in 1984 in order to take up the work of the Council. In autumn 1998, after seven years in the leadership of our Section, I approached six people who are deeply connected to the Section work to consider with me the questions concerning the future, two for each artistic realm: Aurea Vollen and Hartmut Haupt (music), Carina Schmid and Werner Barfod (eurythmy), Helga König and Paul Klarskov (artistic speech and acting).

At the commencement of our task, we thoroughly reviewed the work of the Section, including themes, conferences, questions of training, new developments, as well as aspects of form for the work of the

Class. A report concerning this will appear in the next *Newsletter*. Then we exchanged perceptions on the present situation of eurythmy, artistic speech, the art of acting, the art of puppetry, and music. Through this exchange different needs became apparent, which already partly through different circles within the Section, e.g. the faculty-meeting of the eurythmy schools – recognized and in process of recognition – and others needs which are facing the Section, e.g. changes in basic conceptions, how or indeed whether today and in the near future, the impulses of Rudolf Steiner and Marie Steiner for eurythmy, artistic speech and acting are to be realized.

Our work-process then went further by looking in detail at the tasks of the leadership of the Section today. My own perception in this connection, which also contains my concern, is that the times demand that the leadership of the Section be realized through a practising, professional artist. Because of the situation in Europe today, this person has also to be at home in the legal realm of rights. Hitherto this was not necessary. Because of the present structure of the Collegium of the School, the leadership should furthermore be represented by *one* person, who then of course is free to involve others.

Only after these considerations did we turn our attention to review the active artists in the whole world – from New Zealand to Norway, from Russia to California. This phase of the work was congenial and encouraged us, for we saw how many competent people are actually standing in the artistic work. Early this year the process had in an organic way become so focussed that for the meeting in March proposals for the leadership of the Section were to be brought, so that they could be brought by me to the attention of the Council and the Collegium of the School. A unanimous proposal came from the group, which also corresponded to my own evaluation of the

task in hand, namely Werner Barfod. For some weeks Werner Barfod had to live with the idea, before he was able to agree to the proposal. In the middle of April the Council, and shortly after the Collegium of the School, agreed. On 16th May – after 19 months work – the confirmation followed through the Collegium of the School, in which Werner Barfod, will take part as a member when the transfer of the leadership has taken place.

During the past decade, I have tried with great enthusiasm and devotion to perceive and with many of you to form the tasks, the moments of rejoicing as well as the difficulties of this very special Section. Although the transfer will only occur early in 2001, I wanted immediately after the end of the process to communicate to you personally, and already now to thank you most warmly for your loyalty, friendship and support. Without that and without Frau Bianchi, I would not have been able at all to carry out the work. I am of course always prepared in any way to be of assistance to you. Frau Bianchi will continue to take care of my tasks with the Council, and also the work of the Section with Herrn Barfod.

I hope that you will support and together carry the new leadership with Werner Barfod.

STAGE FORUM

'I will learn to dance!'

from Robert Hamerling's novel *Aspasia*

Alcemenes takes Aspasia, Pericles and Socrates to the beautiful dancer Theodota, who to Socrates' request dances 'the contest of the three goddesses for the prize of beauty before Paris'. After this, the following conversation occurs:

'The task you have given the beautiful Theodota was not so very difficult,' said Alcemenes; 'she would have achieved other and greater tasks to your much greater surprise...'

'I do not doubt,' said Pericles, 'that, like that dancer whom I saw recently, she even understands how to express in succession the letters of the alphabet through the mime of her wonderfully agile and supple body.'

'And what have you to say about Theodota?' asked Alcemenes, touching Socrates' shoulder, who during the dance had not diverted a glance from the dancer and who now, it appeared, was sunk in deep thought.

'I will learn to dance!' he answered in all seriousness. 'Hitherto I only knew a wisdom of the head and of thinking; now I know that a wisdom of the hands and feet exists, too.'

The listeners smiled, thinking that the thoughtful man was speaking with his usual irony. But Socrates continued:

'Rhythm is Measure, and Measure is Morality. Such a beautiful rhythm of the body as Theodota showed us has of necessity to fill the whole human being with meaning and love for beautiful Measure. When you have once seen that you must necessarily despise everything crude, raw, mean and clumsy. I envy you, Theodota, for the beautiful rhythm you possess in body and soul!'

*Taken from Menschenschule, 18. Jahrgang
11/12, Nov./Dez. 1944*

Awakening call for 2000

'We are awake from the time we wake up to when we fall asleep, as we say, when we are in our physical bodies as human beings of spirit and soul. But then we know nothing at all of ourselves because we are asleep to ourselves! When, however, we are in the world that is outside of ourselves, then we sleep, that is, from the time we fall asleep to that of waking up. The contemporary person has to learn with the same intensity with which earlier people were awake *in* their bodies, to learn to wake up *outside* his/her body when he/she in reality is in the outer world.

With this we see that we are dealing with a condition of transition. As the human race, we have fallen asleep as opposed to the earlier state of being awake, and we are now at the point when we should wake up as opposed to the recently-acquired state of being awake. And what does anthroposophy demand in this regard? Anthroposophy is nothing other than this: in the first instance it has become aware that the human being should learn to awaken outside him/herself. And now it comes along and shakes the contemporary human being, whom the earlier human being would call a sleeper. It shakes the contemporary human being and he does not want to wake up.' (Dornach, 14th Jan., 1923. GA 220)

'What today has to be achieved as truly artistic as opposed to mere imitation, the mere principle of copying? Now that naturalism has followed the grand road from naturalistic stage-productions to the film (neither philistine nor pedant in this regard, I know how to value something for which I do not care very much) we have to find the way back to presentation of the spiritual, the genuine, the real. We have to find again

the divine-human element in art by re-finding the divine-spiritual. But we can only do this, if we find the way back again to the divine-spiritual in cognition, that means in perceiving...

Art, always a daughter of the divine, has to an extent become estranged from her parent. If it finds its way back to its origins and is again accepted by the divine, then it will become not only what it should within civilization, within world-wide culture, but what it must become: a boon for mankind.' (20th May, 1923, Oslo GA 276. Pub. E.T. incomplete.)

'With a Michaelmas festival it is especially important that this has to be a festival in honour of human courage, the human revelation of Michaelic courage. What is it that holds back the human being from spiritual recognition? Lack of soul-courage, not to speak of soul-cowardice! People want to receive everything passively, want to sit in front of the world as if in front of a cinema-screen; they want to be told everything through the microscope and telescope. People don't want to keep active the instrument of their own spirits, their own souls. They do not want to be followers of Michael. This demands inner courage.' (Dornach, 8th April, 1923. GA 223)

Rudolf Steiner, taken from W. Schäfer, *Rudolf Steiner über die technischen Bild- und Tonmedien*. Verein für Medienforschung und Kulturförderung, DE-Bremen.

'Black Earth'

Cecilia Bertoni

Having to write something about the eurythmy in 'Black Earth' opens windows over a long stretch of time – threads of human meetings, artistic struggle, joy, clouds, mud, hopelessness and light appear and disappear – so I'll try to stretch my hands out of the windows and grasp some of the threads. In this article I am con-

sciously trying not to explain meaning. Meanings can only exist through the direct experience of the audience.

The first meeting is with the text. In it there are just a few indications for eurythmy and I feel free to respect them or not. The text in its composition and language-style doesn't offer a traditional plot, but something more like a melody, if an incomplete one. The fact that something is missing is for me an artistic stimulation. How to create different threads through the arts where the red thread lies between them?

Before the rehearsals began, the thread of the eurythmy through the performance was ready. My choice with the eurythmy was not to incorporate characters but to express the invisible forces that underlie all life. These forces sometimes condense and become closer to the characters, sometimes they are more subtle and less tangible. At times they are soul-forces; or guardians, colours, blackness; or just witnesses of human deeds, questioning them or bringing them challenges.

A very important meeting was with Moshik Yosfeov, the set-designer. He didn't know eurythmy at all and it was a very inspiring process to bring his feeling of space together with mine – the space kept developing and transforming. I tried to bring space and choreography into a unity.

Of course the most exciting and challenging meeting is the one with the performers and especially with the eurythmists – will we be able to bring life to the ideas? What new individual contributions will they make? The eurythmists formed a very extended geographical map: Donna Corboy (New Zealand), Karla Maria Prates (Brazil), Marianne Fors (Norway), Hans Fors (Sweden), Katarina Kaila (Finland), Krzysztof Bieda (Poland). Different cultures, different biographies and experiences; all of them strong personalities and full of questions. Will we find through our differences a common language? Not all of them had

experience in sharing their space with actors (and scenery!) and in such a context a different attitude to space-movement and their own instrument has to be found. It seems essential to me to create a more architectural movement to shape and transform the space. The movement needs to be more minimalist and more concrete. One gesture has to speak powerfully and be very exact in its goal and expression. For some of the eurythmists to work in the context of the holding back of movement is at first a frustration and gives the feeling of not moving enough.

We explored together through improvisation the border between worlds: continued movement, static movement, soul-space, architecture, as well as levels of condensation in gesture. Where does a zodiacal gesture come from and how far does it need to become a fixed form?

One of my main endeavours has been to widen the 'concept' of visible speech, to investigate what is meant by 'speech'. Is the Logos just in words or also in sound-moods, in colours, planets, etc.? When is it artistically appropriate to have speech and movement simultaneously? This happens only in the meditation-scene where Astrid, Philia and Luna appear individually.

The performance starts with a silent eurythmy-form as a condensation of the whole; although the choreography of this was ready before rehearsals began, we worked intensively to find an individual identification with the movement. Other choreographies existed as a general indication of a form, or of the kind of movement and of the area of the stage, but the eurythmists had to develop the detailed choreography on their own.

Since I am sometimes struck by the use of objects in eurythmy – where do they limit and circumscribe us and how can we release them, make them alive? – I chose wooden sticks to bring the eurythmy closer to the physical world. The task of each eury-

thmist was to find a sequence of movements inspired by the eurythmical movement for a planet. The meeting between eurythmists and the musicians was very rich. We improvised with different instruments, playing them through the movement. It was out of this process that the gongs were chosen to be played by the eurythmists in the meditation-scene. The whole body moves in sound-moods and sometimes condenses in the sounding of the gong. Most of the music has been created by the musicians from watching our rehearsals or trying to bring the same theme from different points of view.

But for me one of the most exciting moments was to work with the eurythmists and the actors on the 'Crossing-of-the-Threshold' scene; to find the different attitude of each character and what is needed as a challenge. There is still a long way to go in order to find out how the actor's space is changed by the interaction with the eurythmy. What kind of movement is needed from the actor, without wanting him/ her to become a eurythmist? In my opinion there is not one single answer to the question because it depends so much on the specific situation and on the artistic choice.

To conceive and direct a performance jointly with someone else is not the easiest of tasks! Christopher Marcus and I had to find a way to merge our strong individual impulses. This was surely not without frustrations from both sides but, after all, a creative meeting is a long-term process! 'Black Earth' is the first result of meetings that will perhaps mature in the future.

'Bewegungsspektakel - movement spectacle'

*with music by C. Saint-Saëns and
the tale Carnival of the Animals by
Birgit Scherzer*

Thaddäus Heil, art impresario

The well-known German choreographer Birgit Scherzer has directed since April 2000 in CH-Aesch/BL the rehearsals of her new project 'Bewegungsspektakel'. With the theme of Saint-Saëns' *Carnival of the Animals*, elements of modern ballet and eurythmy are combined with music and acting. The realization of this idea began with Birgit Scherzer three years ago. The initial question cannot be misunderstood. Are there possibilities to bring together in a meaningful, qualitatively convincing, fruitful way, most differing arts of movement with other arts which partly face in the most opposite directions? In other words, one should move not simply in a self-indulgence but the form of the respective style should be transparently revealed. Amongst other things, this challenge led to the theme 'The Carnival of the Animals' by Camille Saint-Saëns.

In order to realize such a project the willing openness of honest mutual interest is needed, the co-operative input of all concerned. The professional competence of Birgit Scherzer makes it possible that through her rehearsal time that is prepared to the minute, each participant is actively integrated in the process of becoming. This makes the artistic space to be experienced together as creatively active. This challenge for the artists signifies responsibility especially towards one's 'own' art. The question has to be asked about the source, about the quality of the basic gestures. This challenge is the overall starting-point that the interest in the 'otherness', in the the other. It can be made conscious in the bringing together of uniquenesses and significances and in a comparing situation. Through this common

created process, through what is worked for together, ideas arise – and the 'story' begins (artistically) to speak for itself. This means that it is not a matter of smoothing out differences but to become mutually aware and to learn to understand one another. Birgit Scherzer understands how skillfully to bring together into a meaningful dialogue the different arts of movement in order to allow the 'art of the same in difference' to pulsate as pointing the way.

For this unique projects 17 international artists came together. The premiere for the 'Movement Spectacle' is planned for 15th September, 2000, in The Scala, Basel. Afterwards the artists will go on tour with this project initially till May, 2001, through Switzerland and Germany.

Work on the Project *The Nutcracker* by Tchaikowsky

Birgit Hering-Fiechter

From January, 2000, a group of 18 eurythmists, a dancer and an actor worked on realizing Tchaikowsky's *Nutcracker*. The Alanus School, Bonn, supported the project by giving part leave of absence to Robert Barendsma and Birgit Hering. We could rehearse almost without expenses in Rudolf Steiner Haus, Berlin, and in Rudolf Steiner Haus, Hamburg. We experienced a tremendous support for the project from our circles. Nevertheless, the financial basis appears bleak. With heavy hearts we had to decide to go on tour this year without an orchestra. (Roland Bittmann had prepared a very eloquent arrangement for 17 musicians.) Nevertheless, we carry on working. We believe that our *Nutcracker* will bring a positive contribution to the general landscape of the usual entertainment-culture. The tour of Germany, Switzerland, Holland and Scandinavia planned to begin on 30th November, runs till 10th January, 2001.

The production of Tchaikowsky's *Nutcracker*, for the first time with eurythmy

pass performing arts services, basel

Tchaikowsky's popular music to the background, everyday story by E. T. A. Hoffmann offers rich possibilities to present the interplay between different realities – the transition from the everyday to border-line experiences. The famous ballet has been repeatedly realised, from classical ballet to modern-dance productions. Eurythmy makes possible an extension of the spectrum in the presentation of experiences of the soul and of a supersensible nature. For eurythmy itself as a stage art, numerous possibilities for a further development come about, ranging from a purely eurythmical presentation, to a eurythmical penetration of other artistic forms, as far as a stylisation of everyday gestures. The colourful richness of the piece, the change between play and seriousness, surface and depth, between lyric-poetic, dramatic and humorous elements also comes to meet the entertainment expectations of the audience.

At the centre of the story stands Clara, who through awakened love is led on to her individual, human path of development. She falls asleep – in order to wake up to another reality which lies hidden in the habitual one. The mysterious godfather Drosselmeyer starts this development through his present, the nutcracker. He is a divided personality – a well-meaning protector and a sinister master of a technique that contours up demons. He exhibits good as well as evil, and does not interfere into the freedom of his godchild. Frau Wischmeyer, specially introduced into this production, makes sure with bucket and broom that the healthy everyday understanding is kept in balance with the spectre-beings conjured up by Drosselmeyer.

Clara is the one who develops, and with and through her the Nutcracker [soldier-figure]. All the other figures are fixed character types, which are introduced at the beginning as framed pictures, i.e. they are two-dimensional. In the musical-eurythmical process the listener and viewer can follow Clara's path through questions, wonder, insecurity, joy, fear, despair, active will and love. The grandparents are presented through a dancer and a non-speaking, miming actor. Through the content and the music of *The Nutcracker*, we are given the possibility to tell a story which interests us – the breaking in of the sinister into everyday life, and the playful way to deal with it; the growing beyond oneself and the bursting through of conventional perspectives; the awakening of new, unknown feelings.

The production works with strong contrasts. The manifold possibilities of eurythmy are developed in soft and hard, loud and quiet, calm and restless, introverted and extroverted, formed and playfully-alive fashionings. Through a stylistic use of the artistic means, to which belongs a conscious leaving-out, this becomes accessible to the audience, which through a presentation overloaded with movement can fall asleep or be repelled. The change between process and picture is accentuated.

Our starting point is eurythmic movement – that means eurythmy, eurythmically-penetrated movements even if we would stand on our heads. We leave out eurythmic elements when we find it necessary for a certain expression; we make up our own soul-gestures; we try to express feeling-emotions and soul-moods completely with the body.

The body does not lie.

Basler Eurythmiemesse in the new Hall of The Scala, Basel

Nicole Oldenburg

The first *eurythmy fair* took place from 28th-30th April in The Scala, the new cultural centre in Basel. Those responsible, *Jurriaan Cooman of Performing Arts Services* and the *Alexander Foundation* invited organizers, sponsors, artists and art-lovers to this event. 15 eurythmy ensembles and eurythmy soloists from Europe were selected by the organisers. What was the point of the Fair? A venue should be created where eurythmy stage-groups and organisers could meet in order to perceive mutual interests, but also the existing problems. For this reason parts of eurythmy-performances lasting half an hour which offered glimpses into the topical programmes and gave the organisers the possibility to choose and – if they wanted it – to book the ensembles. Eurythmy groups / soloists who seek on their own for new ways were also given the chance to meet each other in their work. Through the variety of the presentations, it became clear to me how varied this art is taken up and how eurythmy now stands on a threshold. For me what was remarkable in the way of presentation was the openness with which elements from such neighbouring arts as *expressionistic dance*, *modern dance*, *flamenco* and *cabaret* were taken up into eurythmic movement. Others tended to minimize the eurythmic movement, and with this to bind the movement close to the body and strongly to intensify. I received the impression that it is no longer speech and music which are visibly to sound in space, but rather reaction and expression of the artist following after the music and speech. Dominating with this was their own bodily feeling, the personal perception and no longer enlivened and ensouled eurythmic gesture taking hold of space and time. Alongside this some other so-called 'classi-

cal' presentations appeared to many viewers as a freeing, for others lacking in interest and hardly spectacular.

It was very agreeable for me to experience a 'taster' from the programme *Stille* ('Stillness') of the Mondensemble. The eurythmic gestures, the sequences and choreographic forms were thoroughly formed down to the finest detail, the lawfulness present in all clarity. Humility and transparency of the artists were well received. Artistic delight instead of self-indulgence! Here the audience could for themselves experience the living, healthy strength of this art.

How will eurythmy proceed further? At present it appears that the paths of the eurythmists are widely separating and not everyone is prepared to search for the artistic sources of eurythmy. Instead of this there enter more strongly into the foreground artistic props, their own interpretations and artistic syncretism. The more we distance ourselves from the source of this art, the more we distance ourselves from eurythmy itself and also miss the possibility of developing it further out of its pre-requisites.

It is interesting that a part of the audience were impressed all too often by these mixed forms. As eurythmists, however, it is demanded precisely now that we occupy ourselves more intensively and consciously with the essence of eurythmy and to penetrate the means / elements, which are at our disposal, in their purity, to master them and use them artistically.

The next Fair will take place in 2002 at the same venue. To the organization of such a Fair, I see the necessity for really every eurythmy-group, who would like it, to be able to present themselves. If the participation in such an event is not manageable, as is often shown in practice, a committee could be formed in which people from different countries sit, neither bound by any community of interest nor financial bias. Only then is the free spiritual life, if one may so call it, of such a Fair guaranteed. In this

sense I would wish for further meetings, lively exchange and conversations in order to develop eurythmy further in ourselves. The Eurythmy Fair in The Scala, Basel, made a beginning.

Emile Cnoops

The Eurythmy Fair in Basel, April 2000, was for me and others who attended, a strongly moving event and at different levels. The hope and expectation was that through the Fair the organizations interested in eurythmy would become motivated to book productions. This, however, appeared to happen in only a few cases. The possibility was offered to experience the invited eurythmy-groups with their programmes but also their concerns and their specific qualities. And so I watched with mixed feelings: Is what is offered 'mature enough for the theatre' and did it reach the qualitative level? And then such a question appeared to contain very many factors, which played in and rather confused me, causing a feeling of unrest instead of a clear answer. On the one hand, a piece was certainly 'mature for the theatre' and artistic, but eurythmically weak. On the other hand, others were 'honest eurythmy', but not artistic and insufficiently practised. Indeed, what is 'eurythmic and qualitative', and what do we understand by 'mature for the theatre'? Or is the question rather: Where is somebody eurythmically strong in presentation even though not yet developed? Before what audiences do they want to appear? What concessions are being made out of a weakness or intention, that people have too little expressive possibilities in eurythmy? To what do I feel indebted, my subjective opinion or eurythmy? Do I know how to combine both – or what am I actually serving?

During the course of the days, the atmosphere of the presenters and the concluding discussion relaxed, allowing us to recognize

a longing to question more intensively what the other actually intends and is seeking, to be met in the work, and so 'to work at' questions and problems. I request not only the organizers of the succeeding Fairs, but also the leadership of the Section, to create possibilities of meeting in this way. Where more understanding for each other comes about, there also grows mutual feeling and respect.

Don Vollen

The Paracelsus-Branch of the Anthroposophical Society, Basel, with its 1300 members is the largest Branch of the Society in the world. Although this group can be called conservative, the city of Basel is always interested in new things and even the avant-garde in art. Consequently some older members of this Branch decided to visit the widely-publicized new invention 'Eurythmy Fair, Basel'. Amongst the young audience, they entered the over-full hall and with all receptivity took part in the full programme.

The members were certainly surprised when they stepped into the foyer, finding all sorts of stands and tables where the performances could be booked; videos of the programmes were running on the information stands. You could press the buttons yourself, forwards or backwards, in order to get a quick impression of the programmes.

Over 400 people experienced the 20 excerpts of programmes, or short performances. Most of the performances ended in a loud 'Bravo!' – the young audience had decided that the new direction points to the future. The voices against this could hardly be formulated during the fair, but they came mainly from eurythmists as written criticisms that The Scala could allow such an event to occur

It is almost impossible to go into the individual interpretations simply because of the quantity. Many readers will also know the performances themselves. The silent

consensus of opinion that a new direction in the stage-art is necessary today in interesting. Can it be described? We might have thought in the past that the outer form of the eurythmic movement is soft, rather without contours, and flowing, but the use of movement today is different; people are not afraid to show hardness and enclosure.

If we understood that eurythmy makes visible what one hears, this understanding is also questioned. Let the player play, eurythmists show only a part of it, or he stands for longer periods, externally doing nothing, or he even does something other than what one believes one is directly hearing. But it becomes clear that during it he experiences much. Who on this point can judge? If I understand at all what I see, then it seems to me as if the eurythmist is trying to do eurythmy at the place where his experiences originate, not necessarily there in the physical stage area. But the impression recedes from any classical performance of eurythmy.

One has also to keep silent about the impression that some colleagues are reaching towards something similar to modern dance in order to open up new sources. Instead of the usual arm-gestures, intervals and soul-connections, movement-sequences are shown, such as: right arm in front of the face, right arm falls; left arm in front of the face, left arm falls; both arms before the face, both arms fall. The audience looks on with great interest. Perhaps one asks oneself, where is the relationship to eurythmy?

A special quality of the Fair was a true collegueship, a true striving to meet each other, and a mutual respect between the artists. The people look for exchange and enjoy the meetings. Jurriaan Cooman, who conceived the Fair and organized it, consciously set up a platform for this meeting. It was clear that with 20 short excerpts, each ensemble had mostly to forego special stage props. Thanks to the professional team 'Prometheus Lighting' who did the lighting for all the performances, at least some

details of each ensemble could come out. Through this event, one saw for the first time what The Scala stage can offer. One can say for the invited audiences who were there to enjoy and book the performances as well as the paying guests, the fair was a great success. The event simply has to produce a polarizing effect. Nobody remains untouched, whether it be through enthusiasm for the future, or through being hurt over the loss of the old, loved things.

At the end of the Fair, the septuagenarian and octogenarian members of the worthy Paracelsus-Branch came up to me. Often they tell me valuable advice on the public programme, what succeeded and what didn't. I was keen to hear how they took the Fair. 'This is unusual, but, you know, it's got to become different... this search is important.' The youthful attitude in old age characterizes this Branch of the Society, who try to dare this courageous step into the public sphere. So the Branch has accepted the first 'Eurythmy Fair, Basel' with joy and understanding.

Yet it did leave wounds behind. With such a well-publicized event, the press could not ignore it. *Die Basler Zeitung* and the *Basler Fernsehsender* attended the beginning and the end. The newspapers even remarked that 'the organisers "Performing Arts Services" do not beat about the bush in criticizing the situation today of the anthroposophical art of movement'. With pleasure the paper printed the remark 'above all, getting away from the *ideological superstructure*'. Through this public expression, deriving from Marxism, the Fair became for the Branch a debacle. Here the concern is anthroposophy in the public view. Is it naivete or unabashed conviction, ignorance or individualism? It shows again that in artistic questions no institution shall show its own profile. On this path disappointments are unavoidable.

The Scala thanks all who have made this [event] possible. Special thanks to the Alexander Foundation which provided the 'boards'.

The Ensembles who performed were:

Niederlands Eurythmie Ensemble: Projekt
Der Schlüssel zum Abgrund ('The key to
the abyss')

Maria Birnbaum: *Stufen II* ('Steps II')

Gia van den Akker, Stefan Weishaupt: *bin es
noch immer* ('am it still')

Birgit Hering: *Peter and the Wolf*

Igemon Performance: *Lichtteile 1* ('Light
particles 1')

Oberon Eurythmie Theater: *Er wahrlich
liebte die Sonne* ('He really loved the sun')

Eurythmie Theater Berlin: *Gebrochene
Bögen* ('Broken curves') and *Frau Holle*
('Mother Holle')

Eurythmietheater Fundevogel: *Schneewitt-
chen* ('Snow-White') and *Movimento - die
Legende des Ozeanpianisten* ('Movimento
- the legend of the ocean-pianist')

Charlotte Veber-Krantz: *Innanas Abstieg*
('Innana's descent')

Alexander Seeger: *De Profundis* ('Out of the
depths')

Goetheanum-Ensemble:

Grenzstein ('Boundary stone')

Dioscuri: *El Camion*

MondEnsemble: *Stille* ('Stillness')

Melaine MacDonald-Lampson:

To Axion Esti

Freies Projekt Ensemble:

Requiem for Cello Alone

Moving Word theatre: *Envision*

Eurythmy Fair

*28th - 30th April, 2000, Scala Basel,
International Dance Fair 8th - 11th
June, 2000, Zeche Zollverein, Essen*

Jurriaan Cooman

Several media (anthroposophical as well
as non-anthroposophical) reported on the
first Eurythmy Fair (*Dreiländer Zeitung*, Fri.
28th April, as well as *Basler Zeitung*, Sat.
29th/Sun. 30th April, *Telebasel*, 30th April,
the weekly *Das Goetheanum* No. 23/2000,

Info 3, June 2000, *Anthroposophie weltweit*
5/2000, *Schweizer Mitteilungen*, May 2000,
and *Der Europäer*, June 2000). The encour-
aging echo from the media can now be sup-
plemented by a review from the initia-
tor/organiser, and aphoristically compared
with the International Dance Fair in Essen.
There eurythmy was represented through
the co-operation of PR/O Artes (Ulrike
Pohlmann, Witten) und Pass. performing
arts services (Jurriaan Cooman, Basel) with
Alexander Seeger's programme *De Profun-
dis* and the Eurythmietheater Fundevogel,
Vienna.

First a few *facts* about the Eurythmy Fair.
Three children's programmes, as well as
seven solo and ensemble productions were
shown to an audience, half of which con-
sisted of organisers of different schools and
institutions. This itself was an astonishing
fact for at the beginning only about a maxi-
mum of 50 organisers were reckoned with.
A good 150 from a round 100 places attend-
ed. More than 50 contacts/contracts result-
ed. What happened since is not easy to
reconstruct, as it is currently in the making.
Many of these organisers were very happy
about the opportunity to see and judge for
themselves which performance was appro-
priate for their audiences. In the intervals
lively discussions occurred. In the foyer of
The Scala, Basel, you could see the presen-
tations of the groups and speak to the
artists at their stand. Two further forums
took place (see the report in *Das Goethe-
anum* 23/2000): organisers, artists, agents,
PR workers and sponsors met, discussed
the problems and questions that were per-
ceived with the 'product: eurythmy perfor-
mance': no-one attends any more; the qual-
ity of the programmes has decreased; there
is no more money available, etc. It is still the
same state of affairs that eurythmy can only
exist as an art through faithfulness, and the
support of performances in Waldorf (Steiner)
schools. This is an achievement for
which we can be grateful, although on the

other hand this limitation of venue also inevitably brought one-sidedness. The time of the large ensembles connected to the training-centres seems to be past, and likewise of the many smaller projects. The question is, whether a meaningful continuity can be achieved to find an individual path through reaching a profession level in the production/PR and presentation, and for the eurythmy/dramaturgy and choreography. On the whole there is only 'one' path to be taken, there are no models and no 'stars'. On the organiser's side, it became clear that there is a need for co-operation, producing partnerships for specific areas such as children's programmes and main projects. A first step towards this is being looked into and prepared. What was most important was initially to create a common consciousness for the problem. A next step will show what can be realized (Eurythmy Fair, see separate announcement).

About 70 performing artists attended the Eurythmy Fair as well as around 20 musicians, speakers, and – last but not least, here let it be emphasized and acknowledged – two lighting-technicians Peter Jackson and Christian Senfft from Pillsach, without whom the whole thing would not have played so 'colourfully'. These meetings of the artists were another important opportunity of the Fair. This came out in the final plenum, where many people could speak and ask questions about the way choices was made, and also express ideas for a subsequent Fair.

Three types of performances could be distinguished:

A story (text-sequence, or the writer) stands in the centre in its chronological order, presented by speech-eurythmy, with or without incidental music.

A single piece of music is presented; a story might come about, or a somewhat freer interpretation.

The initial beginning is a 'fragment', a incidental situation, an everyday experi-

ence, a play of movement/cascade is the consequence. The 'content' is what is shown, what is experienced.

With all these three types, we arrive at the following questions or criteria of judgement:

'Does it work?' (i.e. is the communication with the audience something inherent, self-referring)

Is it worked through, is the quality of the means used convincing?

Does it bear its own signature? Is it 'authentic'?

There were different things to be perceived, too, where differences being worked on were to be recognized, as also achievements to be acknowledged. For me this is something which can be worked on. For another occasion with clearer criteria, a more comprehensible selection could be achieved (see special preview to the second Eurythmy Fair).

At the third *Internationalen Tanzmesse NRW*, which took place in Essen in the wonderful grounds which once belonged to the customs-union, many people met who belong to the established dance-scene: well-known choreographers like Urs Dietrich and Henriette Horn were present, as were dance critics, dance academies, various representatives from abroad (from Australia via Cuba to Hungary), publishers, dance accessories, and a few 'loners', dancers who go their own way and who were to be seen in Showcase. A comprehensive handbook and an excellent organization made the three days an experience and a model. The compact programme consisted not only of many dance-presentations from diverse directions, Showcases on four stages, installations, the premiere of the 2nd German Video Dance Competition, a design-centre with over a hundred exhibitions (three floors), a video showcase, but also from Conferences of the main people responsible in the dance-scene (e.g. the

German Ballet and Dance Directors Conference, World Dance Alliance, up to the Conference on Collective Perception on Choreographers Rights in Europe).

Here eurythmy takes a very humble place, but through good fortune it earned a very good profile. Eurythmietheater Fundevogel, and Alexander Seeger's *De Profundis* were performed, the latter was also in the Showcase (see also the report by Ulrike Pohlmann in *Info 3*, July 2000). Many interesting meetings and resulting contacts, good dancing, a number of new books and new ideas came out of it. The recognition which Alexander Seeger received from his presentation was also very encouraging. The expressiveness of the legs was missing, certainly, but the expressivity of the upper body and arms was praised, and the reviewer asked how and with what means he did it. Also the mood of stillness which surrounded *De Profundis*, received commendation, that it had to do with special sources of energy, as some people had expected. Some 'supersensible events' have already found an entrance into contemporary cultural life, often as more an individual affair than what we know out of eurythmy. What is important, however, is that we meet each other.

Announcement of three coming events in Basel and at the Goetheanum:

From 20th to 24th June, 2001 in *The Scala Basel* a Festival will take place with the working title: *Soloarbeiten in Tanz und Bewegung – Solo work in Dance and movement*. Various presentations give as wide a spectrum as possible, and in smaller groups illuminate the ways of working/methods. Solo eurythmy programmes will also be shown amongst the other projects. Those interested, please contact: Pass. performing arts services basel, Postfach, CH-4001 Basel
Fax: +41-61-263 35 40

Eurythmy Festival (working title) at the Goetheanum, 5th to 11th August, 2001.

In collaboration the Goetheanum Stage and Performing Arts Services, following this year's Festival 'Theatre on the Threshold', are planning a similar public Eurythmy Festival. Alongside performances diverse workshops will form the emphasis of the Festival. The direction is shared by Carina Schmid and Jurriaan Cooman, assisted by trustees of responsible persons from various fields of the art of eurythmy: Werner Barfod (the new Section leader, at present still Holland), Ernst Reepmaker (Eurythmietheater Fundevogel, Wien), Ulrike Pohlmann (Pr/O Artes, Witten), Peter de Voto (Kulturhuset, Järna), Bettina Grube (Mondensemble, Hamburg) and Eduardo Torres (Goetheanum-Bühne Dornach). The organization is in the hands of Thomas Didden (Goetheanum-Bühne Dornach).

Still without a date, *early in 2002 the 2nd Eurythmy Fair* will take place, probably in Basel. More details in the next *Newsletter*. Those interested can already contact:

*Pass. performing arts services basel,
Postfach, CH-4001 Basel
Fax: +41-61-263 35 40*

'...how light will the Earth be...'

Eurythmy-movement performances with contemporary music and poems and letters between Paul Celan and Nelly Sachs by Studio für Bewegungs-Chiffren

Gerd Vespermann, Göttingen

On 14th May, 2000, in the hall of the Waldorf (Steiner) School Göttingen a profound silence reigned. It was caused by a eurythmy performance of the 'Studio for movement-signs' from Stuttgart. Through

the working together of eurythmy (Diana-Maria Sagvosdkina), music (Winfried Zimmermann) and speech (Günther Arnulf), a space was created inviting the audience and allowing them to participate in the poetry and lives of Paul Celan and Nelly Sachs.

In the first part dedicated to Paul Celan there was heard after the eurythmic 'Psalm' a recording of the voice of Paul Celan, softly, penetrating, almost in a monotone, which held the audience spell-bound. Bach's Fugue in G minor which followed the death-fugue was an artistic inspiration in the consistent sequence of the programme. A further speciality was the original violin compositions played by Winfried Zimmermann. The complete attention and the courage of Diana-Maria Sagvosdkina, who immediately transformed what was heard into movement, the mutual feeling of music and eurythmy – only now and in this way possible in improvisation, unrepeatable – filled the space with a substance which overcame the distance between stage and auditorium.

To this there also belongs the use of a large silk cloth, moved by the speaker and eurythmist, which moved up and down like a huge breath spiralling in and out, condensed and released to the text by Celan, 'When the whiteness attacked us...' following the breathing of the speech without merely imitating it.

The second part consisting of the correspondence between Paul Celan and Nelly Sachs, invited the audience to take part in the thoughts, fears, hopes and deep questions of these two unusual people.

In the third part which was concerned with Nelly Sachs, the attempt was made consistently to continue a penetration of speech, music and movement through which something new could arise that was gratefully appreciated in Göttingen. I can only wish further success for this attempt to leave the rut of traditional eurythmy, to dare new things without giving up [the realm of] eurythmy.

Creating Moods in Dialogue with the Audience –

Eurythmy Theatre Fundevogel, Vienna, visiting schools

Ernst Reepmaker



Prelude

The hall is full. We hear the joyful chorus of children's voices, loud and alive. They have come to see Grimms' fairy-tale *Allerleirauh* – 'All-Kinds-of-Fur'. Maurizio enters, singing, from the back of the hall. Quickly it becomes quiet and the ears, eyes and hearts of the children turn to this stimulating person who brings something extra-large with him. What is it? What does he bring? What will he do with it? the children ask each other. Only when Maurizio reaches the stage does he 'notice' them. He is visibly happy and immediately enjoys the presence of everybody; warmth flows between him and the children. Maurizio proudly shows grandfather's giant story-nut. Grandfather always hid a story in it, but how did he open the nut? Maurizio doesn't know any more – can the children help him? He does not need to ask a second time. Everywhere he hears, 'Me!', 'Me!...' and many arms go up. One child says, 'Road-drill', another 'The magic word', and so on. Maurizio tries some things out immediately. Most of the ideas he finds good. Finally, everybody stamps with their feet, blowing in the direction of the nut. This works wonders. The story-nut opens a little, and at the same time the curtain opens a little. Maurizio reaches into the nut and brings out something – a little furry animal (a furry glove puppet with a nose) with which he passes along the front row, allowing the children to stroke it. Then he returns to the nut, opening it a bit further. Again the curtain opens (completely now) and the lit-up stage becomes visible. Maurizio has taken something else out of the story-nut; two coloured flags. Full of enthusiasm he runs

from left to right, swinging the flags in the air. And behind and with him on the stage first from the left and then the right, come eurythmists with flags in their hands, with music – the court of the king and the queen. The attention of the children arrives like an octave in the new space.

The story can now begin because everybody in the hall is attuned. The prelude, if we think about it in a musical, eurythmical way, has passed through all the stages from the mood of the prime to that of the octave. The attention of the children became concentrated and opened up, and finally was led over the threshold of the stage into a qualitatively different reality. The storyteller Maurizio as the identification-figure for the children has conquered a place in their hearts. He sits in front of the stage and is mediator. Through the prelude, he is connected through the heart with the children. He leads them to the stage and into the events there. At decisive places he jumps up and carries out a little intermezzo, taking the attention for a short time from the stage, without losing the thread of the story. Skilfully he leads to the next scene. Then he steps inside again. In this way he determines and carries a great encompassing arc of moods throughout the whole performance. Maurizio is 'connected' with the breathing mood of the audience.

To convey vitality through rhythm – children's programmes

Steiner formulates a motto for organizing lessons – education is to teach correct breathing (lecture 1, *Study of Man*). This is an important indication towards 'mood'. For us in the theatre, the same motto is a dramaturgical challenge. Through the way the content is conveyed in the course of time, the soul-breathing is established, fashioned and schooled in the children. With the help of (educational) content, the teacher sculptures and enlivens the entire soul of the children. This is an artistic process. The freer and

impressively the teacher teaches, the freer and more joyful 'his' pupils will be interested in taking in his world/contents and to digest them. What is called here 'breathing' is consequently meant comprehensively. The healthy breathing of the body but also especially the healthy breathing of the soul in the doing (fashioning) and receiving (perceiving).

In producing eurythmy-theatre performances, it has always been important for us to pay attention to the breathing-process in dialogue with the audience. It has to do with cultivation of mood, with the effect of the performance. This is something very alive and complex. It is a wonderful and beautiful challenge to take up the attention of the audience and to enliven it. Some further examples follow.

In the prelude to Grimms' fairy-tale 'The Devil with the Three Golden Hairs', Maurizio appears again, this time as a miller's lad. He teaches the audience a song, 'The mill-wheel turns on the flowing brook', with which a certain rhythm is alternately stamped and clapped. Later on the miller-folk dance at a party in the mill while the prepared audience sings the song, stamps and claps. That's how it was at the Metropol Theater in Bonn, where c. 700 children and their parents joined in enthusiastically. Then suddenly the King entered and made an energetic S-gesture from above downwards. With a jolt the characters remained stock-still. This abrupt bridging caused the audience of 700 to hold their breath. In the absolute stillness the King points towards the founding whom he had wanted to kill. The frolicsome singing, stamping and clapping of the audience is halted with a eurythmy-gesture and the freed attention is focussed with a tension upon the one figure. Everyone's energy went from a rather dull enjoyment in a bombastic mood into a wakeful tension-charged mood. Such a process gives vitality.

A sevenfold-rhythm pulsed through the group of dwarves in 'Snow-White and the Seven Dwarfs'. This rhythm was visible and

audible in the way they walked and played their instruments. Everybody hit a different rhythmic variation on their metal objects (e.g. pot, bell, cheese-grater) and walked or danced accordingly. A mood of happy expectation lived in the children when this happy sound-symphony was to be heard even though they couldn't yet see the dwarfs. A delightful giggling broke out when the seven appeared and it continued until they entered the little forest cottage. One after the other they discovered that something was not right, standing still in surprise. An abrupt stopping of the movement allows the possibility of setting free surprise. In this way a choreographic line was formed which led from dwarf to dwarf and finally to the sleeping Snow-White. In the quietness, the greatest disconcertion of the dwarfs. The happy mood of the children was led into a still, restrained attention.

In the Norwegian folk-tale 'Zottelhaube' all the scenes were constructed in rhythms. According to the situation of the character a pulsing, rising or falling rhythm went through the event as well as through the speech. Here is a 'iambic scene:

BEAUTY: (*with a calf's head*)

Moo!... Moo!... (*the others in a panic*)

ZOTTELHAUBE:

O Father dear! A ship we need!

KING:

A ship, from where? And what's it for?

ZOTTELHAUBE:

To sail far out over the main

And fetch my sister's head again!

KING:

A ship to sail with soldiers strong!

My army great will go along!

ZOTTELHAUBE:

O father dear! no army great!

My sister I alone will take.

This calf, this cow, my sister dear –

We sail with haste, but do not fear.

No rest, no stop, we forge ahead,

We'll sail far out and fetch the head...

Zottelhaube, a cheeky girl who brings the whole court into disarray and who battles with the trolls, ever since she was born rides on the back of a billy-goat. Two eurythmists carried out this inseparable and energetic pair; the rhythmic language is walked and stamped with the feet and intensified with the help of castanets. In addition to this, the sound-gestures are fashioned with character. The above-mentioned scene is choreographically intensified into an out-winding spiral which pulls all the protagonists along. The iambus drives everyone forwards ever faster, led by Zottelhaube and the billy-goat. The bright yellow lighting intensifies the excarnating effect until finally everyone rushes off the stage. In the soul-breathing of the audience, a dynamic is stimulated, increasing almost to a trembling. But after the rushed exit of the Chorus a calming darkness gently descends (in order that the audience doesn't start clapping) and a ray of light brings out the storyteller who strikes the drum in a calm beat, speaking texts in a trochaic rhythm. The mood of the seventh (somewhat of a panic) is led over into a mood of the prime (calming):

JULIE:

Sweeping rolling, rolling sweeping,
massive waves sweep on.

Waves to right and waves to left, Hey!
We're sailing. Hey! We're sailing –

Waves to right and waves to left – sail the
boat o'er the sea.

Danubio in the Dream-Sea

is the new production for children and family. In collaboration with the well-known Austrian writer Elisabeth Reichart, this fairytale-like story was created, which moves on the border between imagination and fantasy. After ten years of producing fairy-tales, 'Danubio...' (director: Ernst Reepmaker) is the mature attempt artistically to summarize all our experiences with

dramaturgy. The presentation rhythmically changes between a kabuki-like puppet-play and eurythmy. Each player controls a nearly life-size puppet and its 'genius' who acts eurythmically in the world of the dream-sea. The puppet-characters Alfons Sommer and his wife Ada, as well as their son Alfi and the Amamma (grandmother) show amiable qualities in dealing with water. With the help of Alfons' daughter Klara and the water-being Danubio, the family is led into the dream-sea, the original land of dreams. In the dream-sea everybody is changed according to his peculiarities, until out of this grotesque figures (turtle, dwarf, merman and golden fruit) fairy-tale archetypal figures are freed. The meaning of the adventure is the new connection between the worlds 'here' and 'there', the recognition of the value of the dream-world.

Alfons, the story-teller, is himself involved in the story. He is the mediator who speaks directly to the children; at another time he continues the story from the side of the stage, or he lends his voice to the other protagonists, standing once again in the centre of events.

Touching on hidden questions with images – work with the upper school

Even with the upper school programme, a prelude has hitherto been included. This was an attempt to address the young people through the form of a short monologue. Starting from a picture to do with the theme of the piece, I wanted to awaken questions and bring experiences to the surface. When we began rehearsals of 'Shadow Puppets – a story between day and night', everyone was talking about the 'Drama from Lassing'. In order to free the buried miner Georg Hainzl out of the depths of the caved-in mine, ten people climbed down the main shaft and also lost their lives, buried through fresh collapses. After nine days and nights of uninterrupted digging, Georg Hainzl was found in the cafe and was brought up from

a depth of 60 metres. He had spent the whole time in the little room in the dark, sitting or lying on a table, surrounded by polluted water. The only possibility of making himself heard 'above' was by knocking on the ceiling.

This was a picture which pointed towards the main figure of our piece. The puppet Michel was 'buried' in his soul-life. His essential being was covered over in his youth by abuse and loveless experiences. Consequently, when he now steps out of his puppet-box he is externally brutal in the same way. He can relate warmly only to his puppets – they are parts of the soul which have become independent. Through the partly tragic relationship with the girl Mouche, a process of transformation arises in Michel.

In order to point towards the dramatic conflict in the soul of this damaged person, I once spoke in an upper-school forum which took place before a performance, on the multiple-personality syndrome. I tried frequently to describe everyday experiences common to us all. In the daily review we see ourselves in a number of varying situations, showing other sides of our being – here a loser, there a winner; here being silent, there a bubbling chatter-box; here superficial, there intimate, and so on. As on a puppet-stage, according to each situation, I allow another 'puppet' to appear. When am I myself? Such a question, if the pupils could accept it – and it was a risk each time – gave a focussing of attention to the piece and for the way in which we presented eurythmy-theatre to the pupils.

To see drama, eurythmy, puppet-plays and music as dialogue of the artistic means of the stage was mostly stimulating to the young people and the teachers. The dramaturgy of the programme moved between outer action and inner soul-experiences. On the little stage the puppets appeared in partly very humorous scenes, but then we led the audience through eurythmic pre-

sentation of the same figures into the inner drama. Through disturbing scenes, and then again to lighter parts – for example, a eurythmic tango-solo for the fox Rey – the pupils were led to an unexpected ending: the inverted puppet-stage, the ‘black-box’ with the despairing Michel, who in the end finds himself...

Movimento – ‘and so much world...’

This is the title of our new evening and upper school programme. The novel by the Italian author Alessandro Baricco, ‘Novecento – the Legend of the Ocean-Pianist’ was adapted by Jürgen Matzat for the Eurythmie-Theater. It is a story, like a big metaphor of life as a voyage without an end between past and future. The piece plays on a luxurious ocean-liner which at the beginning of the twentieth century travels between the Old and New Worlds. Novecento stays on board his whole life; he is the legendary ocean-pianist, the forerunner of jazz, a living legend. He lives for his music which casts a deep spell on everybody who hears it. We are on the sea, a space that always remains in movement where everything is in becoming – as in music – and does not simply exist, living in manifestation of possibilities instead of a sequence of conditions and given facts...

When young people see ‘Movimento...’, the following questions can become our guides. Am I in each moment the fashioner of my life? Do I relate to my possibilities and through them to the situation in which I stand? The artist (of life) Novecento creates in his music this world of possibilities but he never leaves the ship. This means that he hardly connects himself with the concrete reality of established things. Is he a figure worth pursuing – an ideal to emulate? If Novecento’s art represents the ‘manifestation of what is possible’, what does this art mean for us?

In the production, the theme is formed and reformed right into the details – the

objects are constantly reinterpreted. And so the passengers’ luggage, according to the situation, become ‘cabins’, ‘wardrobes’, ‘islands of escape’ and ‘bunks’. The eurythmists themselves easily change from ‘passengers’ to ‘waves of the sea’ and once again to ‘Charleston party’. The actor is once ‘master of ceremonies’, then ‘captain’, or ‘sailor’, and at an important place he incorporates Novecento himself. The whole piece lives from dialogue with the audience – everyone is a passenger on board. And everyone in the ‘audience’ can ask himself whether behind the apparent frivolity of what is presented profound philosophical themes are lurking as an appeal to his/her self.

Eurythmie Theater Fundevogel

is an artistic group. The eurythmists, the actor, and the director live exclusively from the work for Fundevogel. This middle-large theatre-initiative is unique in the way and range of initiatives in the Austrian theatrical landscape and far beyond. The tour from mid-September, 2000, till mid-April, 2001, takes us through Austria, Germany, Switzerland, the Balkans, Holland, Belgium, Denmark and Sweden. Responsible for forming the initiative, alongside the directors Jürgen Matzat (also Fundevogel Junior, eurythmy-theatre projects for children and young people) and Ernst Reepmaker (also management and PR work), are the eurythmists Brigitte Reepmaker (also finances and costumes), Sabine Graupner (also finances) and Konstanze Oehl (co-ordinator of the musicians). Since March, 2000, there came to the ensemble Miriam Schleich, Aivars Bruns (both eurythmy) and Thomas Radleff (acting). Musicians (piano and trumpet) change for rehearsals and performances. Yuki Morimoto composed music for ‘Movimento...’, and Benedikt Burghardt for ‘Danubio...’. Stage lighting for both programmes was created by Peter Jackson (Prometheus Lighting, Kassel). Ulrich

Rölfling (Hamburg) painted the stage-set. Renate Wichtl was co-creator of the costumes. Nico de Rooij and Boudewijn Visser are lighting and stage-technicians on the seven-month tour. For advertisements, marketing and PR Mag. Isabelle Riedl is responsible, and for lay-out of printed items Joachim Hofmann. Thanks to Heinz Melion, our presence on the internet is secured.

For 'Danubio im Traumwasser' we collaborated with Elisabeth Reichart (text) and Kiki Ketcham-Neumann (illustrations), and the publishers Verlag Möllmann (Borchen/-Padeborn). The book is published in time for the premiere in mid-September, 2000.

The writer (born 1957) worked in Holland in museum education before he began his eurythmy training in 1981 in The Hague. From 1986 he worked as a eurythmist in Vienna at the Rudolf Steiner Schule Mauer. In 1991 he co-founded Fundevogel Eurythmie Theater Wien, where he works as performer, director and organiser. He is a Council member of ASSITEJ AUSTRIA, Association of free theatres for children and young people, and of the Association of Eurythmists, Austria.

*For information and bookings:
Fundevogel Eurythmie-Theater Wien,
Verein zur Darstellung und
Förderung der Eurythmie
Streitmanngasse 51, AT-1130 Wien
Tel. Fax +43-1-8 89 29 45
Mobil: +43-699-10 07 40 27
Email: fundevog@compuserve.com
[http://ourworld.compuserve.com/home-
pages/fundevog](http://ourworld.compuserve.com/home-pages/fundevog)*

The Kinship and Mutual Relationship of Eurythmy, Artistic Speech and The Philosophy of Freedom

Martin-Ingbert Heigl

Point of departure and questions

Rudolf Steiner treated eurythmy as the beloved child of spiritual science, and its reception and further development was of unlimited importance to him. During the past decades, eurythmy has in many ways expanded and borne fruits. During the time of its inception, the performers stood in awe before the abundance of what Steiner gave, and they tried faithfully to fulfil his intentions to the best of their abilities. The different question of an individual approach to the 'sources' is ever more pressing today. But to tread this path responsibly and fully consciously, is only possible when we work on our own insights. For only with recognition can we connect ourselves without restraint to an object without losing our individuality. This work has only just begun. Only in recent years have some writers published their own work on the basic insight for eurythmy. Such attempts would have been seen as blasphemous up to about the beginning of the last third of this century. Consequently, memoirs on the work with Steiner appeared in the main, in which it was attempted to protect as faithfully as possible that which had been given. One can only look at this work with the greatest gratitude, because through it we hold rich material in our hands. Alone the distance of time to his work places quite different task before us. The possibilities to receive something firsthand of the original impulses have in the meantime become very rare. But through the few meetings of this kind which I myself was allowed to enjoy, I received above all the impression that the experiencing of Rudolf Steiner must have opened up a spir-

itual dimension in whose light the spoken words and contents could radiate quite differently than we can imagine today. It was as if Steiner carried his pupils on spiritual wings. But do we as 'those born later' really mourn that such an immediate experience was not given to us? Does there not lie just here a special task and a new possibility?

The danger of the nostalgic retrospect is as great as the danger of entering on new ways too courageously. If one does not want to fall into an arbitrary 'trying out', there appears to be, for one's own necessary work, the fundamental question of what the qualitative new difference of eurythmy is, compared to other activities and arts. This question can be answered seemingly simply. We carry out movements and gestures which are perceived as the etheric movements of speech and music.

Out of this the outer manifestation of eurythmy, even into the dress, comes about. But we *do* eurythmy all-too-obviously; that is, we carry out gestures for the individual sounds which as far as possible correspond to the 'indications' of the spiritual researcher. This often leads to the misunderstanding that the forms of expression of eurythmy are 'fixed'. But at the same time increasing insecurity prevails which 'fixed form' amongst the various eurythmic traditions seems to be the true way back to the 'archetypal' gestures. This is mostly presented as the once-given (by Steiner) and forever-valid archetypal forms, in which the spiritual content of a sound have to find their earthly manifestation.

Yet this search can lead to the result that Steiner has obviously brought one and the same archetypal picture in different manifestations. Consequently, the question seems justified whether Steiner's indications were not already meant as a challenge to seek oneself for this archetypal picture. With the ceasing of the outer traditions, we are now irreversibly pointed in this direction. Moreover, Steiner stimulates us to

develop an essential relationship to the sounds. But if we see in the once-given indications something other than a pointing towards the spiritual, archetypal picture of the sounds, then we deny either that the sounds are beings, or that our 'I' is able to let them appear ever afresh in the earthly world. So in eurythmy or artistic speech it cannot be the case of our 'using' something which is already complete without us, but we have to ask ourselves how we can find ever afresh through the gesture the way to lead the spiritual essence into its earthly manifestation. It is a presupposition formed according to our perceptual habits, to think that the spiritual world is filled up with the corresponding forms as the world is with objects, and which we only have to 'imitate'.

It should not be dismissed that only Steiner as the initiate was able to find the way to lead something spiritual in such a way into its earthly manifestations that it can remain alive.^[1] Yet in no way did Steiner exclude the possibility that the forms of the sounds could be found by others, when a basic eurythmic feeling-experience is trained. In the first lesson, he showed positions and gave the first task to experience them as I, A and O. Yet to the question of the gesture for T, he did say later: 'You really could have known this yourself.'^[2]

Connected to the question of the creating anew there is another, concerning the consciousness of someone creating like this. Do they observe their activity, or do they forget themselves completely in the activity? It is not to be doubted that pondering *about* ideas as well as the putting of them into practice, works against artistic creating. Yet the thinking which Steiner developed in his *The Philosophy of Freedom* does not stand in opposition to artistic activity. It is inwardly related to it. In the following study, I would like to pursue the fundamental uniqueness of eurythmic activity. Thereby, it will be shown that we are not dealing with a special realm amongst others, but we are dealing

with a completely new cultural principle, by which the threshold can be crossed from a created world to one in becoming. In this regard, eurythmy, artistic speech and *The Philosophy of Freedom* can appear as different manifestations of one being.

For the investigation of these questions, it may be fruitful (as will be shown), to start from the most general characterization of eurythmy as 'visible speech'. First, the ever-recurring question arises, Is it really the speech which can be experienced through the movement; does the movement really speak, or is speech merely accompanied? Are we dealing with movement *to* speech, with illustration, or are we dealing with an immersion in the speech itself? (The same also applies to music-eurythmy.) This is connected to a further question, which I have taken as a starting point for this study. Are we dealing with a hearing or a speaking of the speech that is to be made visible? Does the eurythmist himself *speak*, or does he take up that which the reciter expresses? Where is the shared well from which both draw?

Although these questions have to be looked at differently with each artistic creation, yet we can say that it must always have to do with a playing-together of both hearing and speaking. What is separated in the human organism into larynx and ear, a stimulating and a perceiving organ, will and sensory activity, come together with the eurythmist to a new unity. This indeed is the characteristic of eurythmy that the movement does not *follow* the hearing, or is an addition to what is heard, but that the movement itself becomes a perceptive organ. In the following, I would like to pursue the relationship of perception and will.

The direct link of perception and will

On a primitive level, perception and will are directly linked to each other; for example, when we touch a hot object we jump back. This reaction occurs as a reflex out of perception without the direction of our

consciousness. With our consciousness, we take the role of onlooker during the whole process. We only become aware *that* we jump back, without bringing this about on purpose. With this kind of will-life, we are bound up with natural laws in such a way that we ourselves become part of a natural process. The heat acts through us; it makes me jump back. The life of the will – reflex, instincts and urges – is characterized as the world continuing more or less strongly into the being of will. With the greedy will, the movement is not (as with the reflex) immediate, through an event that has already occurred – as, for example, touching a hot object. Here, however, the will aims for something which can only be reached in the future, but is already anticipated within the soul. In the relation of tension between pre-experienced fulfilment and outer non-fulfilment, there exists the drive for the greedy action.

Animal life is completely marked by this lawfulness. The movement follows one or several prerequisites (stimulation). *How* this working together occurs characterizes each species. The cat reacts differently to a movement than does the rabbit. The ability to adjust to the demands of the surrounding world – which is revealed with the lower animals in their whole species and with the higher animals in the individual cases – does not mean a real 'ability to learn', but actually nothing other than that the surroundings continue their influence into the animal.

The stages of human action

Beyond these described stages, the actual human action is to be characterized quite differently – between perception and action a mental picture appears. That which meets us in the world, that which we perceive, we first take into ourselves in a pictorial form. This picture is taken from the world, but has lost its immediate reality so that we are free to transform it. In so

far as such a mental picture is related to the future, we call it a plan. The conditions of its realization, e.g. of our becoming active, belong to such a plan.

When we form habits and abilities, we let those pictures of actions by and by sink down out of our consciousness into the subconscious. At first we construct an exact idea, a picture of how a movement should be carried out. Through repetition we impress this 'pattern of movement' ever deeper into our organism. If we have developed the habit at a certain time or in a certain situation, a mental picture emerges which urges to be realized and we become aware as in a dream. On the other hand, abilities rest on the fact that this picture has passed over in us into 'flesh and blood'. We only have in our consciousness the aim which we want to realize through our activity. When driving a car, for example, we know where we want to stop – yet, we do not need to keep in our consciousness the complicated playing together of arms and legs. It seems to have become part of our organism and in the same way is available as a function of our lives. According to this principle, the greatest part of our learning, education and self-education, occurs.

With this way of self-education or learning, we are free to choose *which* mental pictures we want to take as the basis of our will. Yet our everyday life only becomes possible, that *in* the situation itself we are able to allow the action immediately to follow the perception.

Craft activities as the archetypal picture of earthly action

Craft activities [*Handwerk*, lit. 'hand-work'] can be described as the purest form of earthly action. Common to them all is that we first have to form a concept (plan) which is then transposed into the material. Only the matured human being is able to do this. A training in a craft traditionally begins only in the fourteenth year. Other

than with our habits and skills, the plans in doing craft activities remain fully conscious to us. We measure all our activities on the plan and only in so far that we realize it is our activity successful. Of course, to every skilled craft there belong abilities and good habits too, for example, in handling a tool or a certain sequence to the process.

Consequently, in practical life the above-mentioned realms constantly interpenetrate. Each movement in connection to the crafts contains on the one hand a part which has become subconscious, which belongs to the realm of skill. Beyond this is a conscious part – we know *why* we carry out the movement, and know its connection to the imagination which has to be realized. In this sense I would like to call *each* activity a craft, in so far as in it concepts are realized. It is consequently not limited to the traditional crafts. Through industrial products, this degree of human action is given up again; the human being is caught in the process of the machine. His movements can take up the speed of the machine only because it occurs more or less as a reflex.

But how is it at the individual stages with the consciousness of the activity itself? In everyday life we are filled by the aim which we want to reach through our action; we hardly direct our attention to how the movement itself occurs. The *how* of a movement has become habit for us. We know which aim we want to reach through our stepping; yet how we walk has sunk down into the subconscious, sleeping realm of our being. We know which book we want to pick off the shelf, but how our hand moves during the action remains hidden from us.

Language as the archetypal picture of artistic activity

Every creative activity assumes that our own activity can also be perceived. Yet in artistic creation a new relationship of perception and activity appears – both enter into a nearer, more immediate relationship.

To make this clear, imagine a carpenter standing before his work, and a painter in front of his easel. The carpenter measures with his rule whether the measurement exactly coincides with a plan which is perhaps pinned on the wall beside him. The artist, too, might carry an inner picture, but it is only realized through a constant mutual relationship with the picture on the easel. He repeatedly steps back from his work, observes, and is led by his observations to the next brushstroke. The result may not at all coincide with the initial intention. The realizing in paint of an *imagined* picture would only be comparable to that of a pure (artistic) handiwork, when we paint out of the colour-*perception*, including in the painting-process the colour's own will and essence, a diving into the actual artistic process. This can hold good for all the other arts. The production of musical sound, for example, is mainly a question of the intensity of the (pre-)listening, not of technical skill. Yet the latter is a necessary prerequisite, in order to allow the activity of the pre-listening to become audible via the [vibrat-] string into the room.

The archetypal picture of the artistic activity so characterized is to be found in the human larynx. It is not moved by intention but it follows quite naturally each smallest movement of the soul. We do not know *how* we do it that every mood of our soul is immediately revealed in our voice. As soon as our voice sounds, we experience ourself as soul in the environment, and in a fine unconscious mutual relationship we make sure that our soul's self-experience coincides with the sound we produce. Compared to that, the activity of articulation is a step more conscious. Yet this, too, cannot be forced, but is only experienced as natural when it remains embedded in the stream of experiencing. On this basis, Rudolf Steiner founded artistic speech.

'If we try to transfer the conscious handling of the instruments of speech to the

management of sound-formation, then we shall realize how mistaken it is to set out from a purely physiological standpoint. Nowadays people try to train the voice through the manipulation of muscles and so forth. It is not right to set out from a physiological adjustment of the organs in the search for the sound. This never leads to a natural functioning of the speech-organs. Speaking must proceed from hearing and, indeed, from hearing yourself. You must learn to hear yourself when you say an mm or an nn or an ll. In this case hearing is not quite the same as in ordinary life. It is rather like feeling the sound, as if you took hold of something in your chest and head which pours through the ears. If you remain sensitive you can feel the movements of the ear-drum. Thus speaking depends on hearing, and hearing is actually a feeling. Imagine also how the sound strikes against your ear: the ear-drum begins to vibrate. The oscillations starting from the mouth and sounding through the Eustachian tubes are equally important. They are laid hold of inwardly at first, but the ear resounds in sympathy. When someone else speaks the ear resounds more strongly. Hearing is always connected with the whole human being. It is as if you were in a globe of air and were watching what the air does when you are speaking. What takes place in the diaphragm, chest and head should take place unconsciously. You have to learn everything that has to be learnt through the sound. The breath itself must be regulated unconsciously when you sense the sound and, in sensing, hear. What has to be done in order to speak the sound has to be learnt from the sound itself. There should in no way be a feeling of using the larynx and other organs. You use the air instead. It should grow into a habit to feel what the air does. The special quality of wave sounds, vibratory, impact and breath sounds should be felt. Listening has to become a habit, above all listening to yourself, which in a certain respect is a feeling.'^[4]

The unity of movement and perception established at the beginning also applies to artistic speech. The creative activity in its essence is inner perception. From this it can become clear that we are not dealing with putting into artistic speech that which we *know*, but allowing the creative force immediately to flow out of the perceptive feeling of the essence of the sound itself. The ability of self-perception and the described feeling have to be practised in the schooling of artistic speech, which can then lead in speaking to an immediate experience of the sound. Against this one could say that a sound-experience regarded as a technical procedure, forms blowing sounds in a fiery manner because we know it belongs to them. Though the above quotation refers to the actual process of practising artistic speech, it is precisely here the prerequisites are created that the sounds in recitation can appear through the speech-organism. Practice in this sense means that you open up such a feeling-listening towards the sound, that the sound itself can form the instrument of speech. A technical procedure on the other hand would try *first* to create the prerequisite of the speech-organs through which the sound can be spoken.

The characteristic relationship of larynx and ear holds good for speech in general. It lies at the basis of *understanding* speech in its daily use. Steiner characterizes the process of understanding speech as follows:

'You hear, let's say, a word like "Baum" – "tree". You can say the word "tree" yourself, putting a meaning to it. What does it mean, that you hear the word "tree"? It means that there lives in your ear in the way I have just shown, in those organs that are copies of heavenly activities, that which you speak in the simple word "tree". You can say the word "tree". What does this mean, that you can say the word "tree"? This means that the earthly air, through the larynx and the vocal apparatus of the mouth and so on, is brought into such a formation that the word "tree" is pro-

duced. But this is the second ear, compared to the hearing. But the third thing is something else, only it is not sufficiently perceived. When you hear the word "tree", then you also speak "tree" with your etheric body, softly – not with your physical body but with your etheric body, softly. And through what are called the Eustacian tubes that go from the mouth into the ear, the word "tree" etherically sounds towards the word "tree" coming from outside. The two meet, and though this you understand the word "tree". Otherwise you would hear it, and it would only be something or other. You understand it through the fact that you speak back through the Eustacian tubes that which comes from outside. Through the fact that the vibrations from outside meet those from inside and that they interpenetrate, does the inner human being understand what comes from outside.'^[5]

It may be surprising that the artistic speaking in the same way as *understanding* speech rests on the above-described relationship of larynx and ear – even if during the artistic process a stronger inclusion of the circumference is important, whereas during everyday speech one thinks more of the narrow realm between ear and larynx. This is because in artistic fashioning we are not initially dealing with the understanding of the content. What Steiner says here is not to be related to the realm of the sense of speech, but the sense of thought. We are here not dealing with the *conceptual content* of the word 'tree', but only with the pure understanding of the word in its form as sound. This is what in everyday speaking fashions the basis for understanding concepts though itself remaining quite unconscious. Artistic speaking consequently carries as an archetypal picture especially that which is already inherent in speech – yet has still to be lifted into consciousness. The awakening to the experiences of the sense of speech has little to do with our consciousness of objects. It is true, this can be verified: this is an 'A' (*ah*). But what the 'A' is

as a being can only be divined or felt. So we can conclude that in our sense of speech we are cut out to experience a meeting with the essence of the sounds, yet we 'oversleep' this in daily life. Only in our artistic occupation with speech do we take an initial step towards an awakening to this meeting which no longer happens in the world of objects.^[6]

Speech is always an occurrence between 'ex'-pressions and 'im'-pressions, only '*the ear sounds more strongly when someone else speaks*'.^[7] Through this the being of speech is shown as something archetypally artistic, that the will and perception are not separate. Thanks to this connection we can understand one another's speech because speech itself conveys both the expression of the will of the person speaking and the readiness to hear of the person listening. Unlike seeing, where for example we perceive in the effect of colours a creative process that is long past, in hearing speech we immediately experience the *actual* soul-life – in thinking, feeling and will – of the other person. It lies in the being of speech itself that it can overcome the separation of inner and outer space, of producing and listening.

If we use the sense of speech in daily life only subordinately in order to be able to perceive the sense of what is said, then we make it the servant of the sense of thought. In artistic fashioning, the sense of speech is freed again from its serving function. Then the quality of speech can be experienced. And so the conscious inner perceiving of speech lies at the basis of artistic speech in its gestures, and just this perceiving is the source of the inner formative strength. To form speech, this should not be understood in the sense of *making* something. Rather the perception or hearing of speech is so intensified that the sounds themselves can unfold their formative strength. What is decisive here is whether we take this formative strength from the realm of hearing *perception*, or from the already-formed

thought. If the latter, we proceed from the side of craft and technique. We are then realizing intentions and use the sounds for this, instead of letting them speak for themselves. It belongs precisely to Steiner's basic approach in the artistic use of speech, to unfold a relationship towards the sounds as beings. Steiner mentions that the sounds are our teachers, that '*with the sounds themselves everything will be learned that can be learnt*',^[8] and he encourages a prayerful attitude towards the sounds. In this way sound-beings have to become alive in the experience of the speaker in order to be able to reveal themselves in the activity of speaking. This experience has to be willed and deepened by the will. And yet if one seriously takes the sound as a being, it does not mean forcing its appearance, but only a creation of the prerequisites for this. Especially in a strengthened experience which includes the human being's thinking, feeling and will, there already lies the formative strength. The sound itself *is* the forming force, and through the 'I'-conscious will, receives the possibility to engage in the stream of speech. So, artistic speech is not about a certain style of elevated speaking, but with a perceiving-willing diving into the being of speech itself.

As members of a technological age in which everything is 'do-able', this process is not easy for us. In doing, the human being experiences himself as a creative being, as 'I', not to be *doing* oneself but to be active in the will in order to increase the process of perception, is initially experienced as a weakening of this usual 'I'-experience. Yet especially in dealing with the sounds, the 'I'-experience can enliven. To the centred 'I'-experience there appears here the experience of the 'peripheral-"I"', which is itself connected to the beings of spoken sound. In place of the illusion of creativity in simply doing, there appears a creating out of the living stream of becoming. This occurs in a living balance between the earthly per-

sonality which experiences itself as centred, and the "'I"-twin' which is connected with the world. If one achieves this balance in speaking, in which one can be completely centred in oneself and experience the periphery at the same time, then speech seems to flow by itself. In place of arduous effort, a relaxed concentration appears.

The etheric speaking of the larynx in perceiving speech is stimulated through the acoustic sound received by the ear.^[9] With some attentiveness in listening, one can experience that the ear does not take up speech – words and sounds – but only forms of noise, into which the larynx can then put the corresponding sound-gestures. Sometimes one can clearly observe this, when you are spoken to suddenly. First you experience a sound which you only somewhat later recognize as speech and finally understand its content. The activity of the higher senses seems to have to wake up.

The activity of the sense of speech is comparable for instance to the process of tracing with the mobility of our hands, the plastically-shaped form held out to us of a vase, let's say, and trying to get hold of the gesture which is inherent in its form. This we can also do if the vase is only partly complete. The gesture will always find a wholeness because it seeks in that which has become for the creative force, the archetypal picture. It belongs to the being of gesture that it does not copy a form naturalistically, but itself creates a whole. In this way the sense of speech does not take up what is finished, but listens for the etheric process of becoming out of which the event arose. We can easily experience that we have inwardly already completed a word or sentence before it is uttered. The etheric-creative faculty of the larynx takes its origin in the *possibilities* of movement of the whole organism. Because the larynx is still, the ether body is not engaged in the muscles. A part of its possibilities of movement can freely stream to the larynx. The human being per-

ceiving speech is the human being who is physically still.^[10]

In his lecture of 2nd Sept., 1916, Steiner speaks comprehensively on the senses and stresses the close connection of speaking and listening to speech. Describing the sense of speech, he says:

'When in spiritual science we observe the human being who is speaking, something similar takes place in him as occurs when he understands what is spoken. But what happens when he himself speaks involves a much smaller part of his organism, much less of the organism of movement. Let me explain. The whole organism of movement comes into consideration as the sense of speech, as the sense of the word. The whole organism is sense of speech at the same time. When we speak, a part is lifted out and is set into movement through the soul. And this part taken out of the organism of movement has indeed a main organ in the larynx. Speaking is the stimulus of the movements in the larynx through impulses of the will. What occurs in the larynx when you speak comes about by impulses of will proceeding out of the soul, and setting into movement the organism of movement concentrated in the larynx-system. Our whole organism of movement is sensory organism for the receiving of the word. Only, by hearing the word, we keep this still. It is precisely through keeping it still that we perceive and understand the words...'^[11]

Steiner goes on to describe that speaking and its perception were originally differently constituted from what we know today:

'Originally we were much more cut out to understand the elementary language of nature, to perceive the wielding of certain elemental beings in the outer world. We have forgotten this, and in its place we have received our ability to speak... [W]e were more or less cut out to perceive the whole other human being in his movements and gestures, in such silent means of expression, imitating these with our own apparatus of

movement, and to understand each other like this without physically audible language. We were cut out to understand each other much more spiritually. Ahriman has interfered into this more spiritual way of understanding. He has specialized our organism, making the larynx suitable to produce audible words.^[12]

Clearly, artistic speech and eurythmy can both link to this primal faculty of the human being. Even if in artistic speech the sounding of the air is still necessary, the speech nevertheless has to be released from the larynx and sound in the room. The sound allows the movements and gestures of the etheric body to be heard, or better said, experienced. Here again there lies an impulse of enlarging as opposed to the compressed forming of speech in the larynx. Eurythmy releases the movements and gestures completely from being bound to the sound. In carrying out eurythmy with his/ her physical body, the human being ascends as it were a step above that which otherwise the larynx does etherically.^[13] But in connection with the language of nature, Steiner also links what is said here with eurythmy, and he presents the task to observe the eurythmical gestures of nature. Out of this an important recognition of nature should arise.^[14]

Carrying out eurythmy as the exceptional state of the will

What happens when someone does eurythmy? Steiner speaks in more detail than usual on the physiology of doing eurythmy in the lectures on eurythmy-therapy. In Lecture 1 he describes the basis of the organs, the larynx in connection with the windpipe as the metamorphosis of the back of the head 'including the region of the organ of hearing' and of the rib-cage. In this way a 'second human being' comes about in us. In the larynx a reflection occurs of that which the human being experiences.



Fig. Sketch of the larynx-metamorphosis from Lecture 1 of *Curative Eurythmy* (p. 5).

'...Our larynx performs backwards in eurythmy, in the form of forces, what we think, feel, and so on. This eurythmy really goes on within us. Our larynx carries out eurythmy, and our task is to turn about once more those sensory-supersensory forces that arise through the reflex of the larynx. We carry this into the visible realm. What is expressed with our arms is that which is carried back again.'^[15]

From the way Steiner describes the two systems, we learn that they etherically form a unit. Yet in the physical organization they take on bodily form opposing each other as a polarity. In the back of the head we have the firm element, the actual physical element in man.^[16] Here we find the ear deeply dug into the pretrous portion of the temporal bone of the skull (*Felsenbein*, lit. 'rock-bone'). The ear's development lies in the past; it is an ancient 'organ'. The forming powers are freed from their work in order to

become available for consciousness. Compared to this, the larynx hanging in the muscle-structure and streamed through by air, is the complete expression of mobility. It is still incomplete. This means that it has not completely poured its essence into the physical form – the essence remains spiritually free as a force of becoming. The aspects of form and movement are polar opposites. Steiner speaks here of a ‘turning about’ that the etheric formative-powers achieve, which also involves what ‘remained full of holes’ having to be thought of as filled up. But where do we have to look for the intensification for this polarity? Does it not exist in eurythmy, which takes place between the larynx and the back of the head, and allows the vital creative activity to appear?

In Lecture 6, Steiner describes more precisely the processes of doing eurythmy, yet this time not as ‘miniature’ eurythmy in the organism, but as artistic situations in which reciter and eurythmist meet. He expressly proceeds from the situation that the eurythmist is listening, which he emphatically underlines.

‘A poem is recited. The person who does the eurythmy is the one whom we are considering physiologically. He listens – that is the first thing to notice. He doesn’t speak himself, he listens. That is the main thing. He listens to something which is essentially meaningful speech, a meaningful association of words. He listens to something in which the activity of thought and of mental representation live. What he perceives outwardly is the activity of mental representation clothed in an association of sounds. That is something which in their waking, day-time existence people often do, don’t they? But what is actually taking place? If you consider the process from a psychological-physiological point of view, you will soon discover that a light, partial sleep overcomes the listener. The “I” and the astral body glide over into what they are taking in; they live

into it. In listening we slightly step out of ourselves. We are overcome by a condition which is both similar and dissimilar to sleep. It is similar to sleep in that the “I” and astral body are slightly disengaged, dissimilar in that they remain receptive, perceptive and self-aware. The process is extraordinarily similar to that of imagining. It is a delicate, conscious imagining that is still strongly suppressed in the subconscious. Such is the process.’^[17]

In this sleep-like condition the etheric body now reacts with stronger movements.

‘We study these movements and have them carried out by the physical body. That is to say, we allow the physical body to glide into all those etheric movements which we have studied in the manner just described. In eurythmy, we do what people constantly carry out with their etheric bodies while listening.’^[18]

For the whole human organism of movement, something occurs that otherwise only holds good for the larynx – the whole human being becomes a larynx. Yet the model for the eurythmist is not the sounding-speaking larynx, but the larynx which etherically speaks in listening. Consciousness is not awake like day-consciousness. It experiences the imagination which arises through the stronger movements of the etheric body.^[19]

Doing eurythmy is consequently a perceiving of speech with the whole human being. What the larynx otherwise only carries out etherically, the adding of the living speech-movements into the impression of the listening coming from the ear, is now carried over to the whole human being. For this the whole organism of movement has to be so brought into lightness that it can follow the movements of the ether-body. This occurs when the *listening* of the organs of movement is intensified beyond the situation of mere listening that finally it takes up the limbs. They are able to glide into the etheric stream of movement. This listening

is the will, yet not the will which is fixed through an imagined aim, but seeks its fulfilment out of the periphery. This process of turning about and of intensification could be described with reference to *The Philosophy of Freedom* as 'an exceptional condition of will'. Unlike everyday movement, the etheric body is not engaged in the limbs. Its mobility is used up in order to bring about the bodily movements. Freely moving, it streams to the larynx. Only in the second stage does the eurythmist allow his limbs to glide into the forms taken on by the etheric body in listening. In this way the etheric body retains its own lawfulness, taking the physical body into this. The movements carried out in this way arise out of an intensive listening and are not comparable to the *intentional* movement. The will brought into movement – yet not concept-bound – becomes an organ of perception. The human being himself becomes [all] sense-organ. As human being of will we are actually asleep, though in perceiving we are awake. These two opposite poles are united in an awake-sleeping, which Steiner mentions above. The movement of the physical body receives the task to support the consciousness. In the purely etheric movements of listening, consciousness could not awaken without this path of schooling. Imagining is consequently still pushed into the subconscious. Only through the eurythmic movement does it wake up. '*The process is that you enter in consciousness indirectly through the physical movement, into what otherwise occurs unconsciously.*'^[20] As the further effect, Steiner describes a strengthened stimulation of the forces of growth, because the 'I' and astral body, rather as with children, are bound to the body.

What is described for eurythmy therapy, relates in its effects to eurythmy in general. Also – or especially? – the viewer is awake for the imaginations that become visible; he too become enlivened. In lectures 1 and 6 of the eurythmy-therapy lecture-course,

Rudolf Steiner maps out the basic descriptions of eurythmy around the specific therapeutic considerations and exercises. Eurythmy in general is therapeutic, and with specific symptoms of illness a specialization is necessary. Yet for the aspect of therapy, precisely listening is necessary and is emphasized. From the presentation it becomes clear that it can never involve a doubling through eurythmy of what is heard. The principle that not only the connection of larynx and ear but also that of eurythmist and speaker lies at the basis, is the principle of polarity and intensification. This intensification can take place in the making-visible of the living word.

Eurythmy between the will and perception

The ever-new task in eurythmy is to bring the polarity of consciousness and the will into balance. One danger of any movement is that it occur without sufficient consciousness; another is that the strength of consciousness comes from outside in order to look on or control, rather than diving itself into the movement in an awake experience. For a better understanding, let us take a movement where you forget yourself. In a ball-game, for example, the movement is completely devoted to the aim, which it seeks to reach as quickly as possible. The ball forms the only fixed point in the midst of the chaos whirling around it, which can be controlled only with difficulty by the rules of the game. Something more rhythmical occurs in folk-dance and ballroom-dancing. Here you have to be able to forget your feet in order not to stumble. Rhythm that has become one-sided beat pulls you along – especially in modern forms of dance – enabling you to forget your individuality in the excitement of moving. Ballet is an opposite activity. Each movement is consciously controlled, yet looked at from outside. Practice before the mirror shows this situation more clearly than any words can. Through this, however, the movement itself become position. Positions

are not only reached or connected together, they spread their character over the whole movement, binding it on to the body and the space. The pole of form dominates; this is also expressed in the tight clinging outfits of the dancers.

The completely new thing about eurythmy is that the movement is felt from inside. The human being slips with his/ her forces of consciousness completely into the pole of movement. Instead of whirling unconsciousness or mirrored positions a new quality arises: the polarity of head and limbs disappears into a comprehensive, eloquent, overall impression. The movement itself becomes the bearer of forming forces. It gains something which one could call a countenance – a human figure arises which is not torn apart into the polarity of head and limbs.

Feeling arises out of the mediation between thinking and the will. In the sense meant here, feeling should in no way be made equivalent to a living-out of one's emotions. In its substance it is a thinking-will and a willed-thinking. In it lives the 'I' which brings the other soul-faculties together to a unified gestalt.

For human beings working in the realm of earthly lawfulness, feeling has to step *between* thinking and the will. That which we recognize, we then judge through our feeling for truth, letting it finally become the basis of our action. This process occurs successively in time. What gives us an impulse for the deed, challenging us to change, arises out of the world of that which has become. We do not immediately allow it to work in us, but first form a concept that no longer shows the character of [mere] appearance. In this way we can form a plan in freedom, and put it as the basis of our action. This takes up the future: we imagine what shall happen in the future. Yet by carrying out the mental pictures of perception and action (which we can also call the 'plan'), we lift a realm out of the streams of time, by being able to connect in freedom

'what was before' with 'what comes after'. This happens completely out of the necessities and prerequisites of our personality. Our deeds receive a personal stamp, authenticity and responsibility when we allow the testing feeling to come between the thought and the will.

With regard to the middle *between* the poles, I would like to discuss the perceiving will or the willing-perceiving of an *intensified* middle. This middle does not lie balancing *between* the poles but brings the poles themselves into an ever-new relationship. One could say, using the image of a pair of scales, the first way of putting it relates to the area of the fulcrum, around the point from which the beam hangs where you find relative calm and security. But the intensified middle brings the ever-moving poles, or the pans of the scale, into an ever-freshly-created dynamic mutual relationship. As the first middle forms the kernel of our earthly personality, so can the middle newly-formed out of the poles be the expression of the eternal core of our being. In the following section, I would like to show that the intensified or 'dynamic' middle forms the basis for human activity in the etheric realm.

'The etheric human being in the balance of thinking, feeling and will'

As an inheritance of his heavenly past, the human being carries in himself the 'natural' middle whose bodily basis is formed by the heart and the lungs. Through it, spiritual being constantly works into earthly life, thereby becoming itself 'earthed'. But if the human being wants to develop himself to enter again into the world of the spiritual creative forces, he has to form himself as a whole human being according to the archetypal picture which he carries as a seed in his rhythmic system.

One can see an indication for this lawfulness in the eurythmic pathway through the zodiac in Rudolf Steiner's speech-eurythmy

lecture-course.^[21] Here he gives twelve positions which arise as forms out of the human being. Differently than usual here, he does not begin with the head (Aries) but with enthusiasm that takes its origin in the heart, belonging in the zodiac to Leo. Proceeding from Leo as the representative of feeling, he goes into the polarity of thinking (Scorpio) and the will (Taurus), in order to arrive in Aquarius. This last position is the only zodiacal position in movement: *'A state of balance is sought between these various aspects. One may imagine that the arms move in this way (with an upward and downward movement), and that by this means one is endeavouring to experience this state of balance... We can say, the human being as such, finding the balance between his three forces of thinking, feeling and will.'*^[22]

He describes this as 'the etheric human being', which in the earlier symbolic language was known as 'Waterman'. In him, the stream of perception and the stream of the will are brought into a living balance – here the zodiacal *position* becomes movement.^[23] In the same way as in the Leo-position we reach into the cosmos with stretched fingers, turning its forces into the body with the ensuing sound-gesture T, so with every heart-beat the forces of the zodiac are internalized in the organism. In the bloodstream they pulsate in the whole body, and with this they continuously link us to the cosmic circumference. On the other, with Aquarius the forces of perception and of the will are mutually connected; a future aspect is indicated. The human being created anew can bring new life-forces to the world, because he himself belongs to the etheric world. This corresponds to ancient representations of Aquarius as the *Water-carrier* who brings fruitfulness to the earth.^[24] In the warmth of feeling, the human being receives impulses out of the spiritual world, with the task to weave them ultimately back into the world. The impulse of enthusiasm

initially streams through us so that we experience ourselves as spirit-filled. This is indeed an intensification of the 'I'-experience. With Aquarius on the other hand we bring ourselves into a balance with the world; in the etheric world we are not closed-off any more.

Enthusiasm plants an impulse like a seed into the spreading-out warmth-process, into the human heart. This seed is initially neither will nor thought, but lives in a spiritual condition which can only be kept alive in the fire of feeling. Yet in order to become mature in a earthly sense, it has to go through the polarity of thought and will. Steiner leads this pathway in two directions through a total of seven different stages: on the side of thinking as far as 'the bringing of thought into connection with the world'; on the side of the will as far as 'event has become destiny'. If on the zodiac you start from Leo in both directions, you arrive with Taurus and Scorpio at the greatest polarity. Here the human being becomes mature for the earth. Then the path continues into the world – in order to meet itself in Aquarius. But that means that the etheric human being, finding himself in a balance of thinking, feeling and will, belongs again to the world. 'Deed' and 'thought' are thereby thresholds for the inner into the outer world; 'event' as well as 'resolve' already belong to the outer world. But on the other hand 'enthusiasm' and 'Waterman' are also thresholds. With the one we fill ourselves with spiritual content; with the other we pour it out into the world.

This realm of the etheric human being we first have to create afresh. It is different from feeling which we carry in us like a seed, as a present of the spiritual world. Thinking, feeling and will are given us as soul-faculties. But today they are in danger of falling apart. A feeling-impulse then becomes deed in the heart of the movement, without first being checked by the 'sober weighing-up' of thinking. Or the

thinking creates cold abstractions which have nothing to do with the active life and cannot become ideals. Thoughts can also immediately lay hold of the will, without being checked by the feelings. Only the will-permeated thought approaches reality. That this unity today is no longer naturally given is a phenomenon of the times, having to do with the fact that humanity since the beginning of the twentieth century passes the threshold.^[25] It is consequently the task ever anew in life, to bring into being through our own activity thinking, feeling and will, and that means at the same time to create a new (etheric) human being. To lead human feeling out of the personal subjective realm towards a laying-hold of cosmic laws, is an essential task of eurythmy.^[26]

The stream of time and the concept of space-time

As already shown, in eurythmy perception must not become a mental picture or concept, and no intention is to lie at the basis of the movement. In the above-characterized connection of the will and perception, a spatial division into a conceptual, feeling and a will-pole loses its validity. But what does this mean for the aspect of time?

For the physical plane, the law of cause and effect is valid at the same time for the sequence of time. The earlier – what has become – controls the later. The ball rolls from the impact it receives. The physical-mechanical cause is always prior to the effect. In our soul the situation is reversed. The aim to view the picture on the wall is the cause which makes a whole sequence of mechanical effects come about, from looking for the tool-box to hitting the nail into the wall. In the astral realm, consequently, time flows in the reverse direction. Coming from the future into the present, each wish assumes in the feeling that which only later is fulfilled in outer reality. In this way the future decides what is to be done in the present. Between this, the etheric as the sub-

stance of time has to be imagined like a moving medium, which by itself has no directional stream. In it a wholeness is present, that only in the physical realm appears separated as a sequence, as a ‘one after the other’. It is a ‘tableau’. One could also say ‘Time becomes space here’,^[27] where there lives as a whole that which upon entering outer space is separated into a sequence of phenomena.

The plant can be viewed as a picture of this lawfulness. Though it evolves sequentially, it is contained as a whole in each part. The other realms of the world influence the plant-lawfulness as from outside. Its direction of growth is given through the light from outside. In the fashioning of the blossom it takes up the lawfulness of the light, and itself becomes as it were a star towards which it grows. In no way here is the blossom the effect of the sprouting stage – even if physically the growth occurs from below upwards.

In so far as the eurythmist carries out that which he has practised before, he remains connected to the law of earthly doing. In the above-mentioned exceptional state, he enters the etheric realm. In exceptional situations this step can otherwise occur in life. These are mostly situations of great importance and excitement. The surgeon Hans Killian^[28] gives an impressive description of such a situation. In a decision of life or death with a patient, rational thinking provides no hold at all. Only the moment immediately before the carrying out of the decisive step, when he begins with the knife in the greatest excitement of will but at the same time keeping open the question whether it is right, brings a valid decision adequate to the real situation. One can ask whether in eurythmy a principle of doing is not already anticipated which is only possible today in exceptional situations but in future can be reached in general. Not only the spatial distinction of the poles of perception and will, but also the division of time into a before and an after thereby lose their meaning.

The eurythmist really does enter the etheric realm, without his becoming clairvoyant and without leaving the body. The movements of eurythmy may not be illusion. This would be the case if they were merely copied from the 'descriptions of the spiritual researcher'. Yet they can indeed become etheric movements through the above-described process created out of the etheric world.

Compared to this, the working up of the individual sounds in their gestures has the task to create 'organs' in our movement-organism which then make it possible to perceive the sounds in the etheric realm as living beings. It should never be a practised 'reaction' to a heard and recognized sound, but a creative process which at the same time is an intensified perception. Creating and perceiving, having to appear separated in the physical world, become one in the etheric world.

The eurythmist does not react to something that has become, but he directly takes part in the creative process. He consequently cannot take the movement-gesture from the spoken word – even though this of course is a preliminary stage in the working process – but there can come about ever more a listening towards the activity of inner experience, out of which the activity of speech as well as eurythmy arises. In the perceiving of this activity of experience, a true anticipation then becomes possible. In this preparation of the inner activity, both formed-speech and speech-eurythmy take part in the same way. They can meet in a timeless space that forms the source of their breathing, and out of which the speech and the eurythmic gesture flow in the same way. With this no outer dependency can or is allowed to prevail. When both bring to reality what they experience as their most fundamental core, then it can coincide, when the source of experience is the same. The realm of experience which is formed through the common activities of

the will as well as that of perception, can intuitively lead to the experience of something of the spiritual being of a poetic work.

In doing eurythmy together, too, this process of perception in the mutual listening to the movements forms the basis. With this the outer form of appearance can be individually somewhat different when a common (etheric) stream of movement or breathing-movement becomes expressed. As a breath of wind only becomes visible through the common movement of trees and bushes without being exactly the same, so can a eurythmically-experienced sound appear through a group. If, alternatively, one copies or makes an agreement in an external manner, then the creative process carried by the individuality disappears. One actually forgets the new realm of eurythmic possibilities and approaches the visual habits of ballet.

Obviously, this characterized working-together can only be reached after a long pathway of practising. The listening to the spoken word can move to approach ever nearer to a listening to the word which arises in the experience. With this, however, the actual creative process only begins. Then, for instance during a performance, even with the speaker as well as the eurythmist, new gestures can arise from both which are not arbitrary. They flow afresh out of the common realm of experience. With this there can come about a coming-together of 'moved speech' and 'speaking movement' without any outer 'arrangements'.

The external sounding of the word gives security to this process. It serves to check whether both in actual fact do come together. If it were different, that is a coming about of the gestures out of the already-spoken words, we would only have a (doubled) illustration.

And so the question about the way of proceeding in the working-together of eurythmy and artistic speech is decided, whether real imagination comes about or,

instead, unessential illustration. The danger that through harmonious, streaming movements, beautiful colours and sounds rather put the viewer to sleep than lead him on to a higher level, is with the corresponding responsibility to be taken absolutely seriously.^[29]

Eurythmy and artistic speech as source for a renewed culture

As I have tried to show, eurythmy as well as artistic speech rest upon a qualitatively new starting point to bring the will and perception into a direct mutual relationship. With this a door is opened into the realm of the creating, etheric forces. In earlier times the human being experienced divine beings creating in his will. With his becoming more autonomous the human being became at the same time limited to the realm of the earthly, physical laws. He learnt to create within the realm of cause and effect, or rather to re-create. Today the human being himself is changing from being a creature to becoming a creator. But if he clings on to the world of what has become, he releases forces of decline. Opposing this, Rudolf Steiner opened up access to the world of real creative forces. In speech as archetype of the arts, the human being still carries an image of the etheric world in himself and can consequently lift himself from being a creature to that of a creator. And so the significance which Steiner gives to speech is understandable. In speech the future is enclosed like a seed. The human being received speech on its descent into the earthly world as a precious store of provision and seed for the future. But in order that this seed can again grow into life, it has to come out of the realm of the feeling heart where it could be protected, and enter the realm of the will.

The arts of the last centuries lived in a realm excluded from practical life. Although they did have a balancing effect, it was not a direct shaping effect on the active life. The

arts warmed the heart, creating an uplifting balance after the day's work. Our time demands more; life and work have increasingly to become an art.

As in eurythmy, speech is freed from its being bound to the larynx. The whole human being becomes speech. In all life, too, the contrast has to be overcome between the heart, and of the head and limbs. Eurythmy embraces the human being in his thinking *and* his will. In this he becomes a whole human being of feeling.

This is shown to be important, too, for in this century a decline of the 'old' middle is to be observed. What hitherto as art or religion gave nourishment to the feelings, keeping them alive, seems to have lost its force, or no longer appears to suffice. In a time in which one can no longer appeal to a healthy middle, eurythmy seems to become necessary as a healing impulse, which will not reinstate a lost condition but wants to create a new one.

In all the cultural realms into which Steiner brought new impulses, the attempt is made proceeding from a methodical technique to reach art. The actual new thing can be so characterized that the activity brings the will and the perception into a new relationship, hitherto unknown. In this way education becomes an *art* of education if the teacher does not realize his *concepts* on education, but perceives his teaching-material from the unfolding being of the child. The equivalent process is valid in the transformation of medicine into an art of healing. The perception of the whole human being leads to the remedy – not the technical application of the diagnosis in the healing method. At the same time, however, a new social principle becomes necessary. If the human being himself becomes creative, he can only meet the other as a free human being without any dependency.

The archetypal picture for the perceptive activity of the will *and* for the new social forms in its tendencies can certainly be

found in eurythmy. For, when one's own activity in doing eurythmy together becomes an organ of perception for the will of the others who are active, then a falling-apart of the movement in a group is not something to be anxious about, even when there is no outside 'director'.

The Philosophy of Freedom as the art of thinking

Before the artistic principle could lay hold of the life of the will and of culture, Rudolf Steiner penetrated this principle with the activity of thinking. In *The Philosophy of Freedom* he develops neither a philosophical system or does he present theses to interpret the appearances of the world. Instead, he leads the reader into the experience of the reality of his own thinking. In Chapter 3 of *The Philosophy of Freedom* there is a description of how, in the realm of thinking, the will and the perception are able mutually to carry each other:

'For everyone, however, who has the ability to observe thinking – and with good will every normal person has this ability – this observation is the most important one he can possibly make. For he observes something of which he himself is the creator; he finds himself confronted, not by an apparently foreign object, but by his own activity.'^[30]

At first the human being becomes a creator in the realm of his thinking. He enters into the realm of the creating forces in raising himself out of the realm of the finished thoughts, on which the everyday consciousness can find its hold, and into the living stream of thinking which flows through his active 'I'. The creative activity of the will is comparable to a spring whose stream is only checked when it meets an object (*Gegenstand*). Only there does consciousness arise. In everyday life the stream of our thinking receives the resistance (*Widerstand*) of our thinking and forms on the objects (*Gegen-Ständen*-lit. 'standing against') our perception. Light around us

only becomes visible when it meets a surface. The light of our thinking only becomes conscious when it connects with the percept. And yet thinking has in itself the strength as it were to reverse the stream, and to become conscious of itself. This is only possible when the thought-content is increasingly ignored. But with this, thinking loses the outer support for its awareness. It has to keep itself awake through will-activity. This wakefulness is 'softer', more tender than the wakefulness to which we are accustomed in the sensory world. The firm ground is thereby relinquished, and the condition that arises is comparable to a movement in streaming water. The 'I' lays hold of the creative process in the living stream of thinking, in the sense of a leading, steering and forming. Out of the sea of possibilities, thoughts are scooped out and formed, but not 'fabricated'.

In *The Philosophy of Freedom*, Steiner clearly points out that according to the rules of time, an observing of your own creative process is not possible. First something has to become finished, before you can look at it. But a little later he does speak as a matter of course that with some practice the observation of your own thinking should be possible for everybody. Consequently, this step already means going beyond the valid realm of past time. In the attempt to observe the activity of thinking, there lies already the threshold into the lawfulness of time of the etheric world. At the basis of the perception-process of our senses, there always lies the time-stream flowing from the past. We can perceive only that which has already become. On the other hand, in the will the time stream flows from the future. Only that which is future can be willed. In that I willingly perceive, and perceivably exert my will, I 'bend' both streams into each other. Time does not flow any more, but becomes a tableau. Thinking that perceives itself in this way crosses the threshold into the

etheric world. The activity of thinking perceives its forms out of the etheric world, to which it partly belongs. In becoming conscious of its activity; thinking becomes a beholding. In dreaming, the soul is swept along by the pictures. This is also so for the dreamlike movement of thinking of our everyday consciousness. The awakening of the 'I'-imbued thinking is consequently comparable with the child's becoming upright. The surging stream of pictures is stopped through presence of mind and can be surveyed. As the child's achieving uprightness needs the resistance of the firm ground, and the first becoming-conscious as a thinking human being can only occur with the resistance of sensory objects, so the spiritual awakening can only be reached through an inner jolt, through the activity of the 'I' itself. Steiner repeatedly indicated that *The Philosophy of Freedom* presents a fully-valid path of schooling when not taken as a passing-on of knowledge but as an active carrying-out of the above-described process.^[31]

What lies seed-like as art in the middle realm of the feelings is nothing less than the seed for humankind's future development. In *The Philosophy of Freedom* a path is opened up which raises thinking to an art, so that it can itself behold in the world of ideas. In the impulses of renewal of cultural activities, these ideas become art, so that the beholding will can carry new creative forces into the world. Through this art itself is freed. It moves from appearance to reality.

Imitation as an echo of the etheric life and as a seed for the future

For the small child a polarity of perception and will does not yet exist. By imitating, it naturally lives in both at the same time. It does what it perceives and perceives by doing. The will itself is its sense-organ. The child brings this unity with it from the world of pre-existence.^[32] This unity belongs to the etheric world. The child's imitation is

here in no way an incomplete copy of the activity of the adult, but real creative activity. It is not the outer form which is imitated but the characteristic or essential thing. The individual fashioning is thereby not bound to the example. In this way it becomes obvious that imitation occurs on the etheric level and not on that where things have acquired their finished form.^[33] Imitation is consequently still an unconscious pre-stage for an acting out of the lawfulness of the world. By still finding itself as one with the world, without being confronted by it, the small child can but develop its will in oneness with the world.

That the child does what it perceives is only one side of its connection with the world. The other side is that it also experiences what it perceives as penetrated by will. It does not know any calm observation, but experiences the gestures of the things and occurrences of its surrounding world. The creative will in the sense-perceptions speaks through gestures to the small child. Only gradually does this eloquent world become silent and as a remnant of this encompassing experience there remains for the child the perception of speech in the narrower sense. Now only those beings who are present with their spirit and soul on the earth speak with the child. The universal experience of the world becomes the sense of speech. Later on, even this becomes darkened and becomes covered by the perception of thoughts. Then speech is only perceived subordinately. It only serves the passing-on of thoughts. The unity of the world then breaks up. It becomes silent and no longer speaks directly. It falls into a finished part given to the senses, and another part, of the forces at work which have to be sought by thinking. Already the first question 'Why?' points to the fact that the eloquent world is beginning to fall apart. On the way from the comprehensive experience of speech to the larynx-bound word, the child progresses in small through that which

Steiner describes for the development of speaking in humankind's development.^[34]

Yet in the speech-organization the human faculty of imitation is still retained and forms the basis of our ability to communicate. The larynx in listening etherically speaks sympathetically. Starting from this remnant we can learn to lay hold of the gestures in the appearances of the world. Different than with the small child or the earlier human being, the gained ability to judge belongs to a conscious perceiving of the world. Only the will of perception should not be brought to rest through over-quick judgments, if a conversation with the appearances of the world is to become possible.

This conscious attitude directed towards a conversation with the world can also be characterized as a 'questioning'.^[35] In the will of a recognizing knowledge, perceiving and will are in balance.

The small child still naturally lives in this kind of questioning. It can't do anything with final answers. Its questioning aims for a process. Only with the awakening to the objectivity of things, is it then content with the final answer.

In imitation, the activity of the 'I AM' (*ICH*) living in the periphery is expressed. This 'I AM' is connected with the world through perception and will. Only when the 'I' which is centred or mirrored in the body is developed and stands facing the 'I AM' of the periphery, do perception and will-activity receive different directions. Sensory activity occurs from the cosmic periphery to the bodily centre; the movement of the will takes the opposite direction towards the world. As both poles of 'I'-activity are developed, a conscious earthly doing becomes possible.

The artistic process always assumes a balance between both 'twins'. If only the part which is centred in the body works, an arbitrary living-out of impulses would be the consequence. But an art which does not arise out of the forces of the wrestling per-

sonality would be a pale one and carry little conviction. In eurythmy and artistic speech, these two dangers become immediately visible, or rather audible. Then either a too-strongly wilful 'pressing', or a soulful forming without objective laws comes about. But if the balance is found, you can experience that you have formed completely awake – but more in the sense of listening or feeling than in one of 'fabricating' – and the speech or movement could come about as if by itself.

The Paradise-myth and the relationship of eye and ear

In the myth of Paradise in Genesis, we can find again the breaking apart of the archetypal cosmic-unity of the creative and cognizing forces. The snake can be seen as the symbol of the 'I'-forces of the human being. When it bites its own tail, the poles of head and limbs as the bodily expression of perception and will are connected to each other. The circle comes about on which each point of the periphery is equidistant from the centre. Under the aspect of time, one could say that there is no before and after because everything is equidistant from the centre. Time stands still, becoming a 'plateau'. In this sense, the Green Snake in Goethe's fairy-tale creates the circle in order to halt the decay as a process in time. The human being is also bent into a circle, as long as he is completely asleep with the creative forces of the etheric realm in the womb.

When the snake in Paradise rears himself up at the Tree of Knowledge, the poles of the head and limbs are separated and point in opposite directions. If you draw this symbolically as an 'S'-line, you recognize without difficulty the two halves of the original circular unity that have been pushed asunder. The apple represents this unity. It is fruit and seed at the same time, a recognizable end of a past process of becoming and a creative seed of the future. Upon being bitten

its archetypal unity falls apart. Judgments (*Ur-teile* - lit. also 'primal parts') come about, not creative ability but instead the separated halves promising a judging-cognizing power of consciousness. These powers can only bring trouble into the realm of the etheric creative forces. The consequences are the binding to the earth of the 'I'-force (the snake creeps on its belly) and the expulsion from Paradise. Only when the human being has become ripe in earthly experience, is his gained power of judgment allowed to work in the etheric world.

The organ of the eye is closely connected to this event. With Steiner's indications, we can study the etheric organism of the eye.^[36] This becomes understandable when we consider that in the eye perception and will, receiving and stimulating, are combined into one organ. The functions of seeing and receiving are combined indivisibly in the eye. Through the Fall of Man nothing was changed of this spatial connection; it remained. Yet with the bite into the apple, or eyeball (*Aug-Apfel* - lit. eye-apple), the realm of perception of the eye was changed. It was opened to the outside; it lost its ability to behold in the realm of becoming, of creation.^[37] Instead, it looks at the world of what has become as if it were still alive. When we perceive colours, these are as it were memories of long-past processes of becoming.^[38] And yet we believe that in the colours we experience something which speaks directly to our soul. The world of seeing is actually the world of illusion, of 'Maya', semblance. To clarify this, we may imagine for example that we stand in a gallery before a painting whose colours were painted hundreds of years ago by the master. It is clear that the distance of time in our perceiving from the moment of creation plays no role at all. As a picture of the realm of time of the etheric realm, we see the coloured surfaces next to each other in the finished world, fallen out of the time-process.

Yet the situation is quite different in the realm of hearing. Here the physical organs of sound-production and hearing, larynx and ear, have fallen apart. Yet in this way, the realm of hearing was able to be contained, 'saved'. What makes itself audible has to be brought about in the same moment. In the realm of pure hearing, even mechanical reproduction comes into consideration - yet in the realm of speech we always perceive the utterances of an ensouled being (this naturally-given connection was only in the last decades dissolved through the modern techniques of sound reproduction). Here and in the other higher senses we are always dealing with perceiving the will of another being. We become conscious, not of the creative spirit in the world-appearances, but yet of the creative spirit in the other human being.^[39]

The secret of the etheric perception has been placed into the organization of the human being, into the duality of larynx and ear. What is won in the etheric realm has to appear separated in the physical realm. If on the other hand it is placed into the world like the eye as an individual unit, the etheric loses its reality. It then beholds the finished world as if this were the etheric, creating world itself. The world of illusion, of Maya, has come about since the visible world together with the eye underwent the Fall of Man.

With this background we can ask what significance does it have that eurythmy as visible speech has to be perceived by the eye? With artistically-formed speech we perceive directly the ether-body which is creative in pictures. These pictures or Imaginations are the sounds. The Imaginations of the words and sentences of speech are woven into the archetypal forces of the sounds. Through eurythmy these inwardly-perceived Imaginations can also be experienced in the outwardly-visible movement. The sense of seeing for the first time receives in its earthly form a complete-

ly new meaning. It is no longer limited to the world of what has become, but in perceiving eurythmy it receives a perceptual content which arises directly out of the etheric creative process of a being of soul and spirit. The human being can school himself in perceiving eurythmy, to perceive again in the realm of vision the directly-present operations of the creative world-will. Because it is different from the ear, the eye is directed not towards the realm of the creative human spirit but towards the creative spirit itself, creating in the realms of nature. Since the sense of speech becomes active in looking at eurythmy *through* the sense of seeing, we begin to perceive the Logos [the Word], the spirit of utterance in the creation.

In the sense of hearing and in the higher senses arising on that basis, we perceive the incarnate spirit through the human being on the earth. Through the sense of seeing we meet the world-spirit creating nature, initially only in its after-effects. By freeing the sense of seeing again from the world of what has become, the world begins again to speak in gestures. Then we perceive the living Logos creative in the creation. The working-together of eurythmy and artistic speech unite once more that which – now individualized in the human being and spread out in nature – originally was *one*, the Logos.

Endnotes

- [1] That even Rudolf Steiner was only able to develop eurythmy after intensive work, is shown in the following words spoken to Lory Smits as she was waiting for her first eurythmy lesson, [concerning the sound 'v']: '*... the wisdom of the whole world belongs to it, I can't at the moment tell you yet...*' (in Magdalena Siegloch, *Lory Maier-Smits*. Dornach 1993, p. 43).
- [2] Lory Maier-Smits took this meaning from Steiner's *look*: '*But as I asked about*

"T" he looked at me really pitying, I still feel it today, as though he wanted to say: But you could have known that by yourself...' Lory Maier-Smits in R. Steiner, *Entstehung und Entwicklung der Eurythmie*. GA 277a, p. 43 (E.T. in preparation).

- [3] The speech-eurythmy lecture-course is published as *Eurythmy as Visible Speech*. GA 279. RSP London 1955, reprinted.
- [4] Rudolf Steiner, Marie Steiner-von Sivers, *Creative Speech*. RSP, London 1978, p. 67f. GA 280.
- [5] R. Steiner, lecture Stuttgart 9th December 1922. GA 218. Typescript tr. NSL 29 in R. St. Lib., London.
- [6] It is characteristic for the higher senses that they are cut out for an essential meeting. The ear finds itself in a threshold situation; it perceives the inner trembling of a body. The aim of the higher senses is found in the sense of the 'I', which is immediately directed towards the perception of a spiritual being within the sensory world.
- [7] *Ibid.*
- [8] See endnote [4].
- [9] When the ear is mentioned in the following the complete organ is always meant. The fact that we possess two ears shows that they belong to the sensory realm; on the other hand, we recognize the simply-fashioned larynx as belonging to the digestive system.
- [10] Out of this an important criterium of differentiation comes about for practising. One can carry out gestures and movements *outwardly*, in order to 'pull along' the speech-organism and bring it into movement. But this does not really enable the fashioning process described here *in* the speech, which starts from a listening-to-oneself. Yet it is different with a real acting gesture. This does not pull the speech along, but occurs separated from it in time. The words here can freely unfold.

- [11] R. Steiner, lecture of 2nd Sept. 1916 in *The Riddle of Humanity*. GA170.
- [12] *Ibid.*
- [13] ‘When taking about the physical body, show that through eurythmy actually up to a high degree the movements of the etheric body appear instead of the physical body, so that the laws of the physical cease, so that the etheric body makes its effect directly in the physical world on the physical plane. It makes its effect otherwise behind the physical plane. However, that is not all. Here we can show that the physical body steps into the background, is only carried along; the etheric body moves so that it is in the physical world. The astral body becomes what the etheric body is otherwise, going over into the ego-organization, so that we have the human being standing already in a higher world. If the physical body is carried up with it, then it goes beyond the physical laws. When the human being moves in the super-human sphere, the laws of the physical world are no longer decisive’. Rudolf Steiner in the Teachers Meeting in the Eurythmeum, Stuttgart, 30th April, 1924. GA 277a, p. 141. Tr. A. S.
- [14] *über Naturgeistigkeit und Eurythmie – ‘on natural spirituality and eurythmy’*; I am ignorant of the source details.
- [15] R. Steiner, *Curative Eurythmy*. Lecture Dornach, 12th April, 1921. GA 315. RSP 1983, tr. rev. A.S.
- [16] R. Steiner, 11th April 1921. *Anthroposophical Spiritual Science and Medical Therapy*. GA 313.
- [17] R. Steiner, *Curative Eurythmy*. Lecture Dornach, 17th April, 1921. GA 315.
- [18] *Ibid.*
- [19] *Ibid.*
- [20] Such a gentle listening with imagination is increasingly vanishing today. Real listening is often replaced by an analytical listening which is very strongly formed by concepts, i.e., it has hardened. One’s own idea of what the other says is then quickly taken as that which he/ she wants to say and is judged accordingly. In an educational context, Steiner saw especially eurythmy as the means to educate towards a real listening. ‘In addition to everything else, eurythmy also gives the activity of listening. When one person tells something, the other listens; he performs in his ‘I’ what lives physically in the sounds, but he suppresses it. The “I” always does eurythmy, and what eurythmy puts before us through the physical body is nothing other than a making-visible of listening, and when you actually do eurythmy you are just making visible what you leave invisible when you listen. The revelation of the **activity** of the listening human being is in fact eurythmy... People are indeed today fearfully slovenly in themselves, so that at first when they listen they do some frightfully bad inner eurythmy... Through eurythmy people will learn to listen properly, for nowadays they cannot listen properly. ...People cannot listen and will become increasingly less able to do so in our age unless the power of listening is reawakened by eurythmy.’ From Rudolf Steiner, *Practical Advice to Teachers*. Lecture 4, Stuttgart 25th August 1919. GA 294 (RSP 1976, p. 64, tr. slightly edited).
- [21] Rudolf Steiner, *Eurythmy as Visible Speech*. Lecture 10, Dornach 7th July. 1924. GA 279.
- [22] *Ibid.*
- [23] The ‘m’-sound belongs to Aquarius. The gesture for Aquarius is a picture for the working-together of the upper and lower organization. This can be experienced qualitatively in the movement of the ‘m’-sound. Here an archetypal movement can be seen which has become perceptive. It is a gesture that feels and perceives the space. Steiner spoke with the first sound-indications (GA 277a, p. 23) about a ‘*feeling yourself in something...*’.
- [24] To these presentations, a parallel comes about in the experiments to ‘bring

together' the colour spectrum with the help of a strong magnetic field. Steiner expected from this experiment a significance for a healing of the organism of the earth. See Margaria Woloschin, 'Die grüne Schlange', Fischer-Tb S. 371; also R. Steiner, *Colour*. GA 291a.

[25] The falling-apart of thinking, feeling and will is described by R. Steiner in *Knowledge of the Higher Worlds – how is it attained?* (GA 10. Latest tr. *How to Know Higher Worlds*), chapter 9 'The splitting of the personality in esoteric training'. Elsewhere he explains: '*Indeed, this is the significant inner experience of the activity which we need after having crossed the threshold: the finding-yourself in the highest activity of the "I", in the highest engagement of the "I", in order to hold together the separated soul-forces of thinking, feeling and will. This is also the fear of the weak-hearted person of today, the fear of real supersensible cognitions, this fear of inner soul-engagement in the highest degree. The human being today would actually like to allow its engagements to occur by being called up by the outside world and as occurring in that outer world*' (in *How can Mankind find the Christ again?* Lecture 1st Jan 1919. GA 192). Steiner continues that today humanity as a whole has crossed the threshold, and we should not be asleep to this fact.

[26] Precisely 'the Twelve Moods' given for eurythmy are able to make possible a feeling-penetration into the cosmos. Steiner expected that the eurythmists would know them in their sleep.

[27] Richard Wagner, *Parsifal*.

[28] Hans Killian, *Hinter uns steht nur der Herrgott* – (Behind us there only stands the Lord God).

[29] Sometimes one can observe a leading of the movement that gives the impression of a vessel spilling over. This is not to be mistaken for the coming-into-being of

a new etheric space. Although this occurs with the help of the ether-body, yet it does not occur out of a connecting of the perception and the will. It takes its origin in a mannerism, that is arbitrary-produced through long practice, of releasing the etheric body out of its vessel (as if, speaking pictorially, water spills to overflowing through a jerky movement of the bucket) and through this uprooting produces a vivid overgrowth of subjective feeling-life. The movement is not formed by the IAM (*ICH*) living in the perception in the periphery, but precisely through the point of departure of the bodily-supported will. Contrary to the opening of the etheric space which is released from the eurythmist, there appears instead a 'cloud' of self-bound 'ethericness'.

[30] Rudolf Steiner, *The Philosophy of Freedom*, Chapter 3. GA 4. Tr. Wilson p. 29; tr. Stebbing p. 34; tr. Lindeman p. 34; tr. Lipson p. 37.

[31] Rudolf Steiner speaks especially expressively at the end of the lecture-cycle on John's gospel: '*A person can go very far in this matter of catharsis if, for example, he has gone through the inwardly experienced all that is in my book, The Philosophy of Freedom, and feels that this book was for him a stimulation and that now he has reached the point where he can himself actually reproduce the thoughts just as they are there presented. if a person holds the same relationship to this book that a virtuoso, in playing a selection on the piano, holds to the composer of the piece, that is, he reproduces the whole thing within himself – naturally according to his ability to do so – than through the strictly built up sequence of thought of this book – for it is written in this manner – catharsis will be developed to a high degree For the important point in such things as this book is that the thoughts are all placed in such a way that they become active. In many other books of*

the present, just by changing the system a little, what has been said earlier in the book can just as well be said later. In The Philosophy of Freedom this is not possible. Page 150 can as little be placed fifty pages earlier in the subject matter as the hind legs of a dog can be exchanged with the forelegs, for the book is a logically arranged organism and the working out of the thoughts in it has an effect similar to an inner schooling, Hence there are various methods bringing about catharsis. If a person has not been successful in doing this after having gone through this book, he should not think that what has been said is untrue, but rather that he has not studied it properly or with sufficient energy or thoroughness.' Rudolf Steiner, *The Gospel of St John*. Lecture 12, Hamburg 31st May, 1908. AP, Spring Valley 1962, p. 174f. GA 103.

[32] Rudolf Steiner, lecture 2nd September 1916 in *The Riddle of Humanity*. GA 170.

[33] In forming the consonants, the human being imitates what he experiences in the surrounding world. Yet, less than with the imitating child, we should imagine this process on the physical outer level rather as if with the sounds one would imitate in a sound-painting the surging of the sea in the 'sch', the hitting of an object with a 'k', or the howling of the wind in a 'f' or 'v'. Far rather, the *etheric* participation in the movements of those outer elemental powers, that bring about the appearances of nature, are compressed in the human being, and are led to an outwardly-audible formation of sounds. In the same way as the outer ether-world produces the forms of nature out of moving processes, there arise in the human being through the movements of his ether-body the forms of the consonants. In an earlier stage of development, the outer ether and the human ether-body were still so connected that they carried out the same movements (through which in a reversed

sense, even a magical influence on to the elemental forces through speech was possible). Yet in the stage of development of today, the human ether-body is so firmly bound on to the form of the physical body that it can no longer take part in the etheric movements of nature. Through this speech is also loosened from its origin and has become abstract.

[34] *Ibid.*

[35] In the realm of what has become, the question receives its answer through judgments. In asking 'Why?', we are answered by 'Because'. Yet this relationship presents itself quite differently as soon as we enter into the realm of the forces of becoming. Here any answer can immediately be renewed as a question.

The separation of the perception and the will is only valid for the physical world. Out of the creative stream of becoming of the supersensible worlds, that which has become is continuously produced as spatial formation. The creative stream of the will finds resistance on it – a consciousness of objects arises. In this way, the outer objects of our perception as well as this itself can be characterized as 'dammed-up will'. Yet in its *being*, there is one thing appearing in the earthly appearances – this is polarity. The world of the formative-forces brings about creative formations which, when perceived, is Imagination. The consciousness of objects makes it possible to strengthen ourselves on the resistance of sensory-perception before we can dive again, in a fully-conscious manner, into the world of the creative forces. By forming speech out of experience, the possibilities of movement of the whole organism finding itself in stillness stream together in the larynx. Then the whole human being becomes etheric speech. In doing eurhythm the whole human being becomes larynx, when he 'glides into' these etheric movements of speech. Through both of these

activities, speech is freed from its larynx-bound condition. Steiner describes 'trickling will' as concealed behind the sensory appearances in the lecture held in Hamburg, 29th December, 1911, in *The World of the Senses and the World of the Spirit*. RSP. GA 134.

[36] Rudolf Steiner, lecture of 3rd April, 1920 in *Spiritual Science and Medicine*. GA 312.

[37] Lecture, Hanover, 29th December, 1911 in *The World of the Senses and the World of the Spirit*. GA 134.

[38] Rudolf Steiner, lecture 2nd June, 1923 in *The Arts and their Mission*. AP 1964. GA 276.

[39] On the awakening in the soul and spirit to the other, see *Awakening to Community and Community Building*. GA 257.

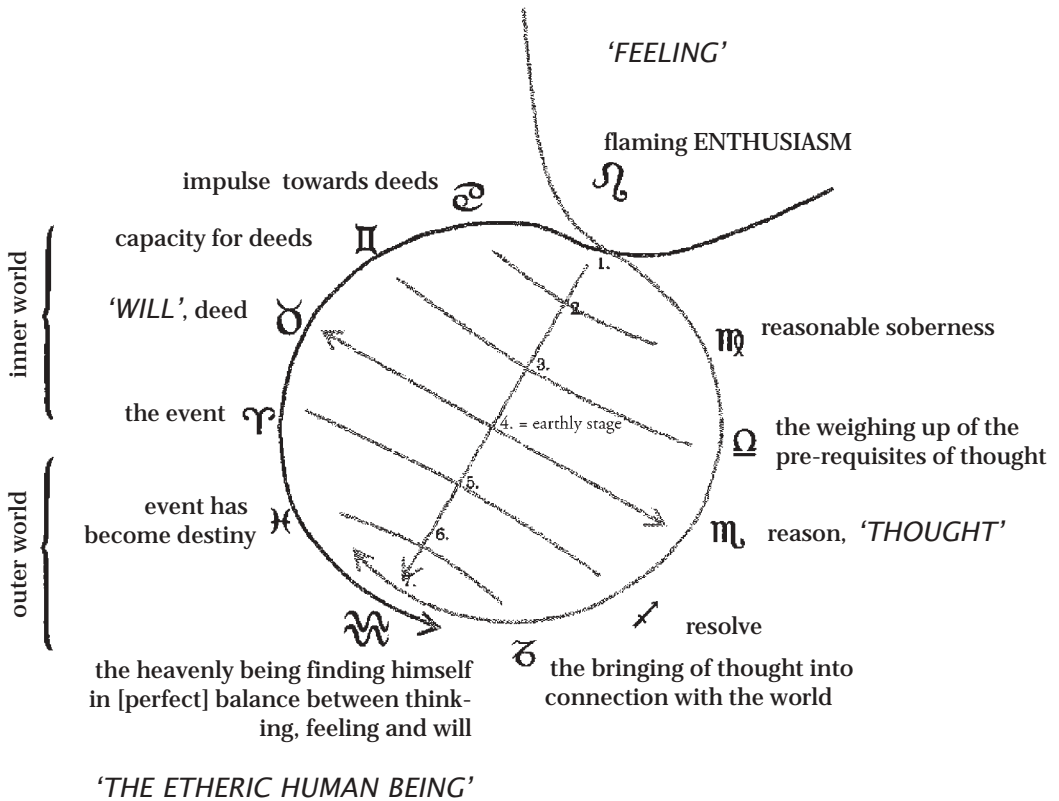


Fig. A schematic presentation of the Zodiac, as R. Steiner developed it in Lecture 10 of *Eurythmy as Visible Speech*.

On a pathway of seven stages, emerging out of a warm spiritual condition like a seed, the polarity of thought and will arises on the fourth (earthly) stage, coinciding to earthly maturity. Here at the same time, a transition from the inner to the outer world begins; what is prepared inwardly in the soul, appears in the outer world though the will as event and through the thinking as decision. The steps between the polarities also correspond. The physical body

of the human being is formed from the forces of the head and is laid hold of right to the feet. This coincides with the path from Aries to Pisces. In introducing the eurythmical zodiac, Steiner speaks of forms 'which arise out of the human being'. This certainly is not a matter of the human physical body. The placing is also polar to the parts of the body: the path from Leo to Scorpio relates on the body descending from the heart to the reproductive realm; from Leo to Taurus ascending towards the larynx. That which remains creative is indicated. A connection exists between the forces which are at work in the larynx, and the will: the forces of the will are here concentrated to form words. On the other hand, the forces of thinking and of reproduction are two manifestations of one realm of forces. We can then think of the form of development of the human being with the eurythmic zodiac. That which occurs in everyday earthly life has its archetype macrocosmically in the great stages of evolution. On this pathway the human being splits into a part which is connected to the world of appearances where spiritual things appearing as an earthly picture can be spiritualized again through the activity of thinking. The other part of the human being remains spiritual and transforms the world by spiritualizing it right into its material nature.

ARTICLES

From 'Fragments' by Novalis

in anticipation of the 200th death-day of Novalis on 25th March, 2001

compiled by Wilfried Hammacher.

32

We are on a mission: toward cultivating the earth are we summoned.

16

Imagination places the future world either in the realms above us or in the realms below us, or in our metempsychosis toward ourselves. We dream of journeys through the cosmos: isn't the cosmos then in ourselves? The depths of our spirits we know not. – Toward the Interior goes the arcane way. In us, or nowhere, is the Eternal with its worlds, the past and future. The outer world is a shadow world, which casts its shadow into the realm of light. Now it appears, to be sure, inside us as darkness, solitary and formless, but how utterly different will it appear when this darkening is past and the shadow-body is transcended. We enjoy it more each time because our spirit has been deprived.

106

How desirable, is it not, to be the contemporary of a truly great man! The present majority of cultivated Germans do not hold this view. It is precious enough to deny everything great, and follows the system of levelling. If the Copernican system were not so firm, then it would be comfortable for them to wipe out the sun and the stars and to make the earth the universe. Therefore Goethe, who now is the true representative of the poetic spirit on earth, is treated as ordinary as possible and is scathingly regarded when he does not satisfy the expectations of their common pastimes, causing them momentary embarrassment. An interesting symptom of this direct weakness of the soul is the reception which *Hermann and Dorothea* has generally received.

110

The human world is the shared organ of the gods. Poetry unites them, like us.

76

The priest must not cause us confusion. Poet and priest were in the beginning one, and only later ages have separated them. The highest poet is always a priest, just as the highest priest is always but a poet of faith. And shouldn't the future life induce anew the ancient state? Every representative of the genius of humanity is easily allowed to be the poet *kat' exochen*.

108

To describe human beings has hitherto been impossible, because it was not known what a human being is. If one gets to know what a human being is, then one will be able to describe individuals truly genetically.

The TAO and AUM motifs in Western Music and in Rudolf Steiner's Architecture, Part 2

Lecture with slides given 2nd May, 1998 on the occasion of a working conference 'Music and Eurythmy' at the Goetheanum, Dornach

(Part 1 appeared in the Easter issue, 2000)

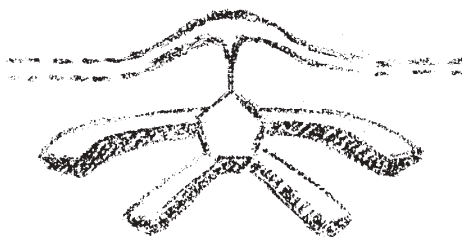
Michel Schweizer

TAO-motif and AUM-motif in Rudolf Steiner's Architecture

The two main motifs in the sculpted architecture in the First Goetheanum

At the central points of the First Goetheanum were to be found two enigmatic motifs which had been worked out of the wooden walls rather like reliefs. One was in the interior of the building in the east of the small cupola above the big sculpture of 'The Representative of Man' (Fig. 1); the other was on the outside of the building, above the main entrance in the West (Fig. 2). They evoked neither something concrete nor something symbolic, but they spoke an expressive language through their gesture. ^[1]

Based on the insights that have been won hitherto in the realm of music, there now follows an attempt at an interpretation of these motifs through the meeting of speech and music.



The musical-eurythmic character of the Goetheanum

Steiner repeatedly pointed out the musical and eurythmic character of the Goetheanum.

Europe possesses very little understanding for a musical architecture, as has been built with the Goetheanum here in Dornach... [T]he Goetheanum was musical, it was eurythmic. ^[2]

The Goetheanum-building in Dornach was conceived out of music. That's way so far it has been so little understood as architecture, sculpture and painting. For this reason the new building has hardly been understood because the musical element has to be led into its sculptured forms and painting. ^[3]

The relationship of the eurythmic gestures for speech-sounds and musical sounds

For our further observations, the correspondence between musical sounds and vowels as they are expressed through the eurythmic gestures is of importance. On this subject, Steiner says the following in a eurythmy-course:

Try to form the sound A (ah). Now try with both hands, not as we usually do with one arm, but both arms, to do the movement for the third [...]. Now you are already in the eurythmic movement of the sound A through the third. [...] If we compare the eurythmic gestures for a musical sound and a speech-sound, they are like each other as a musical sound appears like a speech-sound when you play music or speak. ^[4]

IAO and AOU in the painting of the First Goetheanum

The key for further studies can be found in that which Steiner says about the painting in the large cupola of the First Goetheanum: ^[5]

When you look from the West to the East towards the area under the small cupola (you are met) through the way by which it has been presented, by the impulse which lies in the world-becoming and which expresses itself in the IAO. Not that the IAO is presented in a symbolic way, but it is expressed in the [architectural] motif.

In the east of the large cupola, there appear three motifs one above the other – at the top ‘the wrath of God and sadness of God’, in the middle ‘the roundelay of the seven’, and at the bottom ‘the circle of the twelve’ – each with a clear gesture in the treatment of the plane.

In the upper motif, a kind of pillar-like gesture is dominant:

In the middle motif, a gesture which opens itself in the an angle is dominant:

In the lower motif, a circular gesture is dominant:

In the sounding together: I - A - O.



(We are not dealing here with the equivalent of the shapes of the letters, even if it tends to look like that, but with direct expression through the moved *gesture* which expresses the characters of the speech-sounds as they are worked in eurythmy. This holds good for what follows, too.) ^[6]

After that which has been quoted above, Steiner continues:

And when you direct your gaze from the east to the west, that which speaks from the depths of the cosmos into the becoming of culture is the equivalent of that which the IAO speaks into the becoming from the soul from within.

We are being made aware of a sounds which form a polar relationship to IAO. In the sense of what has been developed in the above about the two archetypal motifs in music have been developed, it is a small step to look for this sounding in the AOU. In actual fact, the threefold motif of the painting in the west of the large cupola has its equivalent – above ‘Jehovah and the luciferic temptation, paradise’; in the middle ‘The senses are born, the eye and the ear’; below, ‘The Elohim work into the earth, the beings of light radiate into the earth’ – the three gestures of the motif in this sequence of speech-sounds:

Above:

In the middle, symmetrically placed one next to the other, twice:

Below, within the picture several times:

The sounding-together: A - O - U.



The two main sculptural-architectural motifs in the First Goetheanum, a TAO and an AUM motif

Two archetypal motifs – speech sound and musical sound – which counterbalance each other have been portrayed through painting, the one in the east and the other in the west of the building – this fact is a challenge to interpret the two main sculptural-architectural motifs through the realm of speech and music:

In the east, the motif raying out in five directions, above ‘The Representative of Man’: the upper ray expresses the *I* or the musical seventh; among the pairs of rays, the upper one expresses the upper third, the *A* (ah), the lower pair the musical second, the *O*: IAO, the musical TAO.

In the west the motif above the main entrance: the wide open form expresses the *A* (ah), or the musical third; the round forms underneath expresses the *O*, or the musical second, and the middle form expresses the *U*, or the musical prime: A - O - U, musically AUM.

The House ‘Duldeck’ – the bodily form, as an expression of the AUM?

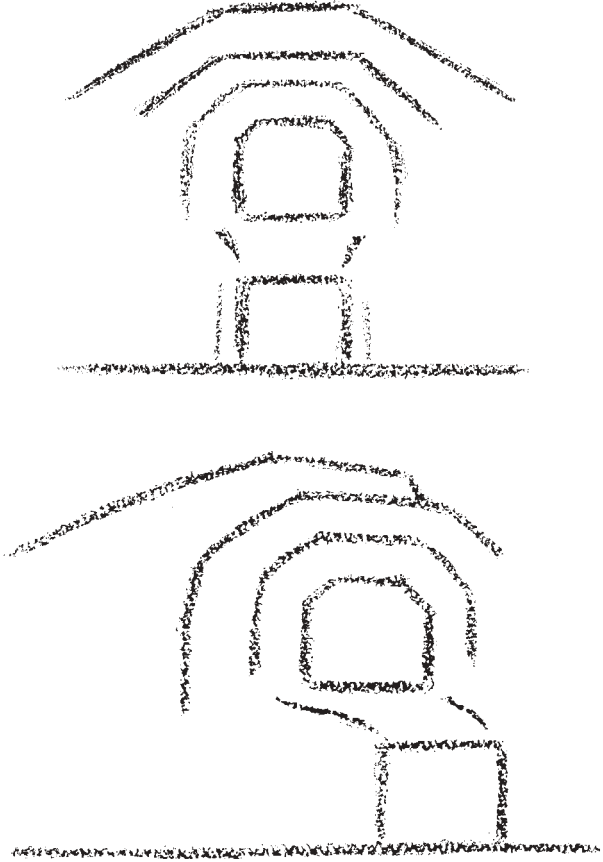
While the First Goetheanum was being built, Steiner designed the model for the house ‘Duldeck’ (Grosheintz) which was to be constructed in concrete.^[7] Can we interpret even here the architectural gestures, but now the gestures of the whole body of the building

through the realm of speech and music: the gesture of the upper part of the room as *A*, the rounding of the lower part of the roof and the round forms on the outer wall as *O*, the upright, cylindrical elements of the building as *U*; in the sounding together consequently as A - O - U?



The Western Facade of the Second Goetheanum – a metamorphosis of the AUM motif of the First Goetheanum?

At the beginning of 1924, Steiner indicated that the motif of the western entrance of the First Goetheanum (which had been burnt down) would reappear in a metamorphosed form, in the west of the new Goetheanum.^[8] Has the metamorphosis been carried out in a more radical way than was initially sketched in the model which was created later?^[9] Has the motif been incorporated into the whole of the western facade in the sense that the gesture of the roof speaks *A*, the forms which surround the large windows speak *O*, and the projecting form of the portal says *U*: A - O - U – AUM?



[1] See *inter alia* R. Steiner, *Ways to a New Style in Architecture*. GA 286.

[2] R. Steiner, lecture Dornach, 23rd Feb. 1924, *Eurythmy as Visible Singing*. GA 278.

[3] R. Steiner, lecture Torquay, 22nd Aug. 1924, *True and False Paths...* GA 243.

[4] See endnote 2, lecture 21st Feb., 1924.

[5] R. Steiner, lecture Dornach 24th Oct., 1914, in GA 287. Reproduction of Steiner's sketches in R. Steiner, *Zwölf Entwürfe für die Malerei der grossen Kuppel des ersten Goetheanums*, ed. Marie Steiner, Dornach 1930, and in Hilde Raske, *The Language of Colour in the First Goetheanum*, Walter Keller Verlag, Dornach 1987.

[6] The characteristic title of the single motifs are to be found in *Die Zuordnung der einzelnen Laute des IAO zu den einzelnen Motiven* (ed. 1930) in the contribution by Walter Scott Pyle, [and] for the O in the 1983 ed. (without an express connection to the gestures) described for all three sounds.

[7] See Erich Zimmer, *Rudolf Steiner als Architekt von Wohn- und Zweckbauten*, Stuttgart 1971.

[8] R. Steiner, lecture 1st Jan., 1924, a.m. in *Die Weihnachtstagung zur Begründung der AAG*. GA 260. (The relevant passage is also in *Ways to a New Style in Architecture* GA 286, Appendix.)

The Experiencing and the Eurythmic Fashioning of the Three Dimensions of Space, especially the Dimension of Depth

Rosemarie Bock (*eurythmist, Stuttgart*)

The call for new ways in the eurythmic landscape is sounding ever louder. Research goes into all directions because insecurity is growing. Connections are sought with the drama, dance and gymnastics. Numerous experiments of joint conferences and performances exist; from time to time one can even witness mixed forms which call forth some astonishment. Where do we stand today with eurythmy? Are we quite sure of our artistic means? Does not the joy in discovery from a common interest with the other arts of movement sometimes cause the unique, the actual *new* thing of eurythmy to step into the background?

Because the discussion today very quickly provokes the contrary to tradition – already that term has almost become a concept of discrimination – and opens up experimental projects, the following contribution is intended to address an area that hitherto has hardly been addressed. The question is: *What is qualitatively new in eurythmy as opposed to the dance, when we look at its relationship to space?*

In the true sense of the word, a new dimension can be discovered in eurythmy that opens up outlooks that can enthuse and inspire.

In walking, the human being must use all three directions [To be precise, there are three planes, or dimensions, and six directions – Tr.] of space. He has achieved the upright [dimension]; he feels the dimension of width in the balance of right and left; and he holds himself secure with his gaze in the directed aim of before–behind. It is an act of the will, to bring these three [six] directions of space into harmony when walking. In doing so, the interplay of the three qualities of space remain completely in the subconscious. ‘Walking reveals to us everything which penetrates space in its three dimensions.’^[1] Walking has always a direction, usually that of forwards-backwards. This enters consciousness as an aim, as a path that has to be travelled in space. Yet this aim is abstract, one-dimensional, and does not shed light on the act of walking as a comprehensive activity of the will. ‘The concept of three dimensions, according to its reality, cannot exist for our normal recognition. It can only be revealed when we look with the same light-filled clarity into our life of will as we usually do into our life of mental picturing. This can only come about with spiritual-scientific cognition.’^[1] (A short time afterwards, Steiner tells the teachers in Stuttgart: ‘... For such things [the concept of the three-dimensions], no audience exists today.’^[2] He placed a great hope in the teachers!)

Yet Steiner does tell us where the consciousness gently lights up in this unconscious standing-within-the-three-dimensions. A gradual lifting into consciousness of the experience can take place, although not in the playing-together of the three dimensions. The character of production unconsciously belongs to the act of will. It becomes lost when the individual dimensions are experienced – it become abstract. The only clear consciousness of reality for the three dimensions in space lives in the act of seeing in the crossing of the axis of vision. Here the dimension of depth is experienced and an inner operation of the understanding comes about. The other directions, the dimensions of width and height, remain unconscious, are experienced as given, they have to be accepted. A certain activity of our own has to come about through the crossing of the axis of vision. Nevertheless, the dimension of depth always works here from the back to the front; the opposite direction remains passive. We shall return to this.

If the human being wants to bring consciousness towards the dimension of width, then he arrives at the level of symmetry, as the playing-together of the arms. The connection of

the dimensions of depth and of width, is consciously penetrated and crossed on the horizontal level of symmetry. Thereby the dimension of height remains more unconscious, given or finished. The dimension of height appears in consciousness with walking. The human being has to have achieved the upright in order to move freely in space.^[1]

Does not the child, too, in its early stages of development travel this path into the three directions [dimensions] of space and conquers them one after the other? Initially the child experiences spatial extension on its own body and through its own movements. It does not yet feel itself as part of external space. Can't the child in the cradle quite seriously reach for the moon and stars? Everything is close by. A few years will pass before the child can orientate himself spatially, till he sees in perspective and understands extensions.

The Child in the Cradle

Blest babe! a boundless world this bed, so narrow, seem to thee.

Grow man, and narrower than this bed the boundless world shall be!

(Friedrich Schiller, tr. Edward Bulwer Lytton)

In between there lies a long period of transition. The child's path of soul-development with walking – speaking – thinking proceeds the other way, initially from the three-dimensional will-activity of walking, proceeding further to the feeling human being in speaking, and finally to the one-dimensional in thinking. It is the ability to imitate which the child brings with it, and which commences with the devotion to the will-activity.

Let us pursue the feeling of space in the human corporeality a little further. With the human being in standing the *upright* dimension is the longest line, that means, in it the body takes the longest extension. It spans two polar formations, between the spherical head and the stretched legs, traversing through the whole octave of the human upright length. In other words, in the upright dimension of the heights, the human being takes up the longest part. In this way he is the most in his body, the most incarnated. The vertebrae as carrying structure is experienced as elongated – it is so to speak the representation of the uprightness. Yet we know that it is curved, and this makes the gestalt movable and elastic, though in standing freely you hardly feel this unless you concentrate especially on the vertebrae and not on the whole upright posture. That this feeling of being elongated, of straightness, is there, seems to be connected more to the forces of the ether- body. In the uprightness, the whole body is included as an entirety. The *right-left direction* is experienced like the weighing-function, as symmetry and activity of balance. The extension in this direction is much less than in the uprightness. It connects two sides of the almost symmetrical form of the body – ear with ear, shoulder with shoulder, and so on. It is an expansion without great tension. It can be widened or narrowed down through lifting or bending of the arms, and leaves the freedom to the human being to deal with the outside and the inside. A deviation from the level of balance to the right or left is immediately felt – each bending of the spine can be perceived. How naturally is the right and the left felt as the connection in the human [social] realm between equals, between giving and receiving! The *direction forwards-backwards* is still shorter in the formation of the human body. It connects different forms of the same region of the body, e.g. face and back of the head, chest and region of the shoulder-blades. One can say that the direction of the dimension of depth is the least anchored in the body. Consequently, it leaves more space for the life of feeling. In this direction the human being comes more quickly through himself, and places a part of his activity of direction towards the front, outside of the body, through the gaze. In comparison to the animal, one could say that with the human

being the dimension of depth is far less corporeal, whereas the animal takes it into itself in its longest bodily extension – it is mostly body in its direction of movement.

Human beings are also especially sensitive to the impacts from the outer world, from the direction of front–back. This comes to expression in quite pictorial language. The gaze is narrowed through ‘blinkers’, we ‘close our shutters’ or ‘come against a brick wall’. With a strong feeling–impression, we are ‘flattened’ or ‘floored’. If weak we ‘lean’ against something, or when powerless we are ‘sent to the wall’. The uprightness can be [temporarily] given up, but not the dimension of depth. This requires more free space. ‘Something lies heavy on our heart’ or ‘suffocates us’. Feelings out of the experience of depth bring strong limitations but also strong feelings of freedom. The crossing with the arms over the chest as we show it in the gesture for devotion, and as we know it in gold [with the costume of the angel in the Oberufer Christmas Play] is not a [pious] crossing of ourselves, but it should also protect an inner space. Because it is diagonal it points into the four world–directions and not into the earth. But it also shows the streaming in towards the centre point of the crossing. If one has something ‘at the back of one’s mind’ then there is expressed that which gives this direction of front–back another dimension.

We also occasionally speak of ‘background’ in a metaphorical sense as something mysterious and invisible. As the golden background we meet it in early paintings, allowing the presented figures to stand out of a light of wisdom. With the mandola, the figures receive a personal piece of golden background. And finally, we see a part of the world of the background, belonging completely to the figure, grown on to be unfolded as wings.

What do the pictures of winged beings say to us – angels, divine figures (the winged Victory, Mercury, Mithras, winged snake–gods in ancient Mexico, winged suns)? And why do we feel this appearance of divinity, even with butterflies. Something from the world behind [this one], in the background, shines to us from the invisible spiritual realm whence these beings come. Let us not take the wings only symbolically, even if we can imagine only a few of the pictured figures in flight. The weaving of the spirit, the heavenly origin is clearly placed before our eyes. And in this way, the exterior space experiences a widening, pointing towards a dimension of which we are usually unaware. The winged ones appear to us as messengers of the spirit. All these winged beings, including butterflies and birds, share one thing in common with the human being. They move forwards out of the invisible [realm], into visibility.

If we proceed from the true picture of the wings to the purely symbolic sign, then the dimension of depth is completely lost. The cross, for example, shows us the connection of heaven and earth and the widths of the world of space. It was a symbol for this since primeval times. It cannot show the direction of movement, but so to speak remains in standing. Yet thereby it pictures the outside–inside.

How often do we see people pictured in the cross–formation, also in the form of the TAO. The same holds good for the human being in the five–pointed star, or the five–pointed star in the human being. The comparison of human being – animal – plant with the directions of life upwards, into the horizontal, and into the depths, we see in our mental–picturing in the form of the cross. It is the two–dimensional nature of the plane, which we see as images in drawing. It gives no depth, holds fast the sensory vision in the two dimensions of height and width. We are impressed by paintings which give us depth through the effect of colours. It conveys something fully human and comprehensive into the coloured picture. A sculpture, however, allows all the dimensions to speak. Formed in harmonic balance, as for example in Greek sculpture, we experience completeness. Outer space in its directions is laid hold of in the sculptural balance. (An example for this is the famous Poseidon.)

Does here the secret lie of Steiner's indication to Lory Maier-Smits, that she should not copy Greek sculptures? To do this would be an entrance into complete embodiment, which does not lead to movement. Also, for the fashioning of the sounds, as Edith Maryon tried some years later, the sculptural element was eliminated. Following Steiner's indications, two-dimensional images were created. The dimension of depth is missing. It has to be created, added, by observing or in the fashioning, on the one hand by imagining it, and on the other hand actively laying hold of it [in the activity]. (There are, however, eurythmy figures showing the gestalt from the side. To this we shall return.)

Eurythmy appears to relate especially to the dimension of depth, that means, here is something it has to develop. For this task, Steiner gave no special advice before the apollonian course of lessons. Nevertheless, there appears very early the moving of forms facing frontally – with the exception of the circle-dances with probably all the dionysian forms. For the individual fashioning of poems it was something obvious. Think, for example, how the 'I'-line archetypally makes visible to us the way to create a balance between before and behind. With this it is probably less a process of balance than a supplement, a process of awakening to a higher level, which has to appear in retracing the completed way. Then the question arises: Is not the before-behind direction the spatial reflection of the reversed or *Rückschau*-exercise which takes us out of the stream of time? Is not the 'I'-line the eurythmic key to this life in and against the stream of time? The image of the portal arises, recalling the walking in both directions on the level, dividing the behind and before, and which Steiner called the level of will and also '*meine Wirkende*—my active [level]'. What with daily walking is always 'front space', according to the gaze into space, acquires in eurythmy its counter-movement, the conquering of the space not seen, the back-space. Something fundamentally new is hereby inaugurated. It differentiates eurythmy from all kinds of dance. Width, height, the overview, everything invisible, everything inspired lies in the back-space, wanting to be formed from behind.

In [eurythmic] fashioning, do not all the higher senses which extend their organ [of perception] above the whole human being, come to our aid? Even the sense of hearing, despite its localized organ, perceives all round. Only the sense of sight limits, allowing validity only to the world in front. It is a future task of eurythmy to penetrate behind, really to extend the dimension of depth into the invisible space. In the form of the circle, this does not completely transpire because those taking part turn towards each other. For in widening behind, the space is soon used up. And it does not transpire at all in walking and moving forms 'following your nose'. These spatial forms of movement in the circle and following the nose are in order and fully justified for children up to the change of their 9th-10th year. After this they remain valid for some circle-forms and exercises. When, however, the spatial form exceeds in turning and walking following the nose, it appears as if the person presenting it follows more himself, his earthly direction of movement, even wanting to be something, and it leaves out of consideration the laws of space.

Certainly presentations exist in which an earthly-emotional interpretation is fitting. In presenting fairy-tales, too, the variety of human paths in life can come into the picture purely through a walking forwards. Yet don't we need the back-space for everything belonging to the future, that is invisible, transcendent? Here, eurythmy as an art of the threshold exceeds by far every kind of dancing.

Like portals the geometric figures of Agrippa von Nettesheim stand between before and behind. For they exist completely in the place which divides both realms. In the original description of 'I think speech', six figures stand like guardians behind the one who walks

before them, who is to feel them [sequentially] in his back as cosmic signs. (A comparison with depictions of Cherubim-angels may be allowed, who, without possessing bodies, look out of the middle of their six wings covered with eyes.)

This place between before and behind is indeed purely externally that which we are able to portray or lay hold of completely with the arms, in contrast to both other planes, the horizontal and the vertical. The character of will comes to the fore, we are able to lay hold of it in presentation, completely to fulfil it.

The difficulty to establish connection with the backspace is shown in the work with children and adult classes. For this we must be especially equipped. It is a great help if we allow the external space to speak, too. That means, we consciously place ourselves into the three-dimensions, i.e., frontally. A feeling of right–left – not only as neighbours [in the circle] and on our own body – frees the movement. The before–behind acquires its requisite mood together with the space.

It could be objected that the described qualities of space present an external scaffolding, only physical laws, that play no great role in interpretation according to ‘etheric laws’, in which the physical body should enter when it becomes ‘moving sculpture’.^[3] All choreographic-forms in eurythmy are the expression of higher lawfulness; with them the eurythmist trains his sense for ‘etheric impulses of movement’. He or she, however, has to conquer afresh the external qualities of space with his or her own feeling for space – as people in earlier ages could do as a matter of course – and unite both in order to serve this aim.

Finally, let us recall the very first eurythmy-exercise, the archetypal IAO, which in a genial simplicity brings to consciousness the behind–front and the middle, and conveys to the feelings the human being’s origin and his future. Let us create a new golden background for eurythmy!

(To be continued.)

[1] R. Steiner, GA 324, lecture 17th March, 1921.

[2] R. Steiner, GA 304 Conferences with Rudolf Steiner, 25th April, 1923.

[3] R. Steiner, GA 277a, conversation with Clara Smits.

Hans-Georg Burghardt, a composer in the sign of Michael

Jan Bloem, singer, Zeist/Holland

‘As in religion, healing forces live in true art. One can feel this like a kind of medicine and can let them work. Why do many people reject *modern* music? The thought that everything new first estranges the listener and that a certain effort is required till one becomes familiar with it, is readily agreed. But basically, people reject it because this music can give them no soul-nourishment, no refreshment for their souls tortured by the stressful everyday grind. Modern music is felt as a sounding nothingness, as just an emptiness, at the most as *well-composed* and *interesting*. But it doesn’t radiate any soul-warmth, does not lay hold of the human being in his depths and consequently does not call up any corresponding love. Yet basically humanity yearns for a *true* modern music! Our time is (still) mortally sick and wants to be healed. Geniality is a commitment! One can neither heal out of the forces of the intellect, nor out of the instinctive forces of the blood. Only out of the power of the sun’s light of the heart can healing-bringing soul-nourishment be brought. But it is the heart which humanity today has torn out of its body. And it will be the first and most essential step to

find the heart again! This is the foundation-stone of the building of a future culture of music. Only an artistic heart which is connected with the divine heart, in order – as Beethoven says – to spread the rays of divinity amongst the human race, can hope to ray out healing forces through his work, for which we all long.'

With these thoughts from the essay 'Music in the sign of Michael', Hans-Georg Burghardt summarizes 55 years of his artistic task which he felt as direction-giving and spiritually committing.

Hans-Georg Burghardt was born on 7th February, 1909 in Breslau. Already in his early years a special musical gift was shown. In his parent's house a quartet is playing and the child looks for some sticks in order to conduct the players. If they make mistakes he unyieldingly stops them and the passage has to be played again. After his *Abitur* exams at the Gerhart-Hauptmann-Oberrealschule he matriculates at the University of Breslau to read musical studies, history of art and philosophy. He goes on to study at the Seminary for Musical Artists, Breslau, counterpoint, composition and music-theory. He completes his piano studies with the well-known pianist and teacher Prof. Bronislaw from Pozniak.

We read in Burghardt's diary: 'Through my teacher E. A. Voelkel, I seriously involved myself with the new-sounding expressionist music of Schönberg, Stravinsky, Hindemith and others. I did everything to get to know this music and to study it, to get behind its meaning and behind the technical methods of these composers. Then I wrote a string quartet with four-voice fugues in retrograde motion and other thematic modifications and can still see myself smoking a large cigar writing the notes. I wanted to know whether in the ice-cold intellectuality I would have succeeded to produce such a work. This quartet and other works of this kind have been publicly performed, but then I put them into the stove before once more starting in 1929 with opus 1. Out of an ethical impulse, I tried with the heart to overcome music which had become atonal. An intense struggle took place in me, a struggle against over-intelligence on the one side and an excess of feelings on the other. This struggle against Ahriman and Lucifer has never ceased. My feelings always told me that large numbers of people expect something else, and I heard the admonishing voice of my race. Consequently I have always tried to keep the golden middle.'

Through his neighbour, Rudolf Meyer, Burghardt already in his youth comes into contact with spiritual science. Later (1992) he writes in an essay: 'I was saved by anthroposophy from the general plunge into atheism. I was 16 years old when Rudolf Steiner died in 1925. After an initial reading of *Theosophy*, I began to study the lecture-cycles. A grandiose picture of the world unfolded. In addition to this, I met my friend Gerhard Reisch, an outstanding painter and anthroposophist. In an exhibition of his pictures in Breslau, I became especially enthusiastic over a large painting of Michael which he later gave me, and which then, until the destruction of our house in the Second World War, hung in my room. The fact of the beginning of a new Michaelic age as Steiner proclaimed it, filled me ever more. Then I decided to compose a cycle of piano sonatas which should be created out of the Michaelic impulse. I was standing at the beginning of the 1930's. An advance *had* to come – it had already radically begun – but according to my picture not so much because of the *dearth* of beauty which was appreciated for such a long time, but because of the new impulses of the newly rising age. Yet I was not willing to follow the radical path. I wanted to achieve progress through a gradual transformation, through metamorphosis, a thought which was familiar to me from studies of Goethe. In this way, nine piano sonatas came about in Breslau which later increased to twelve.'

We read further: 'I would like to illumine the concepts of *concord* and *discord*, a point of view essential to me. To create concords means actually nothing other than a *sounding together* and by this one understands the balanced relationship of tension of notes sounding at the same time. To create discords means to sound against each other, meaning that the notes stand in a tense relationship to each other. The predicates, sounding good or bad, have to be seen as relative. From this we can recognize that I have newly wrestled for the concord through turning towards the spirit out of a Christian striving. The question can awaken: Where today does one at all find concord? Well, concord exists and he who seeks it can find it – C h r i s t. Harmonious sounds of concords in our time assume the nearness of Christ. In the light of Christ we find concord again, and one will use it as creative music in order to characterize those higher, light-filled spheres to which one has reached in devoted striving.'

In 1936, Burghardt dedicated his first piano sonata to his friend Carl Bergmann, a famous and highly appreciated pianist in Dresden. He expressed himself as follows: 'The sonata in Eb is a work of Michaelic stature. Its musical language is noble and has a truly uplifting and healing effect. Stirring musical thoughts stand facing such deep contemplation. It is a music which has been received from high levels and was fashioned into a compelling form. Possibly for the first time a composer has felt completely orchestrally on the piano, an individual can now conjure up on one instrument the whole range of orchestral colour. Even so, the work is wonderfully pianistically written, so that it is a pure joy to play it. Burghardt has linked to Bruckner, the futuristic element of whose music is the overcoming or newly enlivening of the rigidified major and minor [system] which are both rooted in the third, through emphasis on the fifth. Through this the key recedes for the sake of the individual note. In this way the cycle of these sonatas has come about which leads meaningfully to the future of music. During the course of the cycle, amongst other things a gradual metamorphosis of style is striven for.'

Carl Bergmann requested his friend Hans-Georg to record in writing the phenomena he mentioned. In 1943 there appeared in a limited edition *Die Sekundskalen als Mittel zu einer neuen Tonaitätsgrundlage* – 'The scale of seconds as the means to a new basis of tonality'.^[1] Burghardt writes on the scale of seconds: 'Out of the method of my composing there has theoretically resulted a system of seconds. I came to it on the search for a new etheric style, which points the major to another place (in a new system) and permitting it only as the variation, i.e. as a possibility amongst many others. Not as a thought-out construction of course, but because that lives in me and I *have to* compose in this way.'

Various attempts are made to find a place for the composer from academic musicians and historians. Nevertheless, Hans-Georg Burghardt stands on the threshold to a *new* language of musical sound, where the interval of the second has to become the central experience, as in the previous centuries it was the third. With this, however, 'the system of seconds is far more comprehensive, it carries in it the major-and-minor with all its lawfulness. But it also changes it, raises it to another level and brings a validity with it, such as hitherto has hardly been recognized in the West (...) A beneficial, freeing feeling lays hold of the soul.'

In the final period of his life, Burghardt turned especially to the harmonium, 'whose unique character can be described as *spheric*. With the long-sustained sound, produced by wind, which is so endlessly calming, you can feel that the sounds in a certain way *hover* through space. The musical sound itself becomes sucked in, developed and modified out of the inaudible [realm]'. Here musical forms are created which one can call *spiritual character-pieces*.

To end with, a quotation out of the diary of the master, from 27th August, 1989.

'In looking back on life many things enter consciousness, to which one would have to add supplementary things. For example, in *much* much earlier years I have written that I only came into the world in order to heal through beauty (through music). That is also correct today, too, only one has to know how it is to be understood. For it is known that I have also written much that is discordant, sharply discordant. Beauty is indeed subject very much to change; it underlies personal taste, it changes through the ages and expresses itself in style. *Beautiful* does not mean flat, sweet or even kitschy, but is in any case a positive value. I see beauty in connection with truth and goodness. In this way it contains that colouring which I mean.' There then follow some musical examples from his scores, where he points to the struggle between the powers of evil and good. 'Where these fight against each other sharp discords come about. When the struggle with the help of the good powers leads to victory, the motifs unfold into extensively ranging melodies, frequently intensifying to Presto, carrying away the listener. *Beautiful?* Not in the sense of a previous classical and romantic age, but true and good, arousing, completely taken hold by the struggle of our time. Forming courage, giving strength!' At the end of this fragmentary diary-entry there stands a quotation from Rudolf Steiner out of the karma-lectures (GA 238): 'If in the near future the Michael-thought becomes fully alive in at least four times twelve people, (...) then we can look to the light that through the Michael-stream and Michael-deeds will spread over humanity in the future.' This impulse of light rays over the creations of Hans-Georg Burghardt.

[1] *Die Sekundskalen als Mittel zu einer neuen Tonalitätsgrundlage* has recently been compiled by the writer of this article, and is available from him or from the bookshop at the Goetheanum. Works by Hans-Georg Burghardt comprise more than 116 opus numbers, incl. 4 symphonies, 12 piano sonatas, an opera, more than 300 Lieder and songs, and many works for organ and harmonium.

Use has been made of diary-entries and the following publications of the composer: '*Musik und Menschenbewusstsein – Music and Human Consciousness*' (1935); '*Musik im Zeichen Michaels – Music in the Sign of Michael*' (1946); '*Das Dur-Moll-Problem – The Major-Minor Question*' (1946); '*Harmonium heute – The Harmonium today*' (1987), '*zu den 12 Klaviersonaten – concerning the 12 Piano Sonatas*' (1992).

Jan Bloem, Steniaweg 13L, NL-3702 AE Zeist, Tel./Fax: +31-30-692 56 47.

Some of the works of Hans-Georg Burghardts for Organ und harmonium have been recorded on CD by Parzifal Verlag. More information:

*Parzifal Verlag, Christian Peter
Rüttiweg 56 · CH-4143 Dornach
Tel: +41-61-701 65 60 · Fax: +41-61-701 65 74
Email: info@parzifal.ch · Webpage: www.parzifal.ch*

The ‘melody in the single note’

and the second mission of Michael

Alan Stott (Stourbridge)

Rudolf Steiner speaks of ‘the melody in the single note’, attempting to raise our habitual static *spatial* thinking (epitomized in the acoustic ‘chord of overtones’)^[1] into the process of *time*. The single note stands between ‘recollection and expectation as adjacent, melodic notes’ (p. 34f./28f.).^[2] It is ever Steiner’s concern to raise the consciousness, as he puts it elsewhere, to see ‘behind the scenes of external happenings’. Already here we notice that our habitual use of language is continually tinged by concepts of *space* (‘raise’, ‘behind’). This is simply inevitable, but it is to be transcended.

On this subject, the researches of anthroposophical music theorists point to scale-formation. Here, Hermann Pfrogner^[3] did fundamental research. The seven-note scale is ‘the etheric level *in the tonal system*’. It has been demonstrated that the diatonic division of the octave is nothing arbitrary, but the living experience of ‘the resounding human being, pure and simple’. Hermann Pfrogner bases his words on Steiner’s far-reaching discovery that ‘the human being is a scale’ (p. 37/31). The scale developed in tandem with humanity’s growth in consciousness throughout the post-atlantean cultural epochs. The development of the scale has also been mathematically explained. According to anthroposophical music-theorists (Pfrogner, Ruland, and others), Steiner’s hints on the future development of music point to even further differentiation. For example, ‘a strong (*herzhaft*) experience of the second’, Steiner^[4] claims, will become the basis for the musical system of the sixth (the coming) post-Atlantean epoch. In all these considerations, we are not led away from actual music but rather led more deeply into the nature of the musical material.

Is it also possible, however, to begin from a simpler, more direct interpretation of the melody in the single note? We know that any note of tonal music, to qualify for the adjective ‘musical’, has to be heard in a musical context, at least as a degree of the scale. Further, for a melodic connection to be created, the ear not only continually interprets what it has heard, but is also working with its expectations. Listening is always a reciprocal movement forwards and backwards at the same time between perception and its interpretation—mostly unconscious, or rather in a dreaming-feeling consciousness. Experience is spontaneous and many-layered. The progression of a melody may, or may not, fulfil our expectations; our inherent musicality has been both educated and conditioned.

The element of surprise is also a part of expectation. It is a well-known experience in listening to a composition, moreover, that before long an initially ‘strange’ passage is heard as ‘inevitable’—even as a touch of genius. The discovery, however, had first to be made by the composer.

The composer R. Vaughan-Williams^[5] uses the terms ‘memory, co-ordination, and anticipation’ with regard to musical appreciation. In giving form to their inner listening within the framework of their age, composers—indeed all artists—also assist its inner progress. Steiner even declares that music ‘is the self-creating [force/power] in the human being’ (p. 45/51). We are to create our own future, to become progressively more human. Prophetically, then, artists go before their contemporaries. They have to transpose their own spontaneous listening from the depths (or is it heights?) into a time-process. By virtue of being communicated, this enables a re-creation by the player and listener to occur. But, as Vaughan-Williams adds, ‘To appreciate [Beethoven’s] «Hammerklavier» Sonata or the Ninth

Symphony requires exactly the same qualities as the appreciation of the simplest tune... only to a greater degree.’

At this level of observation Steiner’s riddle begins to become more accessible. Yet he does demand a penetration in consciousness. In *Eurythmy as Visible Singing* his comments immediately following those on the melody in the single note, point to the essence of the musical element. Here he gives his particular and well-known definition of music. ‘That which you hear is never musical...’ It is ‘the experience between the notes that is music in reality’ (p. 35/29f.). These words firmly locate the musical element in the *experiencing human being*, thus indicating the real subject of artistic research. This thought also suggests that a little lowering of our specialist blinkers could prove fruitful—perhaps especially so—for such research. So the discussion here will touch upon such topics as mythology, poetry, anatomy, and religion wherever they appear directly relevant to the present, specific question. Indeed, the method of looking for *correspondences* in human spiritual experience is likely to help in many other areas as well. We feel justified in the exercise, on the basis that

- (1) musical experience is not divorced from the rest of experience;
- (2) Rudolf Steiner’s specific comments are nowhere to be taken divorced from the rest of his research;
- (3) Steiner’s work is not to be divorced from that of other spiritual teachers and traditions.

A disregard of these assumptions can lead any of us sooner or later into specialism, pedantry, and abstraction—things that Steiner himself did his very best to avoid. They are only too apparent in the assumptions of Steiner’s opponents, those at least who do not ignore him altogether. In an introduction, Steiner^[6] points out:

On occasion, we have emphasized that artistic life has not arisen in isolation but flows from the same source as other human cultural aims. Knowledge—with religion and art have all three basically proceeded out of the same source. And if we enter the old temples, we do not find that a separate science, a separate art and a separate religion existed there, but rather a knowledge which looked directly towards the fashioning, the configuration, of the universe. The creative Ideas were beheld, and these the religious cultus tried to express. *The relationship of the human being to what was beheld in the scientific way of knowledge was brought to expression. Art was nothing other than a forming in the human spirit of what was recognized, known, and what arose as religious experience. In short, the three cultural streams —religion, science and art —grew out of a single source, from a single root.*

Number in GA 278

A fresh approach to *Eurythmy as Visible Singing* (GA 278), shows that the lectures are based throughout on the quality of number. The remarks about ‘the melody in the single note’ occur in Lecture 3. Some aphoristic comments would seem in order at this point.

Lecture One is concerned with unity. The triad is introduced here, as ‘a threefold occurrence’ in unity—a phrase which itself occurs three times (p. 14/12). The relationships ultimately correspond to the relationships summarized in the doctrine of the ‘Three-in-One’.

Lecture Two is full of polar activity; the intervals, for example, are presented largely in pairs, concluding with the interval of the fourth on its own, which is ‘of particular interest’. Its ‘self-experience’ represents a kind of fulcrum, introducing a third, or middle, element which unfolds in the following lecture.

An initial glance at *Lecture Three* shows that it develops from an apparently dual conception, the antithesis of life and the lifeless. This informs both the topics and the examples. We

are faced with the natural world, but art neither copies nor imitates this world. Death is a phenomenon of spatial existence: the chord is a 'burial of melody', but we release the life of movement hidden within it into time-processes. This leads us to seek for the (etheric) melody in the single note, not the chord of (physical) overtones. Indeed, the natural, spatial world and the inner, musical, eurythmical worlds seem to be antithetical. Yet 'the spirit' is to be found *within* the phenomenal part of music. 'What you inaudibly experience between the notes, that is music in reality, for that is the spiritual element of the matter, whereas the other is the sensory manifestation of it' (p. 35f./30). Immediately following, Steiner reveals the 'task of the eurythmist'. Through the movement, you are 'to bring human personality, the human personality as soul into the musical element' (p. 36/30). The *spirit* is named as such; it is found within the musical element, and its origin is within the human personality. 'The actual spirit' is mentioned again in connection to the bar-line, with the astonishing words: 'Fundamentally speaking, everything else does not add the spirit of the musical element, being at all events a more or less illustrative element' (p. 44/39). It must be emphasized that the decisive point is not simply about movement, but concerns consciousness. The two poles of the universal law of polarity—upon which the lecture-course is founded—produce a third term. It is something entirely new, and is not addressed in any other form of movement today. Further ways of discovering and of revealing this dynamic activity—a picture of the world of formative forces pure and simple—which is productive and redemptive at the same time, are developed the following lectures of GA 278.

Janus

A triple element has already appeared with the triad (Lecture 1), but in lecture 3 the third element, which emerges as the product of polarity, is categorically different. It is the *element of transition*, and we shall concentrate on it here. In this connection the symbol of *Janus* suggests itself. Janus, the god of initiation, is depicted with two heads scrutinizing past and future, the beginning and the end. The descending, waning power of the sun is behind the *Janua Inferni*, the summer solstice in Cancer, the 'door of men'. The nascent and increasing power of the sun is behind the *Janua Coeli*, the winter solstice in Capricorn, the 'door of the gods'. The two festivals of St John, the Evangelist and the Baptist, are associated here.

Apart from the many interesting details (for instance the symbol of the keys) depicted with Janus, what particularly interests us in the present connection is Janus as '*master of threefold time*' (like Shiva of Hindu tradition). He is also 'master of the two ways'—the right and the left, which the Pythagoreans represented by the letter Y. Now, the third or 'middle way' leads directly to Deliverance—corresponding to the undrawn, upper prolongation of the vertical part of the letter Y. The third countenance of Janus is invisible because the present in its temporal manifestation is but an ungraspable instant. Compare here Steiner's remarks that 'what you hear is never musical', because it immediately leaves the spontaneous present moment to become 'past'.

It is well known that certain languages, such as Hebrew and Arabic, do not have a present tense. The paradox can be stated: when we rise above the transitory, the present contains all reality. The third face of Janus corresponds in Hindu tradition to the frontal eye of Shiva, which is also invisible. It represents the 'sense of eternity'. A glance from this third eye reduces everything to ashes—destroys all manifestation. But *when succession is transmuted into simultaneity, all things remain in the eternal present*. The apparent destruction is really a transformation.

René Guénon, to whom I am much indebted, describes a representation of Janus as Christ.^[7] The apocalyptic Christ who has gone through death proclaims Himself: 'I am the

Alpha and the Omega, the first and last, the beginning and the end' of all (Rev 1:8, 21:6, 22:13).

The heart

Not only music-theorists show interest in the riddle of Steiner's phrase. Composers take it as a stimulus. Interpreters—players and eurythmists—may also find it stimulating to bring compositions to life. Certainly, all three artistic paths are related and presuppose the deepest human feeling. Steiner's recommendations are directed towards the centring consciousness. The personality is centred in the human *heart* – finally named in the concluding lecture of GA 278. Here we find the creative source itself that unites humanity.

In his verse play *The Old Man of the Mountains*, the poet Norman Nicholson ^[8] makes Elijah say:

*You need not shout for the Lord to hear.
The Lord hears into the silence of the heart. What is believed
There between the thumpings of the blood,
That is what the Lord hears.*

This idea is not only poetical or religious, but is also anatomically based. The flow of the blood actually stops momentarily before changing its direction. This 'T'-moment, described more fully by Dr Armin Husemann,^[9] succinctly pictures the middle way.

In the Bible, the heart is the meeting-place between the phenomenal and the eternal worlds. 'Man looks at the outward appearance, but Yahveh looks at the heart' (I Sam 16: 7). 'The Lord' is the earlier translation of YHWH, or Yahweh, a name meaning 'He who is', 'He who creates', or 'He who causes to be'. René Guénon^[10] suggests the most exact rendering of 'I AM that I AM'—*Eheieh asher Eheieh*—is 'Being is Being'. It is important to realize that the four Hebrew consonants YHWH etymologically represents a slight modification of the Hebrew verb 'to be', which also signifies 'to breathe'.

In a lecture on balance in the world and man that renews some cabbalistic ideas, Steiner ^[11] describes the chest region as an area of free space between the attacks of Lucifer and Ahriman which approach from all six directions.

You 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, forwards and behind, is an intervening space where the breath of Yahweh enters directly into the spatial, physical human being. From this central area the human being strives to regain his full humanity. St John (Rev 21) describes New Jerusalem as a queen, Christ's bride, an imperial city, a holy of holies, a garden of Paradise—all together. The cube form pictures a completed cyclic process. The cube room, the Holy of Holies, has here expanded to include the whole human community.

The Ark of the Covenant, housed in the Holy of Holies, was both the throne and footstool of Yahweh. ^[12] Two golden Cherubim stood to either side of the Ark. Some experts ^[13] suggest that the Cherubim are emblematical of redeemed and glorified man, ideal represen-

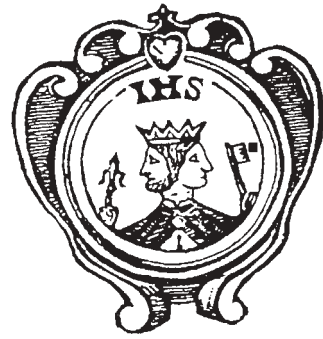


Fig. 1: A 15th medallion showing Christ as Janus

tatives of humanity in the highest and holiest places... of what it was destined to become... God manifested as dwelling between the cherubim, is God appearing in a state of blessed nearness to men, and in covenant for their redemption from sin, that he may bring them to dwell in His presence and glory.

It was 'from between the Cherubim' that Yahweh 'spake' to Moses (Num 7: 89). If this reminds us of the point of departure 'between the shoulder blades', then the experience recorded in the Bible is a prophecy that also involves eurythmic artists. Further, it suggests a direct link to those striving human beings in the whole human community who, though they may not have imagined such a profession as eurythmy, yet may truly deserve to be described as its 'colleagues'—the mystic stream of the religious calling. The tradition of mystical ascent is portrayed in the Book of Revelation as the entry into the Holy of Holies, heaven itself. To enter was to enter eternity and to behold the mysteries of creation.^[14]

In another lecture, Steiner^[15] describes how the etheric body, which 'is by nature predisposed to live in eurythmic movements in music, singing and even in speaking', can give expression to them through one channel only. This is the lungs and the larynx. The reason for the limitation is that Ahriman has so hardened the ether-body that it cannot develop eurythmy as a natural gift. But the positive gain here is that since eurythmy has been—and has continually to be—'wrested from Ahriman', something involving the whole human being is able to be *created*. In this event, is not Ahriman to be heartily thanked for providing the resistance which enables humanity to progress?

Indeed, Steiner speaks of the necessity of *all* the arts getting beyond materialism. He mentions the three-dimensional space of the sculptor, the two-dimensional plane of the painter, and 'with the musical element we enter man's inner world'. He introduces a sketch of musical history, and from a characterization through certain intervals (seventh, fifth and third) he discusses the need for 'spiritualization... a recognition of the special character of the individual note'. Music, he says, 'is linear-like, one-dimensional; is experienced one-dimensionally in the line of time... The soul... experiences something which lives and vibrates here and now, on earth, in its soul-and-spirit nature'.

^[16] Eurythmy, as visible singing, is to manifest this soul-and-spirit nature.

Seventh, prime, third

In our attempt to clarify Steiner's demand to find the melody in the single note we are led to the question of the creative consciousness. Though couched in artistic terms, the demand is at the same time the central human challenge of awareness, of incarnation, of education, of personality—in short, of the struggle towards our true human destiny. Like the human being himself, there is no end to the subject. At this point, however, a glance at the well-known eurythmic opening-exercise may prove helpful in bringing together all the various threads touched on here, for in them all essentially the same root-demand is being made.

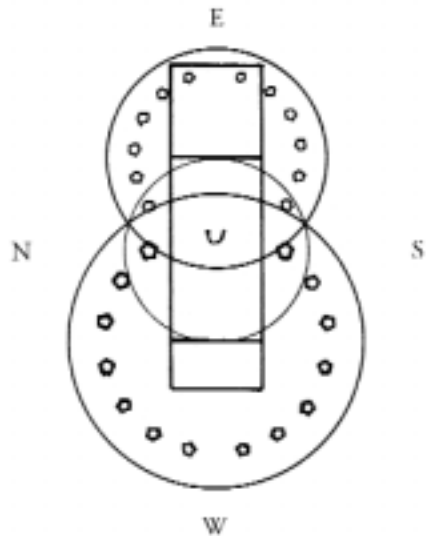


Fig. 2: The plan of Solomon's Temple superimposed on that of the Goetheanum. The cube-room has become the stage. From Kemper; Der Bau. Verlag Freies Geistesleben, Stuttgart

Steiner gave the vowel-sequence I, U, A (*ee, oo, ah*) at the Faculty Meeting, Stuttgart 30th April, 1924 (GA 277a). The musical correspondence is seventh, prime, third. The prime is approached by a descending seventh, and relinquished through an ascending third. Here the prime, a degree of the scale (not a melodic interval), becomes the turning point between the two melodic intervals ('past' and 'future'). Eurythmically, it is not measurable by earthly 'time'. Here the prime manifests the eternal *present*. It centres the eurythmic artist within a solely human environment. In other words, one possible melody as etheric movement appearing in the C is carried out in time for the purpose of an exercise. The eurythmist has continuously to create this 'present' through etheric, ensouled movement. This 'time' art, then, far from denying space or celebrating its possibilities, raises both (space and the eurythmist, and the audience too) to become the vehicle for 'that which is not heard'. A spiritualization of space sums up the mission of Michael. ^[17] Nothing less than this is implied during the Faculty Meeting, when Steiner ^[18] relates that

[t]hrough eurythmy actually up to a high degree the movements of the etheric body appear instead of the physical body, so that the laws of the physical cease, so that the etheric body makes its effect directly in the physical world on the physical plane. It makes its effect otherwise behind the physical plane. However, that is not all. Here we can show that the physical body steps into the background, is only carried along; the etheric body moves so that it is in the physical world. The astral body becomes what the etheric body is otherwise, going over into the ego-organization, so that we have the human being standing already in a higher world. If the physical body is carried up with it, then it goes beyond the physical laws. When the human being moves in the super-human sphere, the laws of the physical world are no longer decisive.

The question in the heart of the observer of eurythmy, Steiner continues, is, 'Well, are all these people angels?' In Temple language, this term is used for consecrated human beings, the priests. As part of the second Michaelic mission, that is, today, ^[19] the eurythmic process is not a lowering, or an accommodating, of the spiritual—for instance, in presenting a sign language, or a symbolizing of truths—but a transformation, a raising of the physical to the realm of life. This does not occur through a speculative dreaming, but on the contrary it results from a deeper, more concrete thinking 'with the inside of the bones'—in short, of real incarnation. ^[20] Incarnation is a reciprocal activity; in a comprehensive sense it is a 'breathing' process. Steiner even characterizes the art of education as teaching children to breathe in the right way. ^[21] Moreover: 'The process of breathing is directly or indirectly connected, too, with everything that the human being experiences musically.' ^[22]

'Seventh, prime, third' is frequently practised in a variety of fruitful eurythmical ways—as angles, degrees, intervals, and combinations of these; at different pitches, and so on. Carrying out the exercise *melodically* in the way briefly described above, may be the most effective way to enter the eurythmical and musical realm of the melody in the single note. This 'moment' of transformation—the activity of human-divine breathing—is at the same time the realm of revelation. It underlies human life; we become aware of it in the inner life; it prepares the human future—and it characterizes music-eurythmy from first to last.

[1] Every human and every instrumentally-produced sound contains a varying number of overtones (or 'partials') sounding quietly at different strengths. These overtones produce the distinctive instrumental and vocal tone-colour. The oboe is poor in overtones, the flute richer. Only electronically-produced sounds initially contain no overtones.

- [2] GA 278. Page numbers refer to both editions of Rudolf Steiner, *Eurythmy as Visible Singing* (The Anderida Music Trust. Stourbridge 1996/99). Steiner also spoke of 'the melody in the single note' during the answering of questions 30 Sept., 1920, in GA 283 (Dornach 1975), p. 84f. and elsewhere. For a summary, see H. Ruland, 'Die «Melodie im Einzelton» nach Hinweisen Rudolf Steiners' in *Die Geburt der Musik aus dem Wesen des Menschen* (Novalis. Freiburg im B. 1987. Pp. 67-72). Ruland hears 'expectation' and 'recollection' as major and minor qualities, involving the soul-forces of will and (reflective) thinking.
- [3] Hermann Pfrogner, *Zeitwende der Musik*. Langen Müller, München/Wien 1986. E.T. in MS by A. S. Pfrogner was an anthroposophically-orientated music theorist, professor at the state conservatory in Munich. His non-anthroposophical writings were widely acclaimed in Germany.
- [4] See R. Steiner, *The Inner Nature of Music*. Anthroposophic Press, New York 1983. P. 71; and GA 303, 5 Jan., 1922.
- [5] Ralph Vaughan-Williams, 'The Making of Music (2)' in *Nationalism in Music and other Essays*. Ed. Kennedy. OUP 1987.
- [6] Rudolf Steiner, Introduction Munich 19 Feb., 1918 / Stuttgart 26 Feb., 1918. GA 277a. P. 110. Tr. A.S.
- [7] René Guénon, *Fundamental Symbols*. Quinta Essentia. Cambridge 1995.
- [8] Norman Nicholson, *The Old Man of the Mountains*. Faber, London 1946. P. 57. Emphases added.
- [9] Armin Husemann, *The Harmony of the Human Body*. Floris Books, Edinburgh 1994. Pp. 185-189.
- [10] René Guénon, *The Symbolism of the Cross*. Sophia Perennis et Universalis. Ghent, NY, 1996. P. 82. Gerhard von Rad suggests: 'I will be to you that which I will be to you' (*Moses*. Lutterworth. London 1960. P. 21). See also G. von Rad, *Old Testament Theology*, Vol. 1. Oliver & Boyd. London 1972; and Martin Buber, 'The Burning Bush' in *Moses*. Harper & Row. New York 1958.
- [11] R. Steiner, *The Balance in the World and Man*. Lecture Dornach 21 Nov., 1914. GA 158. Steiner Book Center, N. Vancouver 1977. Steiner indicates that 'the experience of time is the basis of apprehending God as Unity, and the experience of space the basis of apprehending God as Triune. Experience of the three dimensions was much more intensive in the ancient world, especially with the Hebrews. For the Rabbis one of the names of God was «space»; space and God are the same [entity]'. R. Steiner, lecture Dornach 20 Sept., 1918 in GA 184, E.T. Z. 362, R. Steiner Library, London. On *hammaquom*, see GA 278 II, p. 171/184 and endnote 50.
- [12] See Roland de Vaux, *Ancient Israel: Its life and Institutions*. Darton, Longman & Todd. London 1965.
- [13] Patrick Fairbairn, *Typology in Scripture*. Kregel, Grand Rapids, Mi. 1989.
- [14] Margaret Barker, *The Revelation of Jesus Christ*. T & T Clark, Edinburgh 2000. This is an essential study on the Book of Revelation.
- [15] R. Steiner, lecture Dornach 9 Jan., 1915. GA 161. E.T. Z69 in R. Steiner Library, London.
- [16] R. Steiner, *The Arts and their Mission*. GA 276. AP, Spring Valley 1964. P. 36f.
- [17] See R. Steiner, *Man and the World of the Stars and the Spiritual Communion of Mankind*. GA 219. Lecture, Dornach 17 June, 1914. AP, New York 1963 (also quoted in Lea van der Pals, *The Human Being as Music*. Stourbridge 1992. Endnote 42).
- [18] R. Steiner, Faculty Meeting 30 April 1924. GA 277a. P. 141f. My emphases. E.T. forthcoming.

- [19] 'The Word becoming flesh is the first Michael revelation; the flesh becoming Spirit must be the second Michael revelation.' R. Steiner, *The Mission of the Archangel Michael*. GA 194. Lecture Dornach 22 Nov., 1919. AP 1961.
- [20] R. Steiner, *Roscrucianism and Modern Initiation*. GA 233. Lecture Dornach, 12 Jan., 1924.
- [21] R. Steiner, *Study of Man*. GA 293. Lecture Stuttgart, 21 Aug., 1919.
- [22] R. Steiner, Answers to Questions, Dornach, 30 Sept. 1920, evening. GA 283, Dornach 1975. P. 69. [N/T].

Eurythmy Lighting from 1969 - to the Next Millennium

A little bit of technical Know-how does you good.

John Watson

Eurythmy and its lighting have been my passion for over 25 years. As a teenager I helped with the lighting at the Merlin Theatre, Sheffield, for a performance by the London Eurythmy Group. The enormous cast-iron 6-foot-long lighting-control required four operators who had to be contortionists in using their arms, elbows and legs trying to reach as many large handles that controlled the dimmers in order – hopefully – to create smooth lighting-changes for a performance. Fast changes were impossible; it was all a very hit-and-miss affair. Some of you may remember the similar lighting-control on the balcony at Steiner House, London.

My professional lighting career in the 'seventies allowed me the opportunity to witness the development from the huge and cumbersome control-desks, to desks that became progressively smaller. Small motor-driven faders on the desk controlling the dimmers situated in the basement room, were driven with wheels and cogs. Memory-banks of these old machines were punched paper recorders, like the paper used with a pianola or a fair-organ. These were the great machines of the 'sixties, lasting even into the 'seventies. I can remember on a tour of Germany we came across card-operated memory lighting-controls, where the fast changes were determined by the speed of the machine swallowing and reading the card!

Electronics enabled the control desks to become 'finger tip'-controlled, giving the lighting-operator more and greater control of the increasing number of lights being used. But the lighting-operator's problems were not yet over. Both smaller and larger eurythmy-groups on tour usually used the lighting available in the venue at the time. Imagine arriving to play a piano where every time all the keys were in a different place! This was what it was like to be on tour, never the same control-desk twice! Eurythmy lighting-operators had to look at the control desk with one eye, look at the stage with the other eye, *and* read the very bad photo-copied music with another eye, whilst making sure they *kept up!* I found the only way to try and stay with it, was at least to learn the music by heart. This made life less stressful, too, and hopefully more artistic.

With electronics, small control desks (18-24 dimmers) would all be manual. This meant all the levels of the lighting would still be written down by hand. Then, along came the great development of the memory-board. By pressing a button, the lighting 'state' of the desk was recorded into its memory. In 1971 as a junior electrician, I operated one of the first 'computer memory' lighting-desks in this country at the Crucible Theatre, Sheffield. The cost of this 240-dimmer desk was £40,000 then. Today a similar desk would be nearer £2,000.

Great! Now that we have memories, we don't have to write down all those changes of lighting levels! Yet all is not well, because although these lighting-controls are designed with

enough memories for the average opera, drama, rock-concert, even the most complicated Shakespeare play would not use nearly as many memories as the average eurythmy performance requires! With these first electronic memory-desks, there would never be enough memories. This is still the case in some theatres, and in addition there would often be no manual option for the desk, no individual faders, and all lighting-changes had to be brought on by typing in the dimmer number time after time. They could be even slower and more tedious to operate than the older manual desk!

'Go with the flow'

Creating the lighting colour-mood is only half the job. One of the most important aspects – if not the most important in eurythmy-lighting – is how to get cross-fade time from one *lighting colour-state* to the next. This is really what eurythmy-lighting is all about. Rehearsing this with the eurythmy is the only way to get it right. Playing into this equation of the colour-change, will be the response-rate of the lights themselves. It takes time for the light to reach the stage; brighter colours will react quicker and can be harsh if not handled in the right way. The deep blues lit with the more powerful stage-lights will respond sluggishly. 'Live' manual operation of the cross-fades is the most satisfactory way of making sure that the colour-change 'fits together with the movement'.

The first memory desks put the 'fade times' in for each light cue; this again was a slow and restricting type of control desk. Watch out, there are still lots of these control-desks around!

Manufacturers are still selling desks with old technology. So what is around today? Thanks to the rock/pop industry loads of cash is around to develop new stage-light technology, lighting-controls and new types of colours, rock lighting is not that far removed from the demands of eurythmy-lighting. Go on, watch these shows, they may have flashing lights but somewhere in all that, are stunningly beautiful colour-moments which could be useful for eurythmy.

With lighting-desks today, you can 'record the lighting-changes to memory' which can speed up the lighting-rehearsal period. Especially those desks with a large number of sub-masters, where the now *recorded lighting-picture* can be brought back manually on to stage 'by hand' by the lighting-operator using a sub-master.

There are also desks where the sub-masters '*load the next cue*' each time the 'Go'-button is pressed, giving the eurythmy lighting operator instant lighting changes at his finger tips. The '*rate*' or *time* of the *cross-fade* being controlled by a slider. Mendelssohn's Overture *Fingal's Cave*, for instance, requires 41 changes in 15 minutes, the last 5 being in the last few seconds of the piece. An impossible piece to light on an older desk, this now becomes not only possible, but artistically creative by using the sub-masters.

Eurythmy Lighting II (continued)

We've now progressed as far as the memory control-desks, and now far a little bit of technical input. Now, all you technophobes, don't throw the *Newssheet* down! - READ ON.

Digital Control desks

Now what on earth are Digital DMX control desks? Many readers will have come across lighting-desks that are not very portable. They have masses of fragile multicore control-cables linking the light-desk to the dimmers. These are the old analogue wire-per-fader

(channel) desks. The digital DMX desks have a telephone-type cable. To put it very simply, just a few wires carry electronic groups or frames of signals many times a second, via a decoder to the dimmer. Down this small cable information can be sent to control up to 512 or more dimmers.

This has allowed lighting-controls to become extremely portable. It gives the possibility for eurythmy stage-groups to tour their own desks, and to plug it into the host-theatre dimming-system *providing it is also running on DMX*. At last the same control desk every night!

I have been the designer of most of the current new installations in the British Isles, and where possible similar desks with the DMX systems have been installed. Steiner House, the desk at Bottom Village and Michael Hall School, and St. Christopher's School, Bristol, all have similar ETC desks. These desks have the extra facility of being able to record the show on to a standard floppy disc. So, if you do return with the same show, or if your show is part of a larger festival with drama in between, and providing all the lights are still connected to the same dimmers and not moved - just reloading the floppy disc will bring back the show-lighting ready for the eurythmy-lighter to run the show again.

The future. What does the future hold? For new developments of the stage-lights, look at the shows we can now see on TV and in live-shows musicals, dance, circus, rock, and opera. Some lighting will be unsuitable for eurythmy, but there may be those moments where you think: That is the lighting I could use. Perhaps it looked like ethereally-woven colours of light, ranging from pastels, to dark saturated-yet-crisp light.

It is also possible from the control-desks remotely to change the colour in the stage-light, look more closely at what can be done. Woven colour-'curtains' of light, weaving with the movement? All is possible now. OK, this type of lighting Instrument is very expensive, and some are noisy, but we still need to know what's out there. As with all the new electronic things, its getting cheaper every year. It takes about a year or less for this equipment developed for the rock-industry to be modified and made to run silently in order to be useful for the theatre, and perhaps for eurythmy as well.

The eurythmy-lighting-rig usually has 5-6 basic colours. To do this requires an enormous amount of lighting-units. Often I see lighting-rigs lacking in blue illumination power, and far too many lights in yellow. Very often going to a blue mood means that the stage always gets darker. But why should we be so restricted? Imagine a piano where you were limited in using only the keys below middle C - this is the problem many lighting-rigs present.

To balance the power of illumination between all the colours, I usually try and build a lighting-rig up with four times as many lights in blue as in yellow, three times as many in red than yellow, and twice as many in green than yellow. Depending on the size of theatre and the number of dimmers available, purple and white may be added. This can be done by using lights of more powerful wattage or by using ever more lights, or (usually) both. The result is that now the colour-mood can dissolve from, say, a yellow mood to a blue mood, yet the stage can become lighter.

This goes some way to opening up the light palate so the blues start to hold their own (are better balanced) against the lighter colours. But just imagine if nearly all the lights could change to several shades of blue, similar to a painting-exercise you see in the Steiner schools, with darker blues around the outside getting lighter towards the centre. This is just an example - it could be wonderful for certain pieces or moments in eurythmy.

OK lets forget the dreams... What about all the many small performances done in a smaller venue, room, or pub - my wife Mary and her colleague Andrea, had a hilarious time performing in a pub for the local poetry society. First move the beer-bellies away a bit to give

more room! Source of power - one plug-socket. Not much hope of any real coloured lights to help enhance the eurythmy. An old idea but now put into production, is the new development of a single flood-unit that has three built in lamps and near primary (dichroic heat-resistant) colours. From this one unit 58,000 colours can be made; just a few of these £300 lanterns could be very useful. Watch this space if I think its going to be an asset for small venues.

Control-desks are also getting even smaller and cheaper and simpler to operate, so keep your eyes open. Check the total number of memories it can store, and whether these can easily be brought back on to stage manually. Are they quick to set up? Remember the sales rep. will most likely not have seen eurythmy, and also may have only a limited knowledge of the desks he is demonstrating. Ask to see a desk that is installed in a working theatre. Then, ask the technicians to try to build four colour-groups, record them to memory, and manually cross-fade at least 20-30 changes quickly, then edit the changes. As you can see, a little technical know-how can be very beneficial for eurythmists. Which brings me to the subject of training.

What technical training do the eurythmists get?

Answer: none! Over the years I have met a great number of eurythmists, and it seems that in the four years training most have not had *any* training in eurythmy-lighting. Most have held costumes up for hours and hours on stage, a few have been sitting alongside a eurythmist, who in turn, is talking on headphones or shouting up to an operator somewhere at the back of a theatre. And this frequently carried out in a mad rush before a performance on the same night.

And what about the deeper aspects of the colours: Is there an indication for major and minor? Should one make the costumes look pretty in light, or should the light portray the spiritual elements of the piece? How realistic should the lighting be for a fairy-tale?

A modern stage can be quite a shocking, hostile environment for a eurythmist. All those bright lights, all those theatre-crews needing to know what you want. Health and safety..., stages can be dangerous to work on especially during the set-up.

Eurythmists need training! They at least need to know the basics about the different types of lights, what is best to use and where. Which colours to use? There are literally hundreds of blues to choose from: Which one should I use? Will the chosen blue work well with the other colours?

Even if the eurythmists don't rig the lights they *need to know what to tell the venue's technicians*. How long is it going to take to put up the lighting and then programme or light the show?

I have even met performance-organisers who have hired a venue because the auditorium seats were nice, but forgot to take a look at the overall job of setting up the stage! The outcome was the set-up time lasted too long, costing more money than a similar stage in the area.

If you are faced with an empty hall or space, how are you going to transform that space and light it, what background cyc/curtain should you have, and how do you put it up in four hours?

It can be done. A short lighting-course is going to help a bit - eurythmists desperately need practical experience, just as teachers do their teaching practise. If your eurythmy performances are going to look good, professional, and proceed smoothly, then eurythmy lighting-operators need training. Eurythmy needs the proper stage-management support-teams.

There's an old saying that 'many hands make light work'! What are your comments? How about a practical course or a conference?

I can be reached by snail-mail:

*Creative Lighting Design Highfield House, 9 Market Place, Heanor, Derbyshire DE75 7AA, UK; or fax +44-1773-6 83 22; or simply send an email to. john@light-design-ed.demon.co.uk; web site www.light-design-ed.demon.co.uk
In Germany: Prometheus lighting, Peter Jackson, DE-Kassel*

John Watson, a member of the Association of Lighting Designers, is a lecturer/theatre consultant. Over the last 25 years he has toured world-wide with the Emerson, London, Ringwood/Botton, and Stuttgart stage-groups, and is currently working with Eurythmy West Midlands.

56 years ago ... and how is it today?

From the work of teaching in the Eurythmy School at the Goetheanum

J. de Jaager, teacher in the Eurythmy School

What is the significance of a eurythmy school? This question can be asked in different ways. Looking at the three aspects of eurythmy, we see that the first is comprehensive – the *art* of eurythmy as such. It is the basis, source and stimulus for *educational* and *therapeutic* eurythmy. The basic training in its characteristic form is the same, whether you want to devote yourself as a eurythmist to the stage or education or eurythmy-therapy, yet it is different in practice depending on the artistic, educational and therapeutic abilities of the student. A good artist is not always a good teacher, and a person who is able to work with children is not therefore a good stage-artist.

Of course, the more artistic forces live and work in the human being the more able the person becomes for educational and therapeutic eurythmy. A person who does not approach children with artistic ability will very soon see that the children do not respond, and a eurythmy-therapist who does not know how artistically to engage the person, the patient in front of him, will only cause tiredness and not healing and relaxation with his patients. The aims which one has to place before one are those which one has to awaken in each person, forces which give him the possibility to lay hold of his own body *meaningfully* in order to understand his own body as a tremendous lawfulness.

If you imagine a training and the different stages through which the student has to go, you will see in these processes how through the forces of eurythmy, the whole human being is formed. If you follow a class or an individual, in a short time you can perceive tremendous processes of transformation, changes of the whole human being. *A eurythmy-school should be a human training-centre.* No class can be taken and trained in the same way as another one. Each group is different, having its individual character, and has as such to be understood and taken by the teacher, and the content has to be chosen, given and worked on according to the needs of the class.

One has to concern oneself with measure, number and weight. Through the ever-repeated activity in practising and working of the changing, metamorphosing forms of geometry – for example, the triangle, square and pentagram – one acquires an inner discipline. Through working with number in eurythmy-forms you learn to feel what it means to move alone, as a duo, as seven people, and so on. These are quite different experiences. We have freely to sub-

ordinate ourselves to number. It forms our character, to respect other people in the group. In order to make visible the effect of number, the following exercise can be suggested. Seven people form a row. The first person makes one very slow step, setting the tempo. During this time, the second carries out two steps, the third three steps, and so on till seven steps (in this sequence the first person retains the all-encompassing 'one'). If tiredness or tension appear in a class one can use this exercise given by Rudolf Steiner that is built up on number.

When we connect ourselves to speech, completely giving ourselves to the material meeting us in poetry, on which we work, which speaks to us then we learn to experience the forces of speech which takes hold of our whole individuality and 'I'-forces and creates us like a new organ of perception. Through this we come to the secret lawfulness of eurythmy. We fashion our body in the visible language, we completely become 'visible speech'. Through the inner listening to speech we can become aware how we become one with the recitation through the word presented to us. The physical body becomes supple from within, transparent, released and free; the vital forces become intensified and formed through lawfulness, through the word. The body becomes an instrument, in order to make visible the dynamic of speech. How in a single word the consonant relates to the vowel, how one seeks forms in the movement connecting one sound to another, in order through what lives between them to arrive at a 'moving sculpture' – here the spiritual quality of the eurythmist becomes visible; here lies his/her art.

It can already be seen, and for the teacher it is valuable to experience if in a group of students people of different ages are working together. It becomes evident that the younger ones can apparently do [some things] just like that and the older ones have to work with difficulty. One sees how the things achieved with difficulty for the one person live in the class as a present to the younger ones, allowing them to sense something of what cannot be achieved through a mobility and lightness.

There lives an obviously social and deeply human element in the work, in what one wants to achieve together. These are things which the teacher inwardly has to carry and care for. Then one can use and take hold of what manifests from person to person; the teacher belongs in the whole process as a 'practising partner'.

In the event of showing what the students have been studying during the course of the years of training, the teacher has to select the items to be shown by choosing those thing that most help the student and not what he/she can do best. Such an attitude is healthy and constructive. This of course presents a demand on the viewer, who will not then sit there and judge what he experiences externally finding it 'beautiful' or 'talented', but will be involved by keeping in mind this aspect of human development.

Through eurythmy, everyone can cultivate and form his judgment and develop his taste. But over one thing we have to be clear – what the individual does depends on his own forces, gifts and talents; in what concerns his actual creative forces he completely depends on himself. How often has one noted how some talent has disappeared, but also how some unexpected ability has developed through a diligence and a devotion to anthroposophy – for eurythmy can never come about without it. In eurythmy Rudolf Steiner gave a gift to humanity that has to be cultivated in our soul, indeed loved. Every school-leaver, before he takes up a profession, has to be given the possibility to do eurythmy for a while, whether the profession be artistic, scientific or practical. Quite apart from the task of eurythmy, this would give the growing person a living soul in our troubled times.

The above discussion is not intended to provide an orientation for eurythmy or for a training curriculum. It is simply the experience you can gain as a teacher and as such it is intended and is written.

Extract from: *Menschenschule*, 18. Jahrgang 11/12, Nov./Dez. 1944

Eurythmy in Working-Life

Three weeks at Bartels-Feldhoff (ribbon-weavery in Wuppertal) with Annemarie Ehrlich

Introduction · What is it about?

Annemarie Ehrlich-Liefmann

The management of the firm Bartels-Feldhoff felt that it would be time again to offer eurythmy to their workers. I only could answer—but not with me, I had already said ‘goodbye’ three years ago. Then one of the two managers suggested: Let’s make a training centre out of this situation. So it came about that five younger colleagues took part in the work for some weeks, and they were very successful, especially for the workers!

Experience 1

Andrea Lihmann, Vienna

Very tired and exhausted after a day with five eurythmy-groups and two hours in the practical work, I return to my quarters. To write about our experiences in the factory? This could become a novel... where do I begin? The individual groups are quite mixed. People in the management stand beside the apprentices from the packing room!... beside eurythmists and yet the experience is... we stand here as human beings, and all have to, and can, ever again in the common movement practise these faculties afresh: Do I really perceive my neighbour in the movement? Do I overview the whole? Do I remain in movement or do I always pause when I have arrived somewhere? Do I find in myself the security which I need in order constantly to reorientate myself in the ‘opened up’ forms?

An experience in the first week: After 3 x 30 mins. of eurythmy together, I walk through the house and feel I ‘know’ and *like* everybody. In a conversation with the manager I say how astonishingly quickly one gets to know each other well in eurythmy. As an answer there comes quite naturally: ‘Of course, that’s what eurythmy can do!’

In conversation with the employer: ‘Earlier, the raising of the qualifications was the aim of the further training; today it is the question of how to enhance inner flexibility in the work... what are called the key-qualifications become important.

Questions like:

- How does diligence come about?
- Interest in the whole?
- Being prepared to give one’s all for it?
- Communication skills?
- Conflict-solving skills?

At a time when firm structures in working-life are dissolving, how can people be made enabled to find in themselves the power of orientation (re-orientation)? In the evening I read an article in the newspaper. It reads like a description of what we have practised in the day with Annemarie Ehrlich: ‘In top gear through the daily chaos... training in dealing with the turbulences of the modern work-world’... Then departmental examples are presented, how managers practise not to lose control in extreme situations...

This I have experienced more than once in these three weeks. Not only with managers. The ability of perception, mobility, overview of the whole was so challenged in the exercises, when forms were practised in canon, balls had to be passed and then the widespread

(mostly predicted) chaos came about. Not, 'Oh no, how terrible, chaos!' but, 'How do we sort this out now?' How is it in space, how is it in its dynamic... how are relations to my neighbour, to my group, or to the person opposite? Already the chaos became order without an outer reorganisation, completely out of the inner picture of the individual. And everything always in relationship to life... the examples [chosen] according to the group of people... practical and clear, that one always thinks, 'Of course'.

And all this, not with 'simplified' eurythmic exercises, but in such a way that I experience that I would actually like to re-work the whole of eurythmy in this way. Because I am often concerned how people are, I am especially touched to see changes. Insecurities which resolve, cramped shoulders which becomes free, faces which light up from within, the excitement in the challenge which is guaranteed in every lesson and the satisfied resolution when it is accomplished... and the inner intensity which is experienced through being 'touched' through the experiences with eurythmy...

How far have I developed the qualities belonging to working-life? Do I really act in eurythmy out of the nature of the thing and the world of experience that the people standing before me possess, or do I put something superficially 'on top'? If I teach, is it enjoyable? Can I allow chaos to come about? Can I really retain the overview when things are in movement... or do I only hold on to my preconceptions... what I want to do in the lesson... how the form should look, etc. Eurythmy is not strange to people.

Experience 2

Sibylle Stutz, Lübeck

Quite different people come together in a group, apprentices in their white coats, strong men in oil-stained overalls, secretaries, department managers, and we eurythmists. In half an hour amazing things come about. We, who beforehand stood as strangers facing each other, come into a shared process, learn a poem, listen to sounds, pass on balls according to certain rules and finally create a complicated form, like the crown-form combined with the triangle in constantly changing places—exercises which would make most eurythmy students pull out their hair. And all this comes about without any technical corrections being given.

How is this miracle possible? The eurythmist works completely out of the eurythmic quality of sounds and forms, and links to generally human experiences, understandable to all. She is able to address the people in such a way that they experience themselves not only as persons who imitate but as self-motivated, autonomous people who the whole time are with it, interested and active. One thing emerges from each group—we are not alone, but find ourselves in a community. If the whole thing is to be successful, I have to be aware of my neighbours, exercise respect, sometimes take initiative, bear responsibility for the other, and sometimes simply trust. How nice it would be if more attention would be paid in the trainings for these abilities! We eurythmists often had to discover that the workers knew better than we did who had stood where and beside whom.

In a group with many young foreigners we worked with a verse of Angelus Silesius:

O Man, become real (*wesentlich*),
for when the world will cease,
then chance will be no more,
The real (*Das Wesen*) will then endure.

Mrs. Ehrlich spoke about the cross of birth and the cross of death. She showed how by turning yourself from the small E ('a') (the cross of birth) to the large E (the cross of death),

you say: 'You now are looking somewhere else and that belongs to the essential thing of being human.' There was a very intensive mood on that morning in this group. For a moment I receive the impression that the essence, the real, of all the participants is more strongly present, and I experience the pure humanness that linked us all together—we are all standing simply in another 'place of work' in this life. Then, things move energetically on, our ways cross and the ladies discover full of joy all that happens 'on the way'—how we approach, move away, rays come about—two circles, and finally once again a great common circle.

Experience 3:
Ulrike Klaffke

At the entrance the barrier opened and I was greeted with a friendly wave. Who and what awaited me in the canteen, in which the eurythmy takes place? A few of the workers recognize me as the wife of the painter who in the autumn made his open studio with them in the basket-weavery for four weeks and painted for them. I am met by warmth of heart. For three weeks, every day for half an hour, the workers can do eurythmy in their working time. There are five groups divided over the day. It begins in the morning at eight o'clock. I am surprised how naturally eurythmy is taken by all the participants. Three more eurythmists are also here but we do not stick out especially; we just belong. The workers come from the most varying work-places. Frequently more people from one department form a group together. Every day the excitement is new—how many and who will come? If workers are missing from the previous day, they are phoned in their department: 'We have too much to do today.' Or, 'Oh, we completely forgot. We're coming!' The eurythmist has to overview how the exercise can be done today. Only half-an-hour of eurythmy, I thought at first. But this is a long time to be active and only then appears short if the exercises are developed in smaller steps in order not to be too demanding.

But a slight over-challenging wakes up sleeping forces and spurs you on. This I could clearly perceive. Afterwards the workers had beaming faces. Courage and a readiness for risks were asked of me. It became very clear to me through the eurythmy lesson which I led that the more sure I am in myself, independent of the eurythmic ability, and the more natural I have poems and exercises at my finger-tips, the more I can open to the people standing before me, can trust my feelings and act accordingly. Still, I have to prepare, but then I can let go of everything thought-out and take hold of the situation in the moment. How freeing it was for me also to be allowed to make mistakes! I was much more one with everybody and did not stand above as some perfect being. I experienced it as uniting to help a worker in eurythmy, and then myself to ask for help on the machine. It was also interesting for me how differently workers and management were to be addressed. To carry out a movement oneself and inwardly accompany the people beside me on their way was too 'high' for the workers. For this the concrete, touchable ball was a help. Or did I not express myself enough in relationship to real life? As somebody who joins in, I notice through little pointers of the eurythmists to the group, how ever and again I was involved with my own movement and whether it was working immediately around me. 'Have you discovered your group, the people doing the same thing that you are doing?' Oh yes, there are more people! And immediately the whole movement changes. Now each one is aware of the other – to be truly in yourself and also with the others. Am I not actually only social when I can do this, not to lose myself and also not close myself off?

Experience 4

Silke Kaul

One of my most impressive experiences belongs to a group-situation when the workers suddenly became awake for the word. The word *besteht* (exists): for each E ('a') we should cross over the arms and pass on the ball to our neighbour. One worker suggested that with the *be* we could pass the ball on much more gently, but with *steht* much more decisively, so that with the ball has arrived with the *t*.

The movement which she carried out in order to demonstrate what she meant were the most perfect that I have ever seen. Without knowing that we possess sound-gestures in eurythmy, this woman discovered speech through movement. How often do we *do* eurythmy, *do* the forms, the sounds, but *aren't* it. To experience how close these people are to eurythmy touched and enriched me deeply.

I made another discovery while introducing an exercise. To begin with I gave all sorts of hints and suggestions. Though it seemed to go quite well, I did not feel quite right until the idea came to ask the workers what they themselves would like to change. Such beautiful ideas and suggestions came that I could only be astonished how quickly the exercise suddenly worked.

The three weeks not only taught me how creative and full of imagination one can be with eurythmy, they also challenged me: How can I be so thoroughly in eurythmy that people have access to it? This applies for stage-eurythmy as well as for eurythmy in the work-place.

The Third wants to go further

Heiner Ruland, Öschelbronn

As a music-therapist, it is my special fortune to study with the most different human beings the feelings and effects which proceed from the musical elements, for example, the intervals. Here I frequently experience that the most interesting comments come especially from people who regard themselves as unmusical but who discover with astonishment that something like a musical interval reveals itself to them as a clearly eloquent being.

In the lyre-work with the patients there is often the opportunity that out of the basic exercises in feeling and in movement to become familiar with the instrument, after a while the ascending and descending fifth develops. It is of course already a tremendous process to come from the rhythmic element of will and movement into the listening, 'thoughtful' element of the intervals (which feel like thoughts). The fifth is shown to be the archetypal interval of soul-experience: an ascending fifth as the expansion of the soul into wonder, joyful surprise, expectation, longing, and questioning, physiologically connected with the in-breathing – a falling fifth as a drawing-in of the soul in receiving an answer in a confirming statement, making a decision, and physiologically belonging to the out-breathing.

That the fifth truly presents an archetypal experience of the human soul, obviously stands behind the concise brief sentence in the music-eurythmy lecture-course: 'The fifth is the human being.'^[1] Though Rudolf Steiner describes the atlantean and early post-atlantean human being as living with his soul in the feeling of the seventh, with his soul, however, he is musically completely outside himself in a super-human, cosmic element. The human being of modern times who has actually lost the full experience of the fifth^[2] – because in the meantime he has strongly penetrated into the experience of the fourth and especially the third. He does inwardly intensify his whole soul-feeling, but loses with it 'his connection with the

world,^[3] that is, his full humanity which has always to be open with regard to the cosmos.

In the experience of the third increasingly penetrating even the body,^[3] we musically cut ourselves off from the cosmic super-human realm, in which the atlantean musician completely lived. With this, too, as musical development of the 20th century shows, we enter into the sphere of the sub-human, even the sub-sensory realm. This 'descent into Hell' is a logical consequence of the intensification of the third, and in human musical development it has to be undergone.

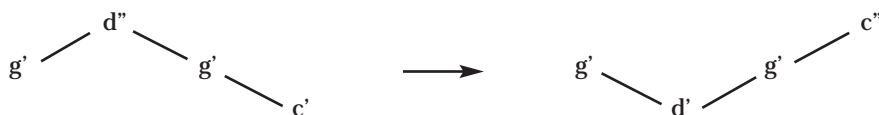
The fifth always remains for us as a saving ideal of our actual humanity, even if we cannot yet really fill it again as a spiritualized soul-gesture ('able to achieve', Hermann Pfrogner would have said). But in the breathing of the dominant [harmony] of the cadence, the movement of the fifth is always present, arriving from the Renaissance via the Baroque, Classic and Romantic periods, and – very much modified – it is still present right into the different realms of modern music.

The 20th century has even developed a marked preference for the fifth, to be experienced for example in the well-liked fifth-burdon, music with parallel fifths especially of the movement for singing prominent up to the middle of the century. In the melodic realm, too, one could find many echoes and approaches towards what in education – stimulated by Rudolf Steiner – we are used to call the 'mood of the fifth' for younger children. This was often found in educational music and church music, without there being a connection to 'Waldorf circles'

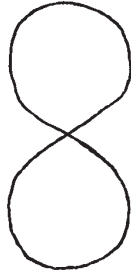
The search and longing towards the primal, pure and childlike openness of the human being are expressed here, because we experience and always love the small child with its still-paradisaical perfection, our actual human nature, as it was originally and should become anew once more. And consequently, still today in certain musical circles, the musical essence of the fifth, the purity of the fifth, is often unconsciously or half-consciously placed in emotional contrast to the third – the third, certainly, as it determines our general, habitual musical life and the musical nuisance today.

Now, for me in music therapy, it is always a significant experience when I tread the described path with the patient from the fifth as archetypal interval into the intensification of the third – one could also say the 'narrowness' of the third. Out of the preliminary exercises, the patient can and has him/herself to discover the fifth as the archetypal gesture of the expansion and gathering of the soul. I consider this valuable, and only give hints leaving the patients enough freedom and time – even to feel something 'beside the point'.

If the gesture of the fifth is finally laid hold of with an awake feeling and sufficiently secure – and this is actually possible with almost everybody – then with a further step an ascending and descending fifth will be inverted into a descending and ascending fourth:



The fourth clearly no longer gives the feeling of in-breathing and out-breathing. Even if the g' - d' remains open like a questioning, the g' - c'' wants to conclude, as if answering, yet both fourths – descending as well as ascending – are as if caught in an inner space. Both as if from within push against the wall of this inner space and do not find a way out into the world. Rudolf Steiner's drawing in lecture 6 of *The Mission of the Archangel Michael*^[4] is very fitting here. He characterizes the breathing process, understood as a world-encompassing breathing process of soul and spirit, in the third and fourth post-atlantean cultural epochs.



Egypt, Chaldea



Greece, Rome

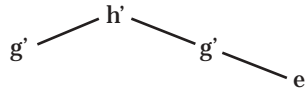
We could add here the musical terms:

Fifth

Fourth

These intervals in actual fact did musically determine these epochs.

In a further step, allowing the third to move around the g', we go still further into the inner space formed by the feeling of the fourth:



Hardly anything remains of the feeling of opening and closing, and of question and answer. But one thing people always mention: 'The third wants to go further.' It is no longer formed out of the fifth and its inversion the fourth as if enclosed in a static inner space; it wants to get out of this, wants to face itself and unfold as a new being – a bird breaking out of the egg.

If we transform the g'-e' further to a g'-eb', so that it consistently becomes a major third that rises and falls, then we experience the birth of the major and minor as the archetypal polarity which Goethe perceived overall as the basis of all future music. It arises as the fruit out of the earlier breathing of the fifth, which was given to the human being in music as a gift of grace, from 'twofold grace' (Goethe, *Divan*). In future, however, out of the inner feeling of the third the human being has to ascend from the created level ever more into that of his own creativity.

It is the third which made us lose 'the connection to the world' and the connection to our actual cosmic human nature. We have meanwhile gained this feeling of the third 'at least to a certain degree'.^[3] In the further development of our fifth post-atlantean age, it will still be the third which makes possible for us gradually to find again the 'connection to the world', because it is already able to allow in itself the influence of the future-forces of the second and prime. Through this, the diatonic scale and diatonic feeling will be expanded in such a way that the extended major and minor principle perceived by Goethe can become the new cosmic-earthly breathing occurrence in music.^[5]

[1] GA 278, lecture of 20th February, 1924.

[2] GA 283, lecture of 8th March, 1923.

[3] GA 283, lecture of 7th March, 1923.

[4] GA 194, lecture of 30th November, 1919.

[5] Further discussion in H. Ruland, 'Dur und Moll als Urpolarität' in *Das Goethanum*, 25th June, 1995.

Style and Colour in Music-Eurythmy

Observations to Rudolf Steiner's indications for the dress and veil

Hans-Ulrich Kretschmer

Colours are readily experienced by the human being. They are very near to the soul. For eurythmy, colours present qualities as hardly anything else does that can lead over a soul-element into movement. Rudolf Steiner speaks on the origin of the individual arts in the human being and describes how painting comes about when the human astral body enters the ether-body and becomes active there, so to speak a level deeper in the supersensible human members (lecture 29th Dec., 1914. GA 275). He also speaks directly on colour: 'Colour is the bearer of the "I" and the astral body into the physical body and ether-body' (lecture 8th May, 1921. GA 291). From both lectures it becomes clear how the human experience of colour is sparked off at the division of soul and body, and consequently is able in a special way to build the bridge for the eurythmist from the feeling-body to the movement-body.

Now, we might expect that a eurythmic working-out of the colours would consequently supply an ideal entrance into a musical work. Yet practice shows that the starting point of colour does strengthen the experience, yet as a rule it leads to surprisingly subjective results even with experienced eurythmists. Whoever is inclined can check this by the following experiment. Choose various musical works with Steiner's colour-indications for dress and veil (not known to the participants) and from hearing and moving make a guess at the colours. One establishes – How often do the results coincide with Steiner's indications, or at least tend in the same direction? Or, How often was the opposite the case, for example, the exact opposite of dress and veil colour?

The following questions arise out of this. What did I actually hear? What sparked off my colour-experience? What does it have to do with the piece, and what with me? Answers to these questions (and an explanation for the diverging colour-experience) is probably to be found in the personal feeling for style. One person tends to deck everything with romantic expressivity, whereas another hears everything with the ears of Bach, and so on. When you concern oneself systematically with Steiner's colour-indications they begin to explain themselves, especially out of the style of the composition. In other words, the same work taken unconsciously in the sense of another epoch of style – for example, Mozart in the sense of Beethoven – would lead to other experiences of colour. This, of course, has to do with the interpretation of the musician. Yet a study of Steiner's colour-indications once more shows how surprisingly little dependent Steiner must have been on the habits of interpretation of the musicians of his time. On the contrary, Steiner's colour-indications for the individual compositions can educate not only eurythmists but the musician, too, towards style.

The following description stems from the experience that behind Steiner's colour-indications for dress and veil in music-eurythmy, archetypal pictures for the epochs of style are hidden which can be worked on as a history of consciousness and a eurythmic study of man. These archetypal pictures individualize and differentiate themselves, of course, into the styles of the individual composers and their works (otherwise all Beethoven's pieces would have to be done in eurythmy in, say, 'blue-red'). Practical experience shows that one can only do justice to the individual composition when one tries to lay hold of it out of the background of its epoch of style.

In order to avoid misunderstandings, it may still be remarked that one can carry in a Goetheanistic sense an archetypal picture, for example, of an epoch of style in oneself, and

still in the concrete case each eurythmist and musician will give it a clear, different, individual form. The present writer, however, cannot stand behind an artistic working which thinks it can do without supersensible archetypal pictures, because artistic freedom understood in this way reduces art to a personal self-realization. According to my experience, the artist – especially when he places himself imaginatively and inspirationally into an archetypal picture – receives all the freedom of the concrete, artistic fashioning. As Goethe expresses it, ‘Only law can give us freedom.’

Musical epochs of style

In the article ‘Historical Styles in the History of Music, and the “Ideals” of Music-Eurythmy’ (*Newsletter* of the Section No. 32, Dornach, Easter 2000) the archetypal pictures of style are sketched as a history of consciousness and the fundamental process of music and music-eurythmy. We can only mention it here. The outcome of style will here be taken in the use of the dress and veil in music-eurythmy, in which the ‘feeling of life’ of each epoch is directly expressed. Out of this, in the practise of music-eurythmy, an entrance to working with the colours for the dresses could develop.

Baroque: Eurythmic movement arises from a devotion of the soul and spirit towards the *Melos*-source of light of the musical element in the realm behind the head. Arising from there, the musical stream is received between the shoulder-blades into the realm of the heart and lays hold of the whole gestalt as the movement of music-eurythmy. It is necessary to make yourself as transparent as possible for the music, which would stream through the human being and clear out of the way as much as possible all subjective hindrances of the soul as well as of the body. Baroque music forges its own way through the eurythmic gestalt and lays hold of it in movement. Everything wants to go immediately into streaming movement. This corresponds to the colour of the dress. The human individuality is purely receptive. The veil consequently is not yet an expression of individuality of soul. It still moves as a kind of protection which surrounds and carries the human being. This kind of complete devotion to the ‘heavenly vault’ demands from us today in an inner overcoming and the highest activity of spirit and soul. This is represented in the veil.

Classical: With the epoch of the enlightenment, the human individuality begins self-discovery and self-expression. The eurythmic movement has not forgotten its origin in the musical listening-space behind the head, but it now begins more centrally-directed in the realm of the heart. The stream of movement of music-eurythmy is actively initiated and felt from the ensouled middle. The colour of the dress is an expression of individual feeling, actively directed towards the world. Through the veil-gesture, the individual now creates a breathing, alternating relationship to the periphery. One is somewhat emancipated from the periphery and has found one’s own middle, but the carrying periphery is not yet completely lost. The individual plays between centre and periphery – colour of the veil.

Beethoven: The individuality becomes conscious of his own creative forces. All eurythmic movements are initiated with will from the solar plexus. With Mozart, the flow of time is still formed ‘naturally’; now from beginning to end they are controlled with the will, even ‘against nature’. The colour of the movement corresponds to this will-power, creating and forming in this period. With Beethoven, the veil enfolds for the first time its actual nature. It becomes expressive of the soul’s own space as a human being. The surrounding protection of the periphery which is still present up to Mozart has now disappeared. The human being can and has to create his own individual soul-space. In the movement of the veil, there now

lives the law of the astral era which flows out of the future from the periphery (in contrast to the ether-era of the stream of movement of music-eurythmy, which comes from the past through the human being towards the future), is taken hold by the human being with will and is creatively formed. This corresponds to the colour of the veil.

Romantic: A strong longing arises in the human being to grow in dream beyond the border of his own being. A part of the eurythmic-etheric strengths of movement are now used in order to extend the individual soul-space far into the periphery. The eurythmic stream of movement consequently becomes somewhat held back through the will, through which its 'character of past' (etheric time) comes out still more strongly. The use of the veil is extended, right into the periphery, to meet the 'future'. Through this, movement and veil sometimes come into a strong mutual tension (Chopin and others), as a picture of the romantic person who is pulled between the earthly reality and an ideal world which he cannot lay hold of with full consciousness. Two composers from the beginning and the end of the romantic epoch show specialities. With Schubert the movement goes somewhat with the 'future' of the veil, whereas with Brahms the veil remains somewhat stuck in the past. Out of the imbalance between held movement and the soul expanded into the periphery, the colours for the dress and the veil arise. This applies in the same way for poetic as well as dramatic pieces.

Modern: In the same way as the surrounding in the romantic period was an expanded soul-space, with the spiritually-orientated composers of modern times it becomes a spirit-space. The veil-movement is continued from the solar plexus with will, beyond the threshold right up to the musical-spiritual sources of the periphery. From here, fully-conscious again the musical stream of movement is received (the latter as with Bach, only that Bach could not yet actively reach into the periphery). The soul again finds balance in its feeling middle-region, between its individual activity (veil – periphery) and transparency for the musical light-stream of *Melos* (music-eurythmic movement is 'right through the human being'). Past and future of movement and veil are held in balance. The colours for dress and veil express the specific quality of this balance – between the human individuality, from whom activity of will goes into the periphery, and from the periphery is received by the human individuality and is carried over into music-eurythmic movement.

Eurythmy – The whole Human Being

Thomas Göbel

'The Human Being as he/she is'

Rudolf Steiner developed eurythmy from the human being who speaks and sings. For singing and speaking reveal those processes which work on the column of air in the speech-organization in such a way that the sounding air carries the speech and the singing. Through eurythmy there appears in the sensory world the invisible part of the process when someone speaks or sings.

The speech-organization is a three-part bodily organization of spheres that allows the stream of speech to arise out of the lungs which are supported by the surroundings, that is, the abdominal muscles and those of the torso. There follows (in space) the activity of the larynx which impresses the *Sonation* on to this speech-stream, bringing it to sound. The articulation or vocal apparatus provides a third element to this stream of speech out of the periphery so that it can carry thought.

The sounding speech can reveal – beyond the thought – the mood of the mind, the feelings and the expression of soul, out of which the poet or composer has created his/her work. For this the person speaking possesses the means which shine through in speech as the accentuation, as the lifting or lowering of the voice, as thought-form, soul-nuance, or will-impulse – things that we can only touch on here. Eurythmy also works with these means. Rudolf Steiner called this the soul-gestures (e.g. merriment, knowledge, sadness). The ether-body unfolds towards the listener the processes of speech, and the soul varies them according to their mental, or soul-condition so that they can be felt. And eurythmy can make them completely, fully visible. Through the means of eurythmy, a spoken work of art can appear much more complete to the senses than is possible through speech by itself, because the processes of speech led out of the wisdom of the ether-body and the moods of the soul are made visible alongside the sounding speech. This far, Steiner presented the basics of eurythmy in the lecture-cycle *Eurythmy as Visible Speech* (GA 279), partly as repetition and partly for the first time, that means, up to and including lecture 9.

In lecture 10 (7th July, 1924), Steiner continues as follows:

Up to this point we have derived the characterization of the eurythmic gestures from the sounds of speech, ... We could now choose another starting-point, which is that of the essential nature of the human being, initially just as he is, and from there proceed to develop the various possibilities of form and movement. We may see what manner of movement can proceed out of the human organism... (E.T. p. 157, rev. A.S.).

Following this, Steiner gives in quite concise words twelve different moods which were carried out according to his indications. Concerning these forms, he says in summarizing them that they represent the whole human being and that when someone fashions these forms consecutively ‘the whole human being is revealed and expressed with remarkable force’.

Then he lists what individual ‘conditions’ of the human being are able to be expressed through these forms. In the following, they are described in a somewhat different order:

- flaming enthusiasm
- impulse towards deed (action)
- capacity for deed (action)
- the deed (action)
- the event
- the event is become destiny
- rational soberness
- the weighing process as prerequisite
- understanding [to thought
- resolve
- the bringing of thought into connection
with the world
- the human being finding himself in balance

These are the possibilities of form mentioned at the beginning of the lecture. After they are discussed, Steiner introduces the possibilities of movement, which are seven, which are also to be mentioned here. They express:

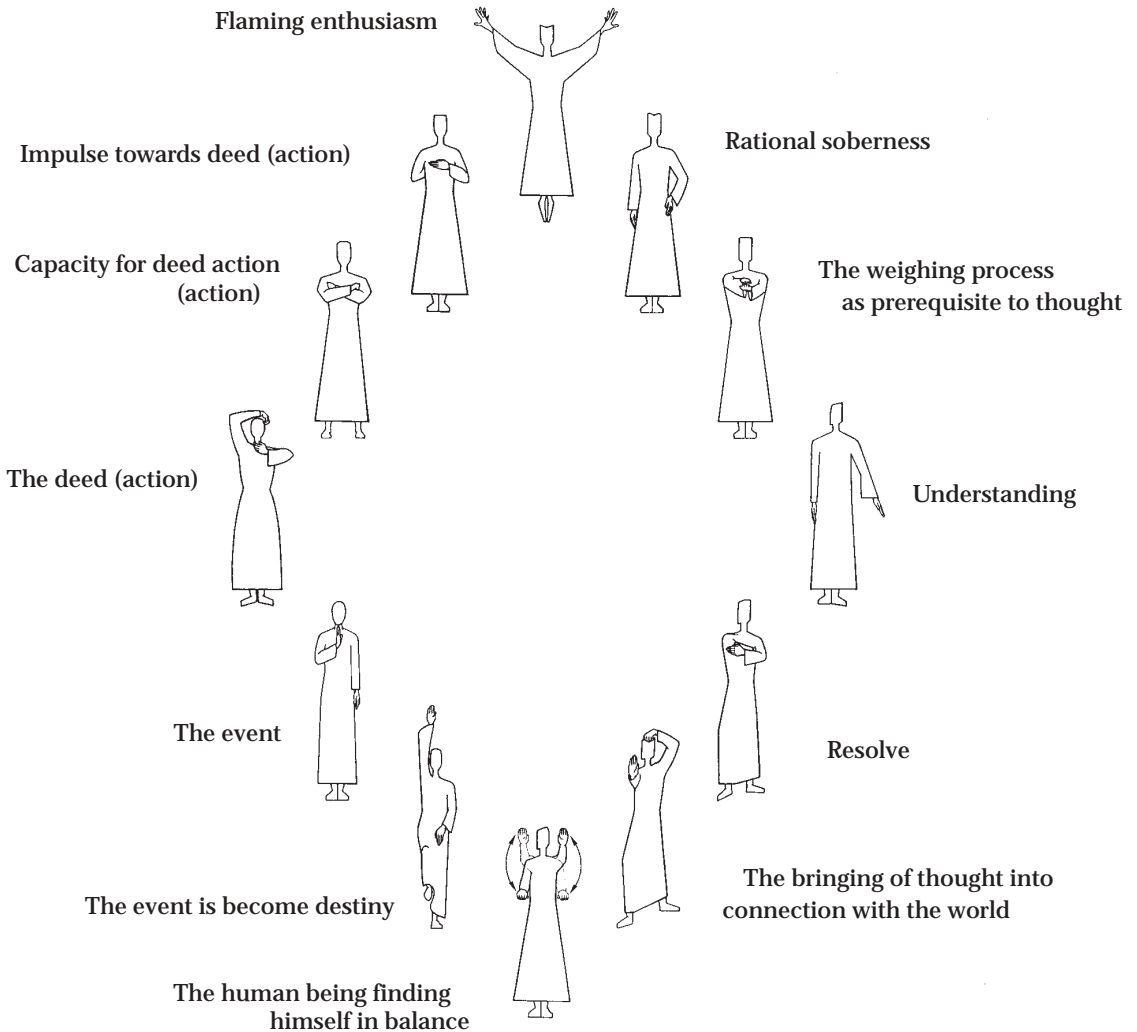
- expression of the whole human being
- loving, devotional being
- egoistical being
- creative ability
- aggressive ability
- wisdom-working activity
- contemplation

The task taken up by the present essay consists in the attempt to clarify that we are indeed dealing with the complete human being, initially just as he is, and with nothing else. Rudolf Steiner could really have meant what he said in his introductory words to lecture 10.

Against this conception there stands the whole tradition of eurhythmics as it developed after Steiner's death. It is known to the present writer that Steiner used a shorthand which consists in the zodiacal and planetary names as technical terms. Whoever reads one of the rare corresponding places (for example in lecture 11) will notice that these terms relate alone to the human being and not to the cosmos. In his Notebook, these places can be found more often; they were not intended for the public. But here, too, they correspond in character, pointing to the human being.

The Twelve Forms

We begin the observations of these twelve forms of the whole human being with an experience available to anyone who goes to a football match. When a goal is scored, the team-



supporters repeatedly jerk their arms into the air, screaming their full-throated enthusiasm. If we observe this event, we discover in it the state of enthusiasm in which such a soul lives when in this case it jerks up the arms. Consequently, we can differentiate between the condition of the soul and the expression of this condition through the form of jerking up the arms. In the football supporter two aspects are merged together, the condition of being of the soul and its bodily expression through a form. Both together make the whole human being as he is in a given moment. Steiner obviously thinks that on the whole there are twelve such forms of expression and seven conditions of being in which the soul lives.

Under which conditions can the twelve forms and the seven conditions of being be brought to expression, by taking them apart and presenting them independently of each other? The point is precisely that they are *presented*. For this the condition of 'being' which they have on the football-ground has to be transformed into a different one – a condition of 'having'. This is the condition in which the 'I' consciously forms them. During the condition of enthusiasm, the soul and 'I' become one. When the form of enthusiasm is created by the 'I', then the 'I' faces what is created as an observer. This polarity of 'being' and 'having' is meant by the Aristotelian categories. Seen as a whole, with regard to being human, it means that the human being is an 'I' – this is his condition of being – but he has a soul-body (a soul and a life-body and the life-processes); he has a physical gestalt and he has human substance which fills this gestalt. In order to recognize this and not only experience it, the 'I' as the recognizing faculty has to face what it wants to observe. This, however, is certainly not the case on the football-ground. The 'I' and soul melt into an inseparable unity which as condition of being lays hold of everything that the human being still *has* and the whole human being with all his supersensory members is in a state of being of enthusiasm. As such he is not able to produce art. To do this, the whole human being has to be splintered, in order to be able to present aspects of himself out of whose working-together he receives his being. Then an art-creating 'I' can recognize for itself each of these aspects, bringing them more completely into visibility than it could ever express when in the condition of being of the whole human being. This can indeed be achieved by eurythmy. These aspects of the human being who speaks and sings are as follows:

Physical body	– sounding speech in the listening-space
Ether-body	– the speech-process directed towards the listener – the process which directs the contents of the mind into the soul
astral body	– the condition of the soul of the speaker – the form belonging to this of the soul-body
'I'	– the condition of being of the 'I'

In the above-mentioned lecture 10 of GA 279, Steiner discusses what possibilities eurythmy has apart from the two processes of the ether-body (the speech-process directed towards the social world, and the process correlating with it in the soul), and also to make the form and content of the astral body visible to people. In practising Steiner's indications of the artistic means to show this human being of soul on stage, each 'sign' – each 'being' of the whole human being divided into different individual aspects – can become visible, sounding together chorally. A subjective expression that inevitably has to appear when a

dancer presents himself in his being will be completely overcome. The human being appears on stage no longer in the lower regions of his being, but as the one who *has* this form-and-movement canon as his repertoire of ability. With it, he can also raise the worst forms of [his] being into human dignity. This means art – to raise into beauty what is ugly. In the battle of beauty and ugliness in eurythmy, the necessary means have to be available in order to be able to make visible on stage the whole human being ‘just as he is’ with all his aspects.

In order to find a way out of the crisis into the future of eurythmy, we need insights into its study-of-man basis. Then the younger generation who want to take up eurythmy today can lay hold of the wholeness of the eurythmic means and can work out this canon of form and movement out of their own aesthetic judgement. If it is available as a repertoire of abilities; it can be used as the artistic means of fashioning. It will still be a long path until the foundations are worked through and until eurythmy in a more complete dress can appear on stage than could be the case hitherto. The beginnings in this direction Rudolf Steiner himself laid down. In 1914 the fifth mystery drama was planned to be performed but was prevented by reasons connected with the outbreak of the First World War. In 1915 he gave the eurythmy planned for this, calling the two pieces ‘Planetary Dance’ and ‘Twelve Moods’, without allowing the eurythmists involved to perform the forms and movements. Under the requirements of discretion, he gave these forms and movements to a few ladies to practise in preparation, without interpreting and explaining. The explanations followed only in 1924 in the above-mentioned lecture of *Eurythmy as Visible Speech*. Here, however, in such a brevity that it simply appears to indicate one task which in the future would arrive and today in here as the crisis in eurythmy. Some people are wanting to replace the previous development of eurythmy (which no-one values more than the present writer) with something new, in which they bring their being, their condition of soul and their preferences on to the stage. But all those who want a development with a deepening of the foundations as its prerequisite, will find in lecture 10 the starting-point of their path. Because the time for it is ripe – as the search for development especially shown by young eurythmists shows – collaboration is the thing to do. And the beginning of such a collaboration (according to the conviction of the present writer), lies in work on an anthroposophical study of man to do with this new chapter of eurythmy. Consequently several points of departure offer themselves which can be reviewed from the beginning. Other points will surely crop up in the progress of the work. Tasks already to be seen include:

- The elements are to be discovered, out of which these movements and forms of the ‘whole human being just as he is’ consist, which we can begin to describe in the following account.

- To describe the study-of-man background through which these forms and movements appear in connection, as a meaningful sequence, through which, and not until, the ‘whole human being, as he is’ is revealed.

- This whole human being as he is – and ‘as he is’ points towards the fact that he has a biography which begins with birth and is completed by death. Whether this development is also to be discovered in the forms and movements to which we are looking is to be expected.

- The question, how these forms and movements are to be used as the artistic means has also first to be worked out. Through this, a transformation of eurythmy as an art will take place. Only then, and not until, will the avant-garde arise.

– Finally, it will be decidedly important to discover *how* the artistic means which make visible the human speech-process – the use of which has been cultivated for generations – harmonize with the new means. Then the whole human being who speaks will be able to appear supersensibly on stage. This appears to involve a tremendous part of the human future.

Straight and curved

Let us begin with the work. The accompanying diagram shows the twelve forms we are discussing, with descriptions in words from Steiner's tenth lecture. Looking at these form, we immediately see that we are dealing with stretched and curved arms and legs (legs – see the form 'destiny'). When all the arms, hands and fingers are stretched upwards we arrive at the form 'enthusiasm', introduced at the beginning of this article. In the lecture-cycle *Eurythmy as Visible Speech*, Steiner later discusses with the forms that are to be moved, doing the straight and curved line so that straight lines relate to thinking, and curved lines to the will. That this is appropriate in a study-of-man sense, will be explained in the following account in order to apply the results to our question. To this, the following can be pointed out. Looked at geometrically, the human gestalt itself contains two principles of form. The outside of the gestalt is laterally symmetrically built, and this symmetry culminates in the head in the sense-organs for distance as well as in the formation of the bones in the scalp. Here calmness and consciousness prevail. The polar opposite of this is the inner construction of the organs, culminating in the digestive tract. Here a straight axis and curved principle of construction clearly operate. The whole digestive tract is formed out of muscles. It is constantly moved through the impact of the will and kept in its form of movement. If the abdomen is transparent as with some lower animals, they possess a straight, uncurved, digestive tract.

Before us are two worlds: *In the surrounding outer area of light* we see the entire human organization is laterally symmetrical and the 'organs' reaching into this space are straight, stretched axes. Take the arm as an example. The upper arm, a straight axis, lower arm two, base of the hand three, middle of the hand four, and fingers five straight axes. The arm only becomes rounded when the will correspondingly takes hold of it.

In the dark interior area all the human organs are constructed as rounded, even those primarily laterally symmetrical like the brain (which derives from the skin-organization), which however, is functionally asymmetrically active. The left half of the brain does something different from the right half. This corresponds to the soul-forces, whose image, as we know, is provided by the human body. Consciousness turned outwards directs the gaze straight and lineally on to the object upon which the eyes are focussed. Correspondingly, thinking links the concepts lineally (metaphorically speaking). For the will it is the contrary – it moves the digestive tract in a rounded fashion axially and through this way destroys the foreign character of the nourishing matter.

The eurythmic soul-forms

Eurythmy correspondingly presents the soul-forms. Whatever relates to consciousness is presented through straight forms; what relates to the will is presented through rounded forms. Take the form 'flaming enthusiasm'. It consists entirely of straight, stretched elements which turn behind and above, i.e. where the spirit and soul essence is in this condition, outside the form of his/her soul-body, behind – above him/her. The eurythmist will be able properly to show this form on stage when he fashions it 'as if' the soul-and-spirit element would be found above and behind his/her gestalt.

When the human being returns to himself out of the condition of enthusiasm, then he becomes sobered by a contraction of soul-and-spirit which become equivalent to the gestalt of the soul-body. This is shown in the figure 'soberness'. We should remember that the spirit-and-soul element can contract in two different ways, and in two different directions – in the direction of *waking up* in the head, and in the direction of *will-activity* in the lower human being. 'Soberness/sobriety' only arises on the way towards awake consciousness. For this reason the spirit-and-soul element contracts in the direction towards the head. The arms sink down out of the condition of the form 'enthusiasm', the left arm contracting in the direction towards the head until the hand reaches the border of the body as a sign for the contracting spirit-soul element. This is the condition of 'soberness'. The soul has arrived once more in the body.

From self-observation we know that the gaze through the eyes is now directed towards the object which has caused the enthusiasm. Both arms point towards this, symbolizing where the gaze falls through the eyes. This is shown in the diagram with the figure 'weighing up the prerequisites for thought'. One could think that one arm alone would suffice to point towards the object. The left arm would have a more passive effect, the right arm a more active one. But this cannot come into questions as long as the object as such is not recognized, consequently is not understood, so – both arms. In this form the awake soul turns itself from inside to the outside, so the arms are stretched straight.

Steiner names the subsequent form 'understanding'. Here, as in the other forms, we have to decide whether 'understanding' means a relationship of the human being to the surrounding world, or whether it is concerned with inner thought-activity. In the following, it is presumed that all twelve forms of the soul-body – which is what it is all about – have only to do with the relationship of the human being to the surrounding world. The relationship of the human being to his *own* soul is eurythmically presented through the seven conditions of being of the soul, which will be discussed subsequently.

In this sense 'understanding' can only mean that the soul lays hold of what it sees, and that is through the sense of thought which takes hold of the meanings which form the contents of its field of vision. The work of thought, then, is here not meant, but it is assumed that the soul carries concepts in it with which in its field of vision it 'sees' the interpretations.

In the condition of understanding, whose eurythmic form in the diagram follows the 'prerequisites of thought', we have again only stretched arms. The more passive left hand points forwards and down, in order to express that it is the force of antipathy through which the human being understands. In the condition of 'understanding', the human being is completely separated from the object. He stands as the awake ego-point behind the eyes, as far as possible without emotion, facing the object. Initially, there is no reason to connect oneself with the understood object. We will continue this sequence later.

The direction of the Will

Now we will turn towards the second side of the contraction of the soul-and-spirit being, from enthusiasm in the direction of the will. Here we find no straight but only curved arms and hands. The will-forms of the soul are expressed in this. The will lays hold of the body from the outside, out of the periphery of the gestalt and works centripetally towards the inside in a polar way, towards the awake consciousness which directs the gaze straight towards the outside out of the ego-point in the centre of the [fore]head. The starting situation for the contraction of the spirit-and-soul element both to the awakening consciousness and to the sleeping will is the condition of enthusiasm. For the will, the spirit-and-soul shifts

towards the body and as the subsequent forms show, placing in sequence the three dimensions of the bright soul-space under its dynamic. The curved arms and hands symbolize this. Enthusiasm is developed to the 'decision to deed (action)', becoming visible in the form of the soul-body. The behind-before direction is taken up in the spiralling (see the figure in the diagram).

This decision to action, or the deed, calls up the faculties that are to be used. Here once again the inner soul-work of practising is not meant, but the decision directs its appeal to the faculties that the human being has developed. This is symbolized by the rounded arms and hands which involve the second dimension, the left-right plane in the spiralling (see the diagram).

The 'deed' or action itself which follows (see the diagram) brings in the third dimension of the bright surroundings, the above-below dimension. This enfolds in a spiral both the centre of the awake consciousness, the head, and the larynx through which the awake consciousness is expressed. The entire three-dimensional left-right geometrical gestalt (otherwise turned towards the surroundings) comes under the dynamic of the will. In the 'deed', the human being and the world have become an indivisible unity. It presents the dual situation of understanding and its polar opposite of awake consciousness. Awake consciousness understands, beholds the object in the surroundings. And the human being achieving the deed, who as a being of will unconsciously and obscurely is one with the world – these are the polar relationships which the 'I' can have to the world. The human being never experiences them simultaneously. Yet for the rhythm of both conditions everybody in daily life can observe on himself, if he would but notice it. In daily life it all depends that one develops as a person. For both polar relationships to the surroundings, knowing and willing are to be brought together. In eurythmy this can only be presented in the union of straight and curved.

The human being who alone understands does not find an impulse of will in what is there before his eyes. For this he has to link himself with the object. The strength of soul that frees him from this dual condition is interest. When he develops interest in the object, he finds in himself a motive to action and can decide to act. Certainly, in 'decision' he still remains divided from the object (see diagram), but the knee and the folded arms are already rounded, indicating the transition to the will, and the right upper arm points to the object. What the consciousness can still achieve is the testing of the conditions under which action has meaning, under which it leads to success, is healing or is helpful. Not everyone can take the help that should come to him, or what appears necessary to be said. That is something to consider. The 'bringing of thought into connection with the world' (see diagram) creates in knowledge the connection of consciousness and object, so that a meaningful social action becomes possible. The left hand rounded in front of the forehead reveals the will to act correctly and in relation to the world. It shows the imminent impulse of will, and the palm of the right hand points to the object which will be involved in carrying out the ensuing deed.

From the will to consciousness

The opposite direction of transformation of the will to consciousness is to be found on the will-side [of the diagram]. The deed is accomplished and the human being looks back on it, grasping or understanding what he has irreversibly done. The 'event' (see diagram) belongs to the past and thereby the necessity to which all the other previous deeds belong. None of it can be ever undone. The consequences appear with iron necessity, with lawful consequence. The consciousness, looking at the past, contemplates not only itself but especially what belongs to the world. Consciousness is directed to looking back to what has happened, to the past event (see the form 'event' in the diagram).

Finally, the human being can still inwardly turn away from the past and contemplate the consequences of the event, which will come to meet him out of the future. These are the conditions which destiny permits to approach him in future, perhaps in a coming life. The person who knows that he is in the stream of destiny, through which he carries his impulses in going through an incarnation, is shown by the form 'the event has become destiny'. Without such a link to the incarnations, a development of the whole of humanity could not be imagined. In the form 'the event has become destiny' the right arm and the right foot are raised to where the consequences of the event are to be found – in the super-temporal world. Left arm and left foot point to where the human being will be reborn, out of the middle [region] below, back to the earth.

In order to understand the whole form, compare the form 'deed' with that of 'destiny'. The deed-form unlocks the speech-organization through which the human being can express himself in the world, that is, the above middle [region] of the human gestalt between the sensory and the nervous system. The speech-organization is a threefold spheric organ which surrounds the pillar of air that becomes the bearer of thinking when speech sounds. This is a creator-organization through which the 'I' of the awake human being speaks in the world. Every person is born through the second creator-organ of the human being, the sex-organization situated in the middle of the organization of digestion and of the limbs. Even this creator-organization is spheric, formed out of three envelopes – of nourishment, of blood, and of the skin. Through these the bodily gestalt of the human being who wishes to be born is so spoken into the water as the 'I' speaks into the air. In the form 'destiny', the left hand points to this – the consequences of the event becomes effective when the human being is reborn.

Someone who has selflessly tested the conditions of his deeds and who selflessly expects the consequences of his deeds as the conditions of his coming destiny, is in 'balance'. This is shown in the form 'the human being in balance' (see diagram). The human being comes into this balance probably only at the end of his biography. Then [he experiences] as a gift what destiny has given him at his birth as the inner conditions and the outer events of his life. All this he has made his own, has raised it into being. He has become what he has achieved. 'Having' has become 'being'.

Practical research

With all this, eurhythm received a gift from Rudolf Steiner whose fruit will only be shown in the future. And the way there appears to be standing open. Whoever as eurhythmist lives into these twelve forms, revealing them through his gestures, making them visible to the senses, can show the human being as a being-in-becoming who goes through his biography. Whoever can show how the human being raises the divine gift of his destiny into being, will be able to make more appear on the stage than the process of speech and the process which the corresponding moods of soul show. Whoever meaningfully brings the canon of forms which the human being has in his soul-body to a text done in eurhythm, can raise into objectivity more of the complete supersensory human being, making it visible, than speech [by itself]. He does not need to present the lowering of being that is seduced by evil. But he can eurhythmically add the moral solution, the aim of becoming [completely] human, to every text – even a text that describes evil. In an ensuing account in the next *Newsletter*, the seven inner conditions of the soul's being and its eurhythmic expression will be presented. Not before this is expressed can the complete supersensory human being 'such as he is' be brought on to the stage through the means of eurhythm.

With this article 'Eurythmy – the whole Human Being' by Thomas Göbel, a new field of work in eurythmy is described with a number of research tasks. From 2001 various research meetings are planned to begin at the Goetheanum to start work on these soul-forms of eurythmy. A regular research group is also conceived. In the next Newsletter more details can be given (W. Barfod, editor) [Half-titles supplied by the Tr.]

Musical Intervals and Emotion

report on a research project · (Part 2)

Göran Krantz

In the *Newsletter* No. 32 (Easter, 2000) I gave an introduction to my research work with a brief historical view on the relation between music and emotion and a background to the research that started in 1998. Within the 'Research Institute for Eurythmy – Music, Speech and Movement' at Rudolf Steinerhögskolan, Järna, I have different projects going on but the biggest and at present most important is 'Musical Intervals and Emotion'. In this investigation more than 200 people between 11 and 60 years old have participated. They are mostly ordinary people with no special abilities in music or movement, and they were tested in smaller groups.

The material to which I refer in this essay is from 184 people in 10 groups. The intervals are played in C major, ascending – prime, second, third, fourth, fifth, sixth, seventh and octave. Each interval was presented in a series with a duration of 15 seconds. The people were asked to note their feelings when listening to each interval, and to express them in one or more words. From these 184 people over 2000 answers were given. The intervals were played by the research leader on a grand piano, or on a grand piano worked by a computer.

There are sizable variations in the answers given. In the same group, one person can say that an interval is full of sorrow; another, perhaps sitting next to the first, experiences it as happy. The world which the intervals evoke is emotionally very rich, which means that they can be experienced very differently by different individuals and in different situations. But if we put together all the answers a picture of each interval can emerge.

First, one example from a group with 20 answers given for the *sixth* (the numbers after the word indicates how many people wrote exactly this word – no number means one answer):

'happiness 4, bright 2, spring, hopeful, lively, singing, straight, upward-going, the beginning of a day, spreading out, dark, melancholy, boring, sad, askew, feeling in the body'.

This group is an extreme one. Though it contains more a couple of contradictory feelings, it is still possible to find a main mood.

Another example from a smaller group with 10 answers for the *octave*:

'beauty, harmony, extensive, pleased, wholeness, complete, fulfilment, horizon, point, longing'.

These answers almost all go in the same direction – wholeness and harmony...

In every group it is possible to find a main tendency characterized by one word. If we only look at this main tendency, the main word in these different 10 groups, then the following comes out (a number standing after the word means the number of groups where this word was the main word – no number means one group):

prime: monotonous, 4 – stagnant, 3 – boring, 2 – calm.

second: sorrow, sadness, melancholy, gloomy, down-hearted, heavy, questioning, withheld, step, intense.

third: harmony, 3 – soft, 2 – peace, expectation, in connection, heavy, downward

fourth: resolute, 2 – request, urge, go on, harmony, waking up, to wake up, light, ardent.

fifth: upwards, 2 – open, awake, dance, bright, wholeness, sure, self-confident, striving.

sixth: happiness, 4 – upward, bright, optimism, the dark is being dispelled, longing, call.

seventh: disharmony, 4 – dramatic, 3 – tension, light, sharp.

octave: wholeness, 2 – happiness, 2 – morning sun, hope, coming home, fulfilled, balance, sublime.

If you look at one interval and try to feel the different feelings described, you have an initial, rough picture of the emotional 'landscape' of the interval.

This material, of course, can be analysed on different levels. I am working on a way to include all the given answers to find the inner gesture, the inner movement for the interval.

Another way of looking at the relation between the intervals and the emotions is to see how much, and on which intervals, the different moods and feelings occur. In this material, all 184 persons are included and words with related meaning are brought together under one title. Below is a short extract of the results. The numbers mean how many answers were given for the special mood.

Feeling	prime	second	third	fourth	fifth	sixth	seventh	octave
happiness	0	2	10	7	17	34	4	22
sorrow	10	50	14	10	7	4	2	9
bright, light, open	1	9	62	0	40	107	19	45
heavy, dark	12	25	13	12	5	1	1	4
harmony, calm	10	11	32	17	12	3	0	12
disharmony, uneasiness	9	20	2	4	4	10	86	3
wholeness	4	0	1	4	14	3	1	41
soft, tender	0	4	20	5	4	4	0	10
resolute, sure	8	6	9	45	18	4	1	4

This, of course, is a very incomplete description of the results, but what you can see is the spreading of some of the basic emotions throughout the different intervals.

Happiness is experienced mostly in the sixth, octave and fifth with a clear peak on the sixth.

Sorrow has its peak on the second, but is also present in the prime, third, fourth, octave, fifth and even to some extent in the sixth and seventh.

The *bright, light, upward-going* mood is at home in the sixth and octave, but also strong in the fifth, and is present in all intervals.

The most *soft and tender* intervals are the third and the octave.

The most *disharmonious*, outstanding interval, is the seventh.

Looking at each interval we see, for instance, that the *octave* is the interval of wholeness but also has much happiness; it is bright and light but also has sorrow – it includes both sides.

The *seventh* has little happiness, little sorrow and much disharmony.

The *sixth* has much happiness and very much light, bright, upwards-going power and very little sorrow, dark, harmony.

The *third* has happiness and sorrow, light and dark but mostly harmony and tenderness.

The *fourth* is resolute and sure. The *fifth* is bright, light but also resolute, sure and has something of all the moods.

The basic emotions in music found by music-psychology are sadness, happiness, anger, tenderness, fear, and solemnity. One method is to create an 'adjective circle'. This means that the words for these main feelings are arranged in a circle on their right place due to their emotional value. Putting in the descriptions for the intervals in this circle is a very good way because you see the whole all the time and how the character of one interval is pictured within this whole. I have to forgo giving more details on this issue here. But what this small presentation wants to show is that there is indeed (!) a correspondence between interval and emotion.

These are some ways to try to describe the inner gesture of the intervals. These moods, gestures, are not simple one-emotion affairs but complex and filled with tension. This complexity originates from the different emotional situations the persons experienced in the moment of examination and from the interval itself. There are *many* components involved, but one is that we experience the interval on different levels of consciousness. The first and most apparent is the direct emotional sensation. This can be deepened and a more stable feeling comes about. This feeling can be perceived much more consciously in its quality and possibility.

- a. sensation
- b. experience the feeling
- c. the conscious expansion of the feeling.

One example of this is the following statements for the *seventh*.

- a. words like 'uneasiness', 'fear' – sensation,
- b. words like 'active tension', 'floating energy' – experiencing the feeling,
- c. words like 'inspiration', 'breaking through to something new' - expanding the feeling.

These levels can also be seen in the part of my experiment where the emotions are expressed with a gesture, a movement. In this way it is possible to understand statements that at first seem to contradict each another.

I tested the intervals in two ways:

- in finding words for the experience
- in finding a movement, a gesture for the experience.

One cognitive way and another through the will. These two ways gives a rich material where on the one hand you can find the inner gesture expressed in the words, and on the other hand you read the gestures.

(*Note: further research has been done on all twelve intervals, the vowels and the consonants.*)

This research work is naturally at the beginning and I look forward to deepen these results; but still it represents one step forward. This work gives the possibility to claim that there *is* a correspondence between intervals and emotion. Some quite recent investigations almost claim the opposite. And a work with music and eurhythm in a way that tries to discover the laws, the inner relations, and the soul-movements, may need scientific support to give it strength. We need to know that it is reality with which we are working – not just something subjective, 'airy' and unreal that can be dealt with arbitrarily... It is something very big for which we are just beginning to acquire clear feelings and understanding.

Personally, this work has meant very much for my artistic work and has helped me in finding new ways to develop the eurhythmical material. For the development of eurhythm we

have to widen our consciousness for the 'music in the human being' – the relations between different parts of our body as a musical and expressive phenomenon. But we have to go the other way, the inner way, into the world of the emotions, too, and find the relations and laws of the soul – the soul is movement – and then on stage bring these two worlds together.

Contact:

Göran Krantz, Rudolf Steinerseminariet, SE-153 91 Järna

Tel: +46-855-150 558

e-mail: goran.krantz@minpost.nu

From 'Fragments' by Novalis

in anticipation of the 200th death-day of Novalis on 25th March, 2001

compiled by Wilfried Hammacher.

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Poetry lifts every individual thing through a unique link with the rest of the whole - and if philosophy through its law-giving prepares the world for the effective influence of the idea, then poetry as it were is the key of philosophy, its use and significance; because poetry cultivates the beautiful society - the world-family - the beautiful household of the universe. In the way philosophy strengthens the forces of the individuality with the forces of humanity and the universe through system and state, makes the whole into an organ of the individuality and the individuality into an organ of the whole - in the same way does poetry with regard to life. The individuality lives in the whole and the whole in the individuality. Through poetry, the highest sympathy and co-activity arises, the most intimate community of the finite and the infinite.

809

Everything that surrounds us, the daily events, the usual conditions, the habits of our way of life, influence us unceasingly, consequently they are unnoticed but are most significant. However healing and useful this circulation is for us, in so far as we are contemporaries of a certain age, members of a specific corporation, yet the same circulation hinders us from a higher development of our nature. Divining, magic, true poetic human beings cannot come about under the conditions which are ours.

812

Writing poetry is creating. Everything poetically written has to be a living individuality. What an unfathomable amount of material lies about ready for *new* individual combinations! Whoever has understood this secret needs nothing more than the decision to abandon the endless possibilities and its mere enjoyment and to *begin* somewhere - but this decision costs the free feeling of an infinite world and demands the limitation to a single appearance of the same.

Have we got perhaps to ascribe similar decisions to our earthy destiny?

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Poetry is the basis of society, as virtue is the basis of the state. Religion is a mixture of poetry and virtue - one therefore asks - which basis?

814 The artist stands on the human being like the statue on the pedestal.

815 As substance (*Masse* - mass) is connected with the beautiful outline, so is passion connected with the description in the work of art.

816 The artist is thoroughly transcendental.

REPORTS

Camphill Eurythmy School, a New Beginning

Charles Bamford and Rita Kort

A new millennium, a new century, and a time of change! The Ringwood-Botton Eurythmy School has a new name: *Camphill Eurythmy School*. This name emphasises the unique place this eurythmy school holds within the Camphill movement and its wish to be integrated within it.

The eurythmy school was founded by Evamaria Rascher and Monica Dorrington in Ringwood in 1970, thirty years ago this autumn. The idea was to develop an artistic training within the daily life and work of a Camphill community so that both community and student equally would benefit and enhance each other's existence. Since the school began, the students have been able directly to experience the connection between the healing art of eurythmy and the healing environment of a Camphill community. The students' contributing to the work was and is seen as an integral part of their eurythmy training.

In 1978 it was possible to expand the school to a full 4-year training through the willingness of Botton Village (an adult Camphill Community) to take in years 3 or 4. Ever since that time the eurythmy school has had two homes, reflected in its name: *the Ringwood-Botton Eurythmy School*.

The time now feels right to combine in one place the Camphill Eurythmy School. Given the complexities of life today and the demands of upholding a eurythmy training relevant for our times, the teachers look forward to strengthened collegueship through being together. There will also be more chance for the students to see one another's work, be able to work together and to socialise without the seven-hour car journey between Ringwood and Botton!

There has been understanding and encouragement for the idea of the eurythmy school being in one place. After much discussion, Botton Village agreed to host the combined school. A lot of work has been done by many people to make this move possible. This work was done not only in Ringwood and Botton but by many others from further afield who became interested in working with the questions raised. We are very grateful for all their efforts.

We are looking forward to our new start in Botton in September 2000, when a new first year will also begin. We are glad to be able now to offer Botton's practical, rhythmical lifestyle, connected to the festivals of the year to all our students. The students' work contributions in years one and two of the training combined with their other experiences of community life will accompany their steps in the eurythmy training process, allowing them to develop maturity and responsibility.

It will be a new era for the eurythmy school in which we wish to try to do justice to what eurythmy needs in order to develop and flourish amidst the hindrances and distractions of today. It is vital that people meet eurythmy and, in a community setting, they have a good chance of recognising it and most particularly its power to heal.

Camphill Eurythmy School

Botton Village, Danby, Whitby · GB-North Yorkshire YO21 2NJ

Tel: +44-1287-66 12 57 / -66 13 21 · Fax: +44-1287-66 08 88

email: CamphillEurythmy@aol.com · web: www.camphilleurythmy.org.uk

Aleph Ensemble Munich

Kazuhiko Yoshida

In autumn 1996 the collaboration of Emi Yoshida and Reinhard Penzel with the musician Kazuhiko Yoshida began. Since the first performance in summer 1997, the Ensemble have given about 90 evening and school performances in six countries of middle and northern Europe.

The first programme was Schubert's last Piano Sonata in Bb major. Then followed the Japanese fairy-tale 'Urashima Taro' in the original language with originally-composed music, the two last Piano Sonatas by Viktor Ullman (composed in the concentration camp Theresienstadt), and 12 works for piano by Chopin with choreographic forms by Rudolf Steiner. The fifth programme, Bach's *Goldberg Variations* is in preparation and will receive its premiere in November. The performances were mostly well attended, and the Ensemble can be grateful for the hitherto thoroughly positive echo, to which in some venues there resulted a second invitation with the same programme. From 2001 the above-planned programme will form a repertoire-programme of the Ensemble.

Alongside the performing work, the Ensemble contributes in conferences such as the musicians' conference at the Goetheanum, where a group is working on the theme 'Eurythmy and Music', also in further training-courses for eurythmists on the theme of Steiner's music-eurythmy choreographic-forms. In Waldorf Schools, the Ensemble leads workshops not only for pupils of the upper school but also for parents and teachers.

Two research-areas should be mentioned as well: Steiner's music-eurythmy choreographic forms, and what are called the planetary scales and the 'modal eurythmy' according to Steiner's indications. In the scales discovered by Kathleen Schlesinger, Steiner saw the seeds for the musical future. Only a few people have hitherto worked further on this impulse. When the work has reached a certain point, articles on these themes could with pleasure be contributed to this *Newsletter*.

The emphasis up to now on music-eurythmy resulted out of the constitution of the group, which however is greatly interested in working with a speech-artist in the realm of speech-eurythmy.

Recently new people and members of the Ensemble met to found in the third week of Advent an Association to support the activities of the Ensemble. Because the initially-chosen name for the association and ensemble was found to be already copyrighted, the finding of the name was prolonged, and the final name 'Aleph' was found on May 1st.

In his first lecture of the music-eurythmy lecture-course held in Dornach on 19th February, 1924, Rudolf Steiner mentions the being Aleph. He explains that what lies in the essence of the sound Aleph leads back to Alp, or Elf, 'a being in a state of constant activity, of becoming, of coming-into-being, of lively movement'. The first letter of the Hebrew alphabet signifies 'head', 'head of an ox'. It expresses harmonizing of opposites.

The founding members of the still-small Association wish for many friends who would like to contribute that it becomes a living organism and not have to exist as a dead carrying association.

At this point everybody should be thanked who have encouraged and strengthened our work, the audiences, the colleagues, the organisers. Special thanks are due to the experienced eurythmists, and stage and school directors who have seen our work and with well-intended criticism have helped us further.

Aleph-Ensemble München
Förderverein Aleph e.V. · Blumenstrasse 7E, DE-82178 Puchheim/Bhf.
Tel/Fax: +49-89-89 02 67 56

Impressions in aphoristic form from the meeting of third-year eurythmy students, Easter 2000 in Stuttgart

Eurythmic Movement between Tradition and Vision

Roland Nuber, eurythmy student

40 students from Spring Valley, The Hague, Vienna, Alfter, Nuremberg, Stuttgart, Witten and Hamburg met in the Eurythmeum Stuttgart to move together, perceive each other and to exchange things. The reverberations after the 4 1/2 days makes one aware not only of the questions brought by individuals, but also of the task this meeting has during the 3rd year of training.

'The longing for eurythmy as artistic as possible was reawaken.' *'Eurythmy has become more alive again.'* *'This meeting confirmed my decision to continue.'* *'For the first time I was made aware of the necessity to lay hold of the body.'* *'I was encouraged to find my own way to make something my own.'* *'I received a new impulse to seek for my own source.'* *'When the essence is living, then art can arise out of this.'* *And so on.etc.*

The personal experiences arose out of the work with Werner Barfod, Annemarie Ehrlich, Eduardo Jenaro, Alexander Seeger and out of the exchange in conversations. A short glance at the tenor of the individual work.

To lay hold of the body with love and in practice in order to fashion it as a eurythmic means of expression. Training and playing are two essential elements on the path towards the art of eurythmy.

To realize blocks and to get rid of them in our organ of expression and of perception the 'body'.

To develop trust in the language of our body – to let go.

It is absolutely necessary to perceive each other and to practise and direct what has been perceived between two people or in small groups.

This is what lives as an inner echo from the work with Alexander Seeger.

To bring the human being of movement into an individual relationship to the eurythmic elements on the basis of Steiner's formulations and through this gain authenticity; this lives through the lectures and eurythmy-work with Eduardo Jenaro, unspoken but immediate.

In the work with individual sounds, Werner Barfod brought to our experience the greatness and essential fullness of the sounds.

To the attentive participants he implicitly shared which elements are prerequisites for the teacher for fashioning the human being of movement.

The most important material for the teacher is his voice. Here, for example, it is the pictures, but also the taking-away and enlarging of the essential expression that helps the lessons achieve the character of movement, to say the essential things instead of wordy-intellectual explanations.

The theme of Annemarie Ehrlich is eurythmy in working life, even in 'non-anthroposophical institutions'. It is difficult without remaining on the surface to describe to someone who has not experienced her before what happens here. From which level are the eurythmical elements brought into daily reality? From one side this could be called the objective language of the eurythmical elements.

Four eurythmists with the students look into at least four different directions. It was also a rare experience to be able to perceive what lived between the teachers despite known and diverging views, a respect, loyalty and interest in the path of the other. This aspect too will

be taken by the participants into their eurythmic future.

For the training, a few aspects:

- *Body-work, body experience, body perception.*

From the beginning, this should be integrated into the lesson through trained teachers.

- At the latest at the end of the second year of training, the group-teaching should be widened into *project-groups with specific aims.*

- Does it make sense to teach students with completely different interests (therapy, education, artistic work, 'I am doing this training for myself'), which are all valid, to the end of the training in one group? Do teachers exist who can satisfy all these different directions in their lessons?

- The student's achievement has to be *perceived* and *tested*. More individual corrections.

- Theory and practise, *material and form* are not separable in eurythmy.

- The art of teaching demands a *schooling of the teacher* in different realms:

- The leading of a group;

- The passing on of a content to the human being of movement, not to the conceptual human being;

- In order to correct sensibly and creatively, to be able prospectively to live into the creative movement process of the student.

- The use of one's own speech in the lesson;

- Out of the feeling of responsibility towards eurythmy, *guest-teachers* should be invited to introduce essential themes (introduction to sounds, planets, and so on

- A good eurythmist is not necessarily a good teacher and vice versa.

To conclude, a thank you to everyone who has made this meeting possible. We could not have managed out of the financial possibilities of the students alone. The different sponsors should be especially thanked and also the Eurythmeum Stuttgart, who despite their building alterations welcomed us.

Rena Keese, eurythmy student

The main thread:

The existential problem emerged that the students bring various suppositions; the interests and aims of the individuals point in all sorts of directions. Difficulties rise from this in the classical structure, the individuality stands in the foreground.

Questions of the students to the teachers:

- How do I practise 'correctly'?

- How do I lead a 'practice lesson'?

- How will the individual abilities, interests, prerequisites be more 'properly' encouraged?

- Needs for individual lessons (e.g. Hamburg: division of the classes on a trial basis in order to make possible individual and solo lessons – or else work in small and freely-formed groups).

- How can I school my individuality in order to gain skills in the group?

- How far can students bring in their wishes, imaginations and needs into the timetable?

Is more exchange and co-operation in this realm possible?

- How far is the classical training 'meaningful' today?

- The question of a 'free study-course' remained open.

- Many students after the training feel unable to meet the world with eurythmy!

- Aren't the questions of students to the teachers able to be or do they want to be answered?
- We think the teachers should be given the possibility for further training in the study of man as well as in the professional realm.
- The question of a neutral, trusted [consultant] person frequently came up.
- For problems of the group the care of a 'supervisor' is increasingly necessary!
- Is the teacher expected to convey a living eurythmy after years of routine?

Some personal impressions of the working days:

D: I greatly enjoyed the pleasant and relaxed mood of work. It is to be wished that this is tried in the trainings. Perhaps through increased individual engagement, the pressure for achievement coming from outside would be unnecessary. The question is only 'How do we get there?'

R: My horizon is very much extended through this meeting. It became clear to me that in The Hague the 'conscious' laying-hold of eurythmy, as well as the development to autonomy in the subject stands in the foreground. Unfortunately, it struck me with what a strange feeling the eurythmist stands with regard to his own body. For me the organization was in general too intense and fixed, so that for me especially the questions on the way of schooling and anthroposophy remain open.

C: Unfortunately there was too little space for meeting people because the conference programme was too full. In comparison to previous third-year meetings in 'Aesch '99' it struck me that a real human meeting and the personal questions came about only to a small extent – for example, 'How do you experience the eurythmy-course? What faculties did you perceive of a personal nature, but also to do with the subject?' A greater part of the suggestions for improvement link to the already-formulated needs of the previous third-year meeting.

K: The meeting was good, but for me personally too much organized. There was too little space given for your own creative things. Generally, the questions were not so existential and pressing as last year's. A few changes in the course of study were tried and things indeed did change.

Suggestions for improvement:

- On the basis of deficient bodily-feeling from the side of the students, an integration of bodily work is worth striving for, or to introduce strong exercises to improve laying-hold of the body.
- At need, with problems of communication, a 'supervisor' is to be called in.
- The working and grappling with Steiner's written basic books is recommended.
- Perhaps a deeper working-through of both the eurythmy lecture-courses, on music and speech, could be integrated into the timetable.

Review of the conference ‘Rudolf Steiner’s Twelve Moods’

Esther Reichmuth, Hochwald

Following a stimulus from Frau Ursula Zimmermann and Herrn Dr. Heinz Zimmermann, which for the year 2000 suggested an intensive occupation with Rudolf Steiner’s ‘Twelve Moods’, in autumn 1999 eurythmists, speaker and musician came together under the direction of Ursula Zimmermann to rehearse these ‘Twelve Moods’. In a discussion led by Heinz Zimmermann, the language which Steiner uses for these creations was observed more closely.

The climax of these endeavours was then conference from 19th – 21st May, 2000, at the Goetheanum. The ‘Twelve Moods’ was performed three times and between the performances participants worked in various groups with demonstrations in eurythmy.

After the conference, the participants met once more to review it. It was encouraging to her how intensively the individuals had identified with his/her zodiacal or planetary movement and how many stimuli for his/her inner and outer life could be gained.

In the following, a few things can be touched on with short texts written by the eurythmists. The attempt to put this deep experience into words is difficult, but we hope that the reader can feel something from the described impressions.

From ‘the point of view of the Lion’:

‘The longer we worked with the “Twelve Moods”, the more I was moved by the strong effect of this sublime language. In doing it, the tremendous language became an experience as if the twelve cosmic creative forces were breathing us. Especially during the performances, the attitude to life and the intention overreaching a modern global feeling towards a cosmic universal feeling was extended with it [the lion]. During the work, the language of the “Twelves Moods” unfolded ever more clearly as an entrance-portal which opens up and releases up-building substance and formative powers.

I experienced the work as on a journey of discovery – it was surprising, for example, how consequential and artistically Steiner smuggles each quality of speech-sound into the sentence and word constructions of the corresponding zodiacal verse. In doing it, it was surprising, too, directly to experience on your own body the inner harmony, the mutual relationship between the given zodiacal gesture and the corresponding part of the human gestalt.’ (Kaspar Zett)

From the work of ‘Mercury’:

‘That as an individual, you always had to fashion with the same strength as the 19 members, and at the same time that all the other 18 were present and actively changing in intention, mood and constellation, opened for the one involved ever more strongly the link between the zodiacal sign and the planets. So, too, the inner intensification of the verses. For example, one can experience the way through the verses as the biography of a life, a tremendous development, a “cosmic year”, and so on.

You feel in the whole thing, already in the 12 resting positions and the 7 moving positions, on the one hand an absolute, profound primal picture, and on the other hand the necessity to the – if possible – individual study with the archetypal picture, the accomplished artistic, fresh creative fashioning. This way of work and the entire zodiac opened worlds.’ (Hannah Koskinen)

From ‘the point of view of Sagittarius’:

‘Because it was my first intensive study of the “Twelve Moods” and the zodiac, I was especially concerned with the poetic creation as a whole. It was less an *analysing* of the language

and the conceptual connections as an experiencing and feeling of the whole thing in getting to know it. It was ever and again *listening experience* is the essential prerequisite.

And so I moved from the (for me unusual) strenuous learning by heart and being never quite sure which verse was being spoken, at the end of the work to experience the whole as a tremendous harmonious unity. As in a musical composition every voice presents a single melody, that with the others becomes an overall harmony, so I experienced the individual planetary lines – each line a melody traversing the whole. And likewise every single voice through 7 different elements. Together, there resulted a tremendous sound of speech, deeply laying hold of and moving the soul.’ (Angela Gavazzi)

From the point of view of Capricorn’:

Out of the impressions – practising the zodiac – what this can be for a person! Working on the zodiac means putting yourself in the influence of the *power of adjustment*. Not an occasion to experimenting, but certainly *seeking, researching, struggling* in the eurythmic space. Entering this sphere steers the soul-forces into the region where you *become free*.

Concrete realisation: People found themselves together on Sunday morning (and also during the week) for the rehearsal on the Goetheanum stage. Their intentions increasingly conformed – a communal middle grew – to a cultivation of the will! An artistic-social force – a free deed! And not an ‘any-old’ project. Rudolf Steiner’s spirit-lyric directly created a space that can appear to us as a *lead*; an effective form which approached us, met us – although we are not yet *there*. Comparable to an octave. You never have it in your hand like pen. It is something into which to grow – comparable to the sixth stage of ‘I think speech’: ‘I am on the way to the Spirit – to myself’.

This creates an uplifting, which enables the practitioner to strive directly beyond the daily person and thereby to achieve capability. (That is what I AM.) All this was experienced through the eurythmic occupation with the zodiac – the practitioner meets this sphere. Does not this apply to *every* eurythmic activity? – Certainly! With work on the zodiac, however, we open ourselves to the experience of a wholeness. Source of sources – archetype.

Thanks to the initiators Ursula and Heinz Zimmermann for the impulse and the realization, the work! It was/is a necessary building-stone in our eurythmic, contemporary education.’ (Elisabeth Viersen)

Perhaps, dear reader, it strikes you as it does us. One feels in the reports how the human being today through work on the ‘Twelve Moods’ is deeply addressed and strengthened in his human essence. One experiences clearly that there lies here a task of eurythmy for the coming time.

Speech-Choir ‘Ad Hoc’

Dagmar Wolfram-Kellermann

In the signs of the millennial constellations, which the starry heavens showed in May (all the main planets were grouped in the constellations of the Bull and the Twins), ten speech-artists met on four weekends to rehearse I Corr. 13, Paul’s sublime Song of Love. The speakers came from the most differing areas of Germany, from Berlin (Eva Henke, Marcel Kux), Freiburg (Michael Schwarzmann), Wuppertal (Nils Kramer), Heidenheim (Ruth Schuhmacher), Bonn (Elke I. Scheuffele, Erika Herkommer), Karlsruhe (Dagmar Wolfram),

Koblenz (Harry Hillege), and from Zeist in Holland (Manjo Joosten). The performance took place on Europe Day, 6th May, 2000, in the Liederhalle, Stuttgart. The Europa Academie/Isny, under the direction of Wilfried Ogilvie, arranged here a two-day programme on the questions of art with discussion-groups and performances.

Elke Irene Scheuffele took the opportunity, at the request of W. Ogilvie, to call into existence the speech-choir 'Ad Hoc'. A memorable event, since in the realm of artistic-speech at present not much is happening in the artistic realm (almost all the remaining artistic speakers are finding their field of work in therapy or in teaching).

We worked on community-building in speech, understood as the artists taking the time to perceive each other, on the one side by listening to the intentions of the other and on the other side each one leading the exercises. With the speech-chorus work, E. I. Scheuffele remained outside as 'supervisor'. To put yourself as a personality completely in the group, and from within it to extend threads of feeling to the other speakers and to the text, was the experience in the speech-chorus – completely according to Rudolf Steiner's verse:

'The healthy social life is found
when in the mirror of each human soul
the whole community finds its reflection,
and when in the community
the virtue of each one is living.' (Tr. G. Adams)

The participants of the speech-chorus 'Ad Hoc' wish to continue the work and in time to build up an evening programme. Further texts could likewise be concerned with love, is initially the idea. The high financial obstacle for journeys, board and lodging is still the greatest hurdle. The speech-chorus 'Ad Hoc' would very much like to be invited to appear for opening events, festivals and other occasions. The ideal possibility would be to rehearse on such occasions on the programme. If interested, please contact us. 'Ad Hoc' is also looking for rooms to rehearse and financial support.

*Parlando Poesie Podium, Elke I. Scheuffele,
Schlossweg 25, DE-53347 Alfter
Tel: +49-2222-59 32*

10 Years after the Union

Report on the situation of Eurythmy in and around Dresden

Doris Kowalski

Dresden is a special town. It was and is a town of art, not only for the visual arts and music. Mary Wigmann was enthusiastically received here and could build up a thriving training and centre for artistic movement.

How does eurythmy live in this town? During the DDR-era a 'week-end' training existed, many regular eurythmy adult-classes were given which were very popular, enthusiastically so. Soon after the reunion, the educational eurythmy and eurythmy-therapy came into activity at the soon re-established Waldorf School. And a clinic was opened (anthroposophical doctors were already available).

A beginning was made, a seed was sown. Artistic eurythmy was also cultivated from the beginning, at first in 'our' circles: the Waldorf School, the school for those with special needs, the clinic, the Anthroposophical Society. Our presentations were received with

warmth and joy. We were also quite in demand and to a certain degree – as was possible here – financially supported. A somewhat larger financial sum to support the work came later from Stuttgart.

More eurythmists arrived, more rehearsals took place, more programmes, more performances. Dresden and Leipzig melted – eurythmically – together. The spectrum stretches from verses out of *The Calendar of the Soul* in the Anthroposophical Society, to performances of fairy-tales, to evening programmes. The fairy-tale tour is almost a tradition; it bursts beyond the borders of Saxony. Of course, we continue to devote performances to the anthroposophical circle, but we are increasingly going to the public. The first small step is accomplished.

The eurythmic activity became so much that it had to be divided and structured. One member of the group works only part-time (so that she can only just make it to live) in order to do the administration and be responsible for the wardrobe, and so on.

A more awake forming of programmes is demanded. A brochure is necessary. Many little and very different programmes [and] private viewings, are being worked on. Improvisations, also with (for eurythmy) unusual instruments (drum and psalter) amongst other things, were tried. Beuys-weekends, but also traditional things (Olaf Åsteson) are cultivated. But we are also concerned to work on eurythmy for itself, to penetrate the elements. For a year now we have been concerned with eurythmy for the class-lessons with Werner Barfod. Perhaps an Association will soon be established, with hopefully enough sponsors...

*Please address questions, request for information to:
Lebens-art Kulturprojekt für Kunst & Therapie,
Borstr. 23, DE-01445 Radebeul, Tel/Fax: +49-351-8 97 17 15*

The first meeting of the committee of eurythmy-students and teachers

20th and 21st May, 2000, in the Eurythmeum Stuttgart

Bénédicta Bertan, The Hague

As announced in the *Newsletter*, Easter 2000, the first meeting of the committee took place in May. Eurythmy students and teachers met for discussion and research. The theme was '*Communication – cultivation as a basis of the eurythmy training*'. In various letters, the preparatory group had informed all members of the group that they thought it important that in the area of experience and advice, a communication expert should be approached. *Michael Harslem* was our choice. For 25 years he has worked with questions of training and communication. He has been leading a training course for counsellors for 4 years. He also advises many teacher trainings and Waldorf (Steiner) schools. We clearly saw him as an advisory support, and hoped that through the role of observer he would offer clear advice.

Before the meeting, in a letter from Michael Harslem sent to committee members he presented his method of working and asked everyone to prepare a lecture by Rudolf Steiner, 'How can the soul-needs of the present time be overcome?' (Zurich, 10th October, 1916. GA 168). Here Steiner draws our attention to a phenomenon – today 80 years on is certainly even more topical – that mutual understanding is becoming increasingly more difficult. We live in a time in which meetings take place much more suddenly, and we have also lost the

natural ability to perceive each other directly. At the same time, we have 'collected' (quote!) a load of karma. Steiner describes how it is our task today to develop the consciousness-soul through wrestling with these difficulties. *Social understanding* must grow in us. We have to allow the rising of what lives in us as karma, allowing it to become active. *Practical psychology, practical study of man* has to be learnt in order to understand ourselves and our fellow human beings, and we have to learn to take the other person as he/she is...

The participants of the working group in Stuttgart were in the end 21 people, of which 8 were teachers. Represented were the schools of Alfter, Berlin, Hamburg, Nuremberg, Stuttgart, Botton, East Grinstead, The Hague, Dornach-Aesch and Dornach-Zuccoli.

The programme of *Saturday* began with a plenum amongst the eurythmists until 5.00 p.m. when Herr Harslem joined us. After a couple of eurythmy-exercises, we introduced ourselves and reviewed the January meeting in Dornach and the reasons for meeting in Stuttgart that weekend. After this we were each given a sheet of paper and half an hour to think about the following questions:

- (1) *Where do I find the teacher-student relationships are good ones?*
- (2) *Where do I encounter problems in the relationships?*

Then teachers and students split up into groups of three to discuss these questions.

After lunch students and teachers continued separately, working on the results of the morning and collecting these on larger sheets of paper, keeping the two questions separate. In the final half-hour, everyone was to formulate for themselves three points:

- *How should relationships be in future?*
- *What do I expect from the other?*
- *What do I have to do about this?*

In the ensuing plenum, which Herr Harslem joined, the students and teachers presented the main points on a flip-chart. Below are listed the themes mentioned, though with no guarantee of completion.

- The meeting of students and teachers is experienced as something worth striven for.
- The problem that two instruments have to be tuned – the eurythmist and the social instrument.
- Question: Can I teach something to somebody else at all, because where there is no question, the answer can't be felt (or found). Do questions occur at all in the trainings? How can questionings be discussed? This is especially difficult in eurythmy, because how can I know what I want to learn?
- Trust: How can a relationship based on trust come about? Both sides have to be open. You cannot study eurythmy with blinkers on. This is a tightrope walk. The respect has always to be retained. Students and teachers should learn to teach and experience that the 'I' of each of us is untouchable, only the deeds can be corrected.
- It is obvious that the 'rules of the game' in studying eurythmy are not clear from the start!
- Michael Harslem drew our attention to the fact that Steiner pointed to certain exercises as helpful for acquiring skills to relate. This is something for the everyday life of every school!

We decided to attempt a *role-play*. One of the students took over the role of a teacher and three students the role of student. Although the manner in which the situation was given reminded us sometimes of an upper-school class, we nevertheless recognized the one or other moment from our training experience. We could learn through what happened, what we experienced through the play, or the connections that came about through it. A few points directly from the role-play:

- Saying 'we', although the teacher doesn't join in. This situation is experienced as patronising.
- Atmosphere is everything – both the teacher and the students are co-responsible for not letting the everyday person into the room. How do we learn this, without being treated as a child; how can the transition from everyday life be formed in a healthy way?
- Watch out for [confusing] judgements as corrections!

A very intensive conversation concerning the leaving of the everyday-self outside the door was sparked off between two members of the group, which helped us to see some things more clearly. Herr Harslem pointed out: *The rule is initially that we do not understand each other.* We often think that we have understood the other, and vice versa, but that is very seldom the case. What we allow to flow more or less consciously into our speech from our thinking, feeling and will, reaches the other and calls forth an effect on his soul-forces. But do we know which effect we call forth in the other? Do we know that what we want from another could be experienced as threatening?

Exercise: Lead a discussion. Before you yourself speak, always repeat what the other has said. Check if it was correct. Learn to be fully conscious when listening and also when speaking. When I am faster than myself it is not me but my double who has made use of the opportunity!

Exercise: 4 people. 1 tells of an event

2 listens to the thoughts

3 listens to the feelings of the speaker

4 listens to the will of the speaker, i.e. his intentions, the

tone of voice (dynamic), use of language, observes body-language and gaze... Afterwards, discuss your observations.

We found that in the situation of the role-play, 4 students were experienced as many, and that the teacher could not be fully attentive to any one of them. A teacher: 'But if I would know the students I would know what to expect from them.' Here, too, there lies a danger because the soul-space you create to the other is real. When I think I am sure that I know what 'always comes' from the student (or teacher), then I give him/her no room to develop.

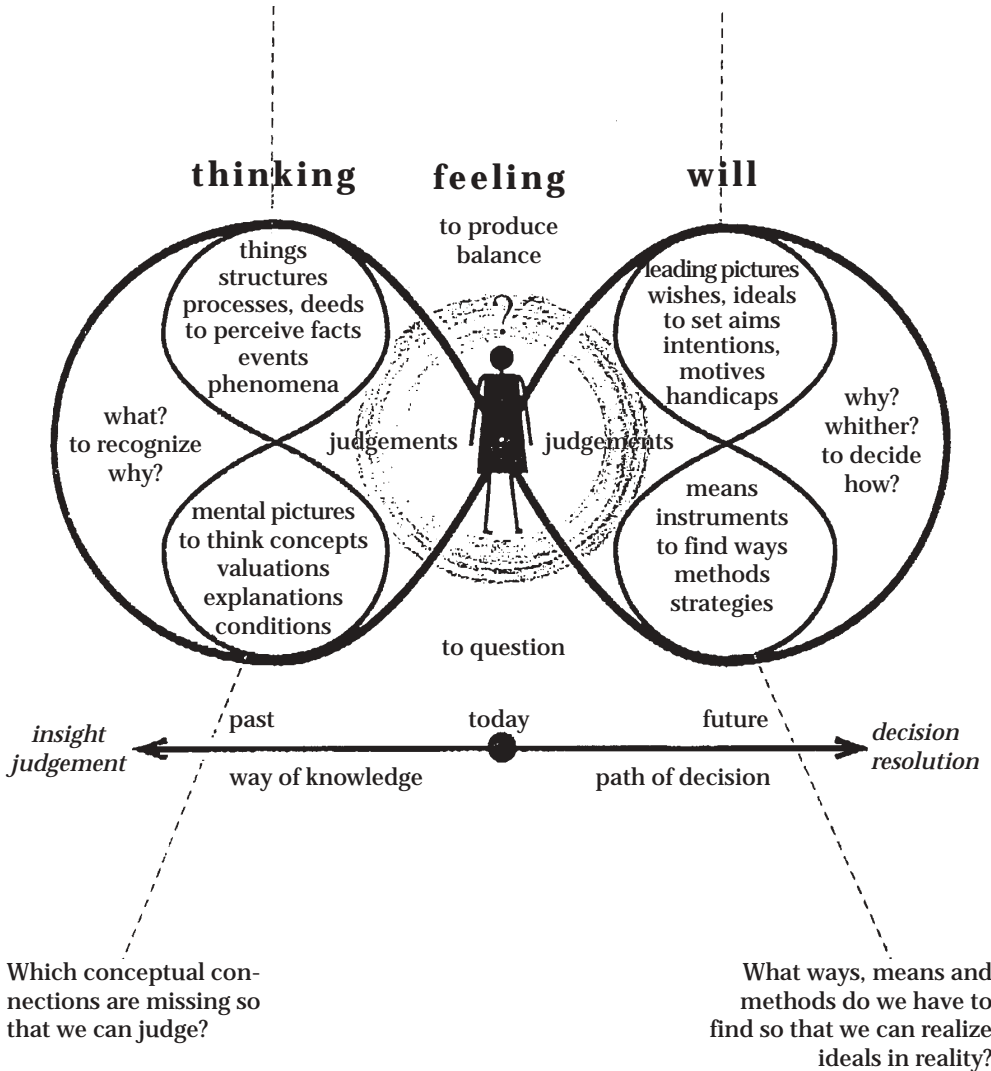
From these very interesting things, we came to the *idea of a transaction analysis*, which through not a model could be helpful when problems occur. Michael Harslem has developed it with slightly different concepts, to support a practical psychology to which Steiner refers in his lecture (see above). This idea is based on the assumption or fact that a human being never forgets anything. Every person carries in him/herself the role of the 'child', that is, of the human being whose basic experience is 'I make mistakes'. But he also carries the role of the 'parent' to which is connected the experience of not making mistakes. Now it could be, for example, that I always speak to someone out of my parent-role, always putting him in the role of the child. This could be well-intended: 'Well, you did that really well!' – but it can be thoroughly painful because it can come over as patronising. Between these two extremes the 'adult' lives in us – the one who is able to see himself and the other with the untouchable essential being, and the questionable or correctable deeds and effects in the world.

Complex processes are taking place here and we should not be discouraged. The important thing is to be conscious of the role we preferably play – often with the best intentions. By not leaving the role-play to chance, my consciousness is being strengthened. We learn to understand our own effects through recognizing our habits through the help of other people..

The dynamic movements of a questioning thinking

What information and facts do we need for forming judgements?

What are our aims wishes, intentions, ideals?



from 'The Fundamentals' by Lex Bos: Forming dynamic Judgements

On *Sunday* we formed a plenum. The first question was what did we bring from the night into the day. Generally there was a positive mood of wanting to work together. On the other side, the time pressure – only half a day remained. The wish for concrete steps towards the future was mentioned and that the people of the different schools should feel the possibility of continuing work on them. The miracle of getting to know each other! Herr Harslem had brought several questions into the day as a stimulus to us:

What is the task of the committee – what is its connection with the schools?

Why is the eurythmy training structured in years and not in courses – i.e. individually-structured programmes?

How do the eurythmy schools work on the path of schooling?

Shouldn't the training be preceded by some inner schooling?

Michael Harslem suggested a further tool for perception with the concept of '*The dynamic movement of free thinking*' (see diagram). With this aid we took the flip-charts of the previous day and tried to create an order, e.g.:

Fact 1: The teachers wish for more involvement from the students.

Supposition: To the teachers, the students are not active enough out of themselves.

Aim: More activity from the students.

Means and ways: ???

Fact 2: The students experience that answers are given which do not correspond to the questions.

Supposition: Anthroposophy is the super-theory behind the teachers.

Aim: The teachers answer the questions on a more personal basis, not with quotes, and if necessary admit their ignorance.

Ways and means: ???

It became clear to us that we often mix up facts and suppositions thus creating unclarity. We experience the facts and create suppositions, yet are often unclear about the aims, or do not possess the means and ways to achieve them.

The question of the path of schooling was mentioned, because all the problems and positive experiences, too, appear to be based on the relationship to anthroposophy. The entire eurythmy training is based on what Steiner perceived and understood. I in turn take it as a hypothesis, to test and make my own.

Michael Harslem and others in the group held that work on the subsidiary exercises from the beginning of the training were important, alongside *Knowledge of the Higher Worlds – how is it achieved?*. The meditation for eurythmists was also mentioned. On the other side, the question of students' freedom was voiced – students can't be forced to take up a path of schooling. No, but to the question of meditation and schooling, it has to become clear who cannot take it... Once more, the rules of the game for the eurythmy training should be clear. The students confirmed the tension between the deficient connection with anthroposophy. The teachers felt uncomfortable – one should not put anthroposophy on a pedestal. It is to provide the concepts for the experiences that are made. Yes, it was answered, eurythmy is the practical path of schooling for which the concepts are missing. Well then, today in the trainings clearly-based work has to be done on the study-of-man foundation of eurythmy.

The quality of the training was also mentioned: do trainings function at the expense of the

students and at the expense of eurythmy? Anybody is allowed to study eurythmy because it is 'good' for him. Anyone is accepted because he is a paying student and the eurythmy that is brought into the world suffers.

After a short pause Michael Harslem encouraged us to reformulate the aims and the means and ways that seemed important to us, each for him/herself. After a short discussion in group of three, we gathered up the points. Still a long list! Everyone was to underline four priorities. Here is the result:

- lively discussion
- to train perception
- more individual training
- to train social knowledge and skills
- to understand and experience eurythmy as a Christian art
- retain humour

It may be remarked that the other points are not excluded. There is always an order of importance with aims; the one supports the other or brings others in its wake...

Time was pressing. How can the work continue? Each school could take one of the listed themes and research it to be able to discuss at the next meeting the first steps of this work. An overall theme was suggested: *Learn teaching, teaching learning*, but unconfirmed due to shortage of time. The next meeting will be *in autumn 2000 in Hamburg*, with *Tanja Masukowitz (Hamburg)* and *Katja Gawrilenko (Dornach)* responsible for organization. The *committee is now open for new members* from the earlier years of the training (probably from the second year). Ideally a student and a teacher from each training, so that the inner connection with the question of the future of the eurythmy training remains decisive. The weekend seemed all-too-short, but it was a beginning – the future lies in all our hands!

OBITUARIES

Lydia Wieder (1903 - 2000)

Gloria Kemp

Lydia Wieder was a member of the Goetheanum speech and drama initiatives between 1933 - 1948 and received her training from Frau Dr Steiner. She was a regular member of the speech chorus and participated in most of the dramatic presentations during these years. At the same time, a skillful seamstress having been trained in millenary, she had major responsibility for the eurythmy wardrobe under the direction of Marie Savitch. The dyeing of the silks and costume design were specialities of hers. She moved after the death of Frau Dr Steiner to New York City to begin a speech/eurythmy endeavor with William Gardner. Upon his death in 1979, Lydia travelled widely in the U.S.A. and Canada teaching speech and consulting with local communities on productions of the Christmas Plays and Mystery Dramas. She staged scenes from the Mystery Dramas for conferences and festivals in the New York Area. Lydia lived the last eleven years of her life at the Fellowship Community in Spring Valley, New York, where she actively participated in the study and festival life of the community. Lydia first became acquainted with anthroposophy in 1922 when she was invited by her cousin Ilona Schubert (one of the early eurythmists) to attend the East-West Conference in Vienna. There she heard Rudolf Steiner lecture on the Goetheanum-building in Dornach.

Ise-Maria Marburg (29th December, 1942 – 1st April, 2000)

Rob Kiviet / Heidi Boehncke

Ise-Maria Marburg, née Purucker, the third of four girls, came into the world on 29th December 1942 in Berlin. Her father was a ruthless and successful business man; her mother an anthroposophist, pretty and fashion-conscious, came from a middle-class family. After the War (1945), when Ise was three years old the family Purucker moved to Hanover where her father founded a new dental-technician firm. Ise attended the Waldorf (Steiner) School and subsequently the Gymnasium. Upon successfully completing her *Abitur*-exams (A-levels) Ise proved herself to her strict father in order to get his permission for her long-cherished wish to learn the art of acting. For four years she studied acting in Berlin and became a successful actress under her artistic name of 'Ise Roland' at the Thalia-Theater in Hamburg and in Heidelberg. She also played in a TV series ('*Forellenhof*'). Her critical power of judgement saw through the world of theatre-intrigues which could not be reconciled in the long run to her high ideals. After five years she finished her acting career and began to read sociology in Munich. Here she dived into the '68 student movement, into the world of revolutionaries, studied Marxism and lived for demonstrations, swinging the red flag. After a rather 'experimental' phase with new forms of living together amongst other things, it was her search for clarity and absolute truth that also brought her into conflict with this world as previously with the theatre.

New interests of a spiritual kind led Ise to India. There she travelled alone through the country, living for several months in an ashram. In the library of there she discovered afresh books by Rudolf Steiner. With the content of these books in her heart and her wish to do

something for children, she returned to Germany. After a conversation with a former teacher of the Waldorf (Steiner) School, Hanover, she moved to Ottersberg in order to study art-therapy. In Ottersberg she studied for 5 semesters, met her husband Fritz Marburg and brought her first son Paulus into the world.

In order to realize their common ideals better, the small family moved to Öschelbronn, where an old people's home and clinic with an art-therapy department was newly established. In Öschelbronn Ise-Maria met artistic speech with Frau Hinderer which filled her with great enthusiasm. After the birth of her second and third sons, the family meanwhile living in Pforzheim, she studied with Frau Slezak-Schindler artistic speech and speech-therapy. After completing this training she gained her first experiences as speech-therapist in the clinic in Öschelbronn. In search for a new home for herself and her three sons, Ise-Maria moved to Tübingen, in order to work on class-plays with a tireless involvement and on speech-therapy with the teachers and children.

Exactly on her 57th birthday Ise-Maria noticed the first symptoms of an illness which after a dramatic time of suffering swiftly ended her life. She was still able to begin the Class 8 play and the Three Kings Play with the teachers and parents.

On the day of the first performance of the class-play Ise-Maria Marburg died in the early hours of 1st April, 2000. On 5th April the cremation took place in Stuttgart. Her husband, Fritz Marburg, ended his moving speech for his wife with the following words. 'Out of the pictures, out of the speech-pictures of the last days of the nearness of death, I will speak in your name, dear Ise-Maria, so to speak as your message and as your consolation to us here, what Rose Ausländer wrote down in 1942, the year of your birth, and which you called up from memory for yourself, and me, and us – on one of your last mornings:

Ruf und Kristall

*Von den Dünen her ruft es
Irgend ein Inneres sucht
seine volle Gestalt*

*Eine entrissene Perle
aus verschollener Muschel
oder ein Lächeln auf Klippen
das ein Verliebter verlor?*

*Wer kann die Stimme enträtseln?
wo hat das Rufende Raum
grössere Formen zu wölben?*

*Komm - die Dünen sind heute
tönend und transparent:
eine Küste aus Ruf und Kristall'*

[Call and Crystal. From the dunes it calls, some inner being seeks its full form. A pearl snatched up from a lost shell, or a smile on cliffs which was lost by a lover? Who can solve the riddle of the voice where is there space for the calling to round bigger forms? Come – the dunes are today sounding and transparent: a coast made of call and crystal.]

Ise-Maria Marburg left us after a short and violent illness lasting a few months. This span of time appeared in its intensity like a mirror of her life hitherto. But she also revealed characteristics which now in the nearness of death showed a warmth of heart as if shining forth from within. Besides the deep gratitude for the minutest helps, a gentle humour which accompanied her to the last days, and yet the great seriousness, were ever more to be felt as Ise-Maria prepared herself for the transition into the spiritual world.

*Zwischen den Säulen, sagst du, ist nichts?
Zwischen den Säulen erhebt sich
- oh Herrlichkeit! -
die zweite Ordnung von Säulen,
eine Ordnung von Säulen des Lichtes.
Wer sie nicht sieht,
hat des Tempels Bau nicht gesehen,
Wohlgeformt von der Plinthe zum Kranz,
mit Kelchen und Friesen
greift der Marmor ins Licht,
greift das Licht in die marmornen Schäfte.
Ein Zwiegespräch ist es,
ein Gesang, hörbar, unhörbar,
des Sichtbaren Tanz mit dem Ungesehenen.
Leere ist um mich,
und sie schafft mit an der Fülle.*

(from: *Ring der Jahre* by Friedrich Georg Jünger)

[Between the pillars you say there is nothing? Between the pillars there rises – oh glory! – the second order of pillars of light. Whoever does not see them has not seen the temple-building, well-formed from the plinth to the capital, with chalices and friezes the marble reaches into the light, light reaches into the marble shafts. It is a conversation, a song, audible, inaudible, of the visible dance with the one undone. Emptiness surrounds me, but it works with me on the fullness.]

For this conversation, this filled emptiness Ise-Maria Marburg always and everywhere showed an exceedingly fine perception. Out of this she was able to make visible such a conversation in the fashioning of her exceptional class-plays. I was happy to be able to give her the above poem during an artistic-speech lesson as a small 'discovery' and to be able to share her pleasure – because she was always the one who gave, through an immense richness of stimuli. As a colleague in those lessons, one often felt one's own inadequacies. But quickly she lent a hand in order to lead one towards the tremendous stream of speech. It was her life-element, filling her with enthusiasm. This element of 'die and become', the pupils of classes 8 and 12 could experience from her during the rehearsals for class-plays in the same way as did her teaching colleagues. Whoever unconditionally trusted her lead, whoever used his forces tirelessly, could discover with astonishment and joy hitherto unknown abilities!

But even one who resisted her enormous demands and gave his will only in the very last rehearsals could still trust to have the best possible backing on the day of performance. Stage-fright you could have, but not fear. Through a fullness of gestures she gave security and created interesting changes. The unique ability to blend artistic speech with acting brought Ise-Maria Marburg also the respect of her speaker-colleagues when she gave teach-

ing blocks in Unterlengenhardt for future speech-colleagues, awakening enthusiasm with the students as well as with the adults in her adult classes of the Fichte House in Tübingen. It was her deep interest in speech-therapy which she also gave in our school in Tübingen to do justice to the uniqueness of the individual pupil as much as possible. She leaves something behind which will carry our life further, making it richer for a time through its high demands towards perfection that she demanded in the first instance of herself. That striving ran through her whole life.

Ruth Barnett Pusch (4th March 1907--25th Dec. 1999)

Dr Virginia Sease

(After the memorial meeting for Ruth Pusch during the Annual General Meeting at the Goetheanum on 15th April, 2000.)

Many things have occurred in this Great Hall since its opening in 1928. Many AGM's, large dramatic performances, innumerable eurythmy performances and important lectures. Amongst the first young eurythmists who finished her eurythmy training more or less at the same time as the opening of the Second Goetheanum in 1928, was a young American – Ruth Barnett, later Ruth Pusch. On 25th December, 1999, at the age of 92, she returned to the spiritual world.

Ruth Barnett Pusch was born in 1907, about two months before the Munich Congress. The date of her birth, 4th March, is spoken in American as 'March fourth', and this is the sign of her character, for she always 'marched forth'. At 19 years old, she interrupted her studies in America, and in 1926 went to Stuttgart in order to join the eurythmy training. As was frequently the case in the first decades of anthroposophy, family connections played a helpful and enabling role. Ruth Barnett's oldest sister Gladys, later Gladys Hahn, was a pianist and already living in Europe. She had attended Steiner's agriculture lecture-course in Koberwitz, 1924. Before her death she told me that she experienced in these days – June 1924 – that Rudolf Steiner said that we have a United States of America, but that in future, in about 70 years – that would be 1994 – we will also have a United States of Europe. Through the enthusiasm of her sister for anthroposophy and for the new art of eurythmy, Ruth came to Europe. The demanding training in Stuttgart was hardly completed (e.g. all 52 *Soul-Calender* verses had to be learned by heart in eurythmy), Ruth was accepted into the Eurythmy Ensemble by Marie Savitch, which, however, was under the care of Marie Steiner. Marie Steiner was present at nearly all the rehearsals as well as the performances and tours in which Ruth artistically took part.

In Dornach Ruth met her future husband, Hans Pusch, one of the first actors at the Goetheanum. He was present as a young actor at the Christmas Conference, and at the Speech and Drama lecture-course of 1924.

In 1930 Ruth Barnett and her colleague Marjorie Spock (who lives today in Maine, U.S.A.) returned to America in order actively to build up of the Steiner (Waldorf) School in New York City, the anthroposophical work and especially the eurythmical work. In 1924, Steiner had already sent the first eurythmist to New York, Lucy van der Pals-Neuscheller. At that time there were only three anthroposophical groups in the whole continent – in New York City, the Saint Mark Group – whose name Rudolf Steiner himself had confirmed – the group in Los Angeles and a third in Santa Barbara, California. Seven years later the two Americans returned to their country as trained and qualified eurythmists. The Saint Mark Group and

the Neuschellers had already rented a eurythmy studio for the anthroposophical and eurythmical work. From 1930 onwards every month the advanced eurythmy students gave on the stage there a full eurythmy performance besides taking eurythmy lessons.

Especially during the time of the great financial crashes and the following depression, eurythmy took root in America. This development of eurythmy came at the same time as the development of the cinema, and the quick spreading of expressionist dance. The Ensemble performed large pieces in New York City, e.g. Akhenatons's 'Hymn to the Sun', Bach Chorales, works by Shelley, Shakespeare and Goethe, and always before a very enthusiastic audience. The New York audience was regularly informed of events through the *New York Times* and in the *Herald Tribune*.

During the two years of separation from her fiancée who was extremely busy in the speech chorus and acting ensemble at the Goetheanum performing the role of Johannes Thomasius, a lively correspondence between the two took place. At the age of 89, Ruth began to sort out and arrange the extensive correspondence. Around her 91st birthday, the book appeared, the contents of which mainly derives from this correspondence: *A New Kind of Actor - Hans Pusch*. Through this book you gain deep insight into the work of the acting and eurythmy Ensembles under the intense and demanding leadership of Marie Steiner. The historical situation of Europe as well as the tensions at the Goetheanum are extensively described. She herself strongly realized how in the anthroposophical existence the personal flows into the super-personal, into what is spiritually and historically important.

Upon her return to Europe, Ruth married Hans Pusch at a registry office in Hamburg. Then something happened which is not to be found in the book but was related to me personally with the help of her papers. Because this event is so extraordinary in the history of the Anthroposophical Society, I also mentioned it at the Christmas Conference in 1998 for the 50th anniversary of Marie Steiner's death-day. Ruth Pusch herself gave me permission then. Now that she is in the spiritual world and because she has always her whole life long worked energetically in anthroposophy and artistically both in the Anthroposophical Society and wherever it was possible for her, I think that she would also agree to my mentioning it here, too, when we remember her who had died.

It is like a testament which was given through these notes. In a letter to me from the 28th July, 1996, Ruth Pusch wrote that Hans Pusch had reported to her on the marriage between Käthe Hacker and the jeweller Mohr: 'Now Frau Doctor was once again in her element. A wonderful working - because it is such, to create new festivals as a chorus-programme and to work it out is a completely new and important culturally and historically meaningful task. I feel this pulsating through everything that was worked out.' This is why Hans and Ruth Pusch asked Marie Steiner to marry them, too.

On the wedding itself, the following points are important. It took place in 1932 and Ruth Pusch mentioned: Albert Steffen and Günther Wachsmuth were present, standing side by side. There were three altars with candles. If there were people at the altars I can no longer recall. To the left of Steffen and Wachsmuth there stood the speech chorus and on the right of them Hans Pusch and Ruth Barnett. Marie Steiner stood between the speech chorus and the others. It all happened in the upper room of the Halde. The introductory words of Marie Steiner were noted down by Ruth Pusch as follows: Marie Steiner always spoke something and then the speech chorus began, sometimes a male chorus and sometimes a ladies chorus.

The following text is by Marie Steiner, and through the words can be heard what form it could have taken:

*'Friede leite eure suchende Seele
In ihrem Suchen nach Gutem;*

*Wahrheit leite eure suchende Seele
In ihrem Suchen nach Licht;*

*Gott in euch leite euch selbst
In allem Suchen nach Licht, Liebe, Erkenntnis.'*

['May peace guide your searching soul
In the search for the Good:
May truth guide your searching soul
In the search for Light:
May God in you guide you yourselves
In all your searching towards Light, Love, and Knowledge.']

Then the speech chorus spoke:
*'Licht and Wärme des göttlichen Weltengeistes
hüllen uns ein'*

['May the light and warmth of the divine World-Spirit envelop us.']

Ruth Pusch remembered strongly that towards the end their gaze was turned on to a picture of the rose-cross. Then Marie Steiner spoke the words:

'Diesem Bild stelle sich euer Ich gegenüber.

*Suchet in euch die Kraft,
Suchet in euch die Liebe,
Suchet in euch euch selbst.*

*Stark zu sein gelobet
Dem Bilde dort vor euch.'*

['I place this picture before your "I".

Seek the strength in yourselves,
Seek the love in yourselves,
Seek yourselves in yourselves.

Vow to be strong
To the picture before you.']

With the threat of war in 1939, after seven rich artistic years, the couple returned to America with their two small daughters, born in Dornach. An extraordinarily rich anthroposophical life started to develop on the east coast, in time too on the west coast, and right down to Mexico. At first the speech and acting work of Hans Pusch stood in the foreground.

Through a severe disablement of one of their daughters, a second field of work opened up for Ruth Pusch – her literary activity.

Already in her childhood, Ruth Pusch was active as a writer. Through all the years until her death she worked with the word, as an essay-writer, publisher and translator. She reported that at 12 years old she published her first literary work, a magazine called 'Barnettica'. A subscription cost 1 dollar. Everything was handwritten and drawn, including the illustrations. The magazine had only one subscriber, as her friend Susl Berlin reported at the memorial meeting for Ruth Pusch in 'The Fellowship Community' in Spring Valley, New York, where she died.

Through many years she brought out the educational journal

Education as an Art from the Rudolf Steiner School in New York City. At this school she also taught, besides eurythmy, German and English in the upper school. Until some weeks before her death, she did some editing for the *Newsletter of the Eurythmy Association in North America*. With Hans Pusch she translated all four Mystery Dramas and other works by Rudolf Steiner. Spring Valley also became the centre of work, where the Mystery Dramas were regularly performed in English.

Like a rune of destiny, we see before us the married couple Pusch going in 1939 with artistic and anthroposophical impulses to America and in 1998, for the All English Conference at the Goetheanum, the Spring Valley Mystery Drama Group directed by Barbara Renold come to Dornach in order to perform the fourth Mystery Drama in English.

Rudolf Steiner pointed out several times that Europe and America have spiritually to work together for the well-being of the world. This ideal is incorporated in the script of Ruth Pusch's life, through her achievement for anthroposophy and the anthroposophical impulse of art in her sphere of activity in America, but always remaining in connection with Europe and the Goetheanum.

From 'Fragments' by Novalis

in anticipation of the 200th death-day of Novalis on 25th March, 2001

compiled by Wilfried Hammacher.

817 The mimic actor vivifies the principle of a certain individuality arbitrarily. There exists a symptomatic and a genetic imitation. Only the latter is alive. It assumes the most intimate union of the and the power of imagination and the understanding. This ability truly to awaken a strange individuality in oneself - not only to assimilate through superficial imitation is still completely unknown and rests on a highly wonderful penetration and spiritual mine. The artist makes himself into everything that he sees and wants to be.

818 Poetry is the great art of constructing transcendental health. Hence the poet is the transcendental physician.

Poetry rules and governs with pleasure and pain - with lust and aversion - error and truth - health and sickness - she mingles all to further her great aim of aims - the exaltation of man above himself.

819 The relationship between the philosophy up to now to the Logos-teaching [or 'Logos-doctrine'] is the same as the relationship of poetry up to now to that which shall come.

Poetry hitherto works mostly dynamically, the future transcendental poetry one could call organic. When it is discovered then one will see that all true poets so far, without their knowing it wrote organic poetry - but that this lack of consciousness of what they did has essentially influenced the whole of their works, so that they mostly were only in some parts truly poetic - but on the whole usually unpoetic. The Logos-teaching [or 'doctrine'] will of necessity bring about this revolution.

Language-teaching [or 'language-doctrine'] is the dynamic of the spirit-realm.

2651 The consummate human being has to live at the same time at different places and in several people; he has constantly to bear in his consciousness a wide circle and many events. Here the true and great presence of the spirit is formed/created which makes the human being to a real citizen of the world and stimulates him in every moment of his life through the most beneficent associations, strengthens him and places him into the bright mood of a circumspect activity.

2715 It is highly conceivable, why in the end everything will become poetry. Will not the world in the end become soul (*Gemüt*)?

2857 Poetry is presentation of the soul - the inner world in its wholeness. Already her medium, words, indicates this, for they are indeed the outer revelation of that inner realm of power. Completely, as sculpture is to the outer, formed world and music is to the musical sounds. Effect is simply contrary to her, in so far as she is sculptural - yet a musical poetry exists, which sets the soul itself into a varied play of movements.

ANNOUNCEMENTS

Freie Hochschule Stuttgart, Seminar for Waldorf Education

Education Training for Eurythmy-Teachers in collaboration with the Education Section and the Performing Arts Section at the Goetheanum, Dornach.

The *opening of the course* takes place on Sunday, 10th Sept., 2000, at 7.00 p.m., in the Seminar für Waldorfpädagogik, Haussmannstrasse 44a, Dachsaal.

Enquiries and applications (with handwritten CV and photo) are to be sent to the Freie Hochschule Stuttgart – Seminar für Waldorfpädagogik, Haussmannstr. 44A, DE-70188 Stuttgart, Tel: +49-711-21 09 40.

The *fee* is DEM 2,300 for the whole year. Financial help for this can perhaps be made possible by the job-centre or as a student loan. This will be deducted in installments during the course of working later in a Steiner (Waldorf) School.

Board and lodging can be arranged upon application.

The training can be taken for the year, or in sections:

1st term

Seminar course 11 Sept. – 27 Oct., 2000

Teaching practice 6 Nov. – 24 Nov., 2000

Seminar course 27 Nov. – 22 Dec., 2000

2nd term

Teaching practice 8 Jan. – 2 Feb., 2001

Seminar course 5 Feb. – 6 April, 2001

3rd term

Teaching practice 23 April – 11 May, 2001

Seminar course 14 May – 6 July, 2001

An arrangement can also be made to visit individual subject-lessons.

The complete timetable contains:

Anthroposophical study of man, Curriculum study as well as practical aspects of

eurythmy teaching, Working out your own lesson material, Artistic eurythmy practice, Artistic speech, Music, Teaching practice

Tutors at the Seminary:

Eurythmy: Sylvia Bardt, Rosemaria Bock, Karin Unterborn, Sabine Georg-Hahn, Ruth Ziegenbalg-Diencer, Hans-Peter Zuther

Study of man: with tutors from the Seminary for Steiner (Waldorf) Teaching

Music: Stephan Ronner

Artistic speech: Helga König

Co-ordinator: Karin Unterborn

Further Training for Eurythmists at the Freien Hochschule, Stuttgart

Initiating moral forces through eurythmy

Dates: 19th – 22nd Jan., 01

Working method: Working-days with French school-eurythmists and doctors in the French language

Conference fee: according to means

Registration: see above, address to R. Bock

Tutors and co-ordinators: Sylvia Bardt, Praxède Dahan, Rosemaria Bock

Further Training Weekend for Eurythmy Teachers

(1) *Work on zodiacal positions in eurythmy-lessons for the 12th Class (Karin Unterborn/-Stuttgart)*

(2) *Nature-moods and light-formations in the heavens - the language of the zodiacal signs (Wolfgang Held/Dornach)*

Dates: 23rd – 24th Mach, 01

Aimed for: subject teachers 1

Venue: Freie Hochschule, Stuttgart – Seminary for Steiner (Waldorf) Education, Libanonstrasse 3, DE-70184 Stuttgart, Tel: +49-711-21 09 40 Fax: +49-711-234 89 13

Conference fee: DEM 60,00

Registration: see above

Tutors/co-ordinators:

Karin Unterborn/Freie Hochschule Stuttgart

and Wolfgang Held/Section for Mathematics and Astronomy, Dornach

Eurythmy Further Training

Weaknesses in orientation in the bodily organization and the possibility of a healing

Dates: 8th–9th June 01

Aimed for: subject teachers

Way of working: eurythmical and medical further training

Venue: Freie Hochschule, Stuttgart – Seminary for Steiner (Waldorf) Education, Libanonstrasse 3, DE-70184 Stuttgart, Tel: +49-711-21 09 40 Fax: +49-711-234 89 13

Conference fee: DEM 60,00

Registration: see above, address to R. Bock

Tutors/co-ordinators: Rosemaria Bock/Freie Hochschule Stuttgart and Dr. Sabine Sebastian/Pforzheim

Further Eurythmy Course, Stuttgart

19th course for further eurythmy in music-eurythmy and speech-eurythmy

led by: Michael Leber, Benedikt Zweifel

Monday, 8th January to Friday 12th January 2001 inclusive.

Each day 9.00 a.m. – 12.15 and 3.30 – 6.00 p.m., concluding Friday c. midday.

We are looking forward to receiving your written applications (no form needed). Please pay the fee before the course begins to the account of the GLS Gemeinschaftsbank eG, bank code 600 609 00, account no. 22 748 300. After payment your application is secure.

Course fee: 250 DM; applications close on 15th December, 2000.

Eurythmeum

Zur Uhlandshöhe 8, D-70188 Stuttgart

Tel: +49-711-236 42 30, Fax: +49-711-236 43 35

email: eurythmeum@t-online.de

PU©K

Weekend Courses in Directing – Clownery – Circus, in Stuttgart

Course in Directing:

From the written Word to the performed Scene

Fri. 17th Nov., 10.00 a.m. – Sun. 19th Nov., 2000, 6.00 p.m.

Fri. 22nd June, 10.00 a.m. – Sun. June 2001, 6.00 p.m.

Led by C. Schlösser

Fee: DEM 320.

The class-play is coming next – what shall I do? In the activities of the School for Speech and Drama, PU©K, in Stuttgart, you can work practically and theoretically at the basics for the adventure of the class-play. Alongside various exercise to motivate the pupils and to awaken their imaginations, concrete suggestions for the forming of rehearsals and for methodical ways for practical work, with pupils of the upper and lower school, necessities of directing and the step from the written word to living, performed scenes will be undertaken. Thereby, body-exercises and improvisation-exercises will be introduced as possible preliminaries for the actual course of rehearsals of these work-days. In shared reading-rehearsals understanding of the text will be initially worked on, then moving on in small groups to practical and independent suggestions for the scenes.

Out of concrete experiences, to gain initiatives for independent work back home and thereby inner security in working with the medium of the theatre.

Clown-workshop

A Weekend on the trail of the Clown

Fri. 23rd Feb., 6.00 p.m. – Sun. 25th Feb., 2001, 6.00 p.m.

Fri. 18th May., 6.00 p.m. – Sun. 20th May, 2001. 6.00 p.m.

Led by B. Köhler

Fee: DEM 230.

Practical work on movement centres, isolated movement and imitative movement, laws of comedy, techniques of clownery and clown *entrées* and 'your own clown'.

Circus-workshop

Circus?... but how?

Sat. 12th May, 6.00 p.m. – Sun 13th May, 2001, 4.00 p.m.

Led by P. Lewerenz · Fee: DEM 180.

A weekend-seminar for teachers, educators and other grand people. Juggling, unicycle, acrobatics, fire-eating and much more – circus is always fun!

PU©K

*Stuttgarter Schule für Sprache und Drama
Schellbergstrasse 44, DE-70188 Stuttgart
Tel: +49-711-26 73 74 Fac: +49-71-262 30
78*

Eurythmy further training 2001 with Annemarie Bäsclin

5th–8th June:

Basic elements of music-eurythmy

12th–16th July:

Therapeutic music-eurythmy for eurythmy therapists, eurythmy-therapy students, doctors and medical students in CH-Aesch, near Dornach

19th–28th July:

Basic elements of music-eurythmy, cultural epochs (A. Bäsclin), Artistic speech and speech-eurythmy (Alois Winter)

31st July–4th August:

colours, English eurythmy

8th–12th October:

therapeutic music-eurythmy for therapeutic eurythmists and doctors.

Unless otherwise stated, all courses take place in Berner Oberland.

*A. Bäsclin
Ringoldingen, CH-3762 Erlenbach
Tel: +41-33-681 16 18*

Autumn Tour: Nederlands Euritmie Ensemble – Group II

In the season 2000/2001, the 'Netherlands Eurythmy Ensemble' appears before the public in three groups with different productions. In the autumn, Group II will tour with their programme 'The Key to the Abyss' from 29th September to 19th November, 2000, through Germany, Switzerland, Belgium and Holland.

*Nederlands Euritmie Ensemble
Organization: Maud Vanderheijden
Riouwstraat 1, NL-2585 GP Den Haag
Tel.: +31-70-3 55 00 39; Fax: +31-70-3 54 33 30*

Eurythmy Courses for Adults and potential Trainees in Nuremberg

Life is Movement

7-week course to meet eurythmy and deepen the experience on 2 mornings and 1 afternoon

Begins: 10th Oct., 2000

Led by Beate Lukas

Eurythmy between the Years

27th–29th Dec., 2000

Afternoons of artistic and therapeutic work
Led by Monika Walter, Markus Imhof

*Information:
Eurythmie-Ausbildung Nürnberg
Heimerichstr. 9, DE-90419 Nürnberg
Tel: +49-911-33 75 33*

Working-week with Annemarie Ehrlich

The further training for eurythmists to further and deepen the artistic means at the Hochschule Helicon, The Hague, takes place from 11th September to 9th December, 2000, and will close with a working-week

with Annemarie Ehrlich from 11th to 16th December, 2000. Separate application can be made for this working week.

*Information: Hogeschool Helicon,
Ausbildung Dozent Tanz/Eurythmie
Riouwstraat 1, NL-2585 GP Den Haag
Tel: +31-70-3 55 00 39; Fax: +31-70-3 54 33 30*

New Developments in Music though Expanding the Tonal System

Christian Ginat

Since the beginning of the 20th century practical attempts have been made in music with changing and expanding the tonal system. In the Anthroposophical Movement, this theme was taken up early on, on the one hand with music-making in the ancient-Greek aulos-modes, newly discovered by K. Schlesinger. On the other hand, A. Haba, one of the very first 'quarter-tone composers' became a member of the Anthroposophical Society in 1927.

On the question of the justification of the work on the tonal system, Rudolf Steiner gave basic stimuli in 1920 (*Das Wesen des Musikalischen*, GA 283 - 'Answers to Questions' not in E.T. *The Inner Nature of Music...* AP). These stimuli are aimed at a fresh contemplation of the musical feeling through a deepening of experiences in the single note.

These stimuli and the practical use of the expanded tonal system are themes for the coming musicians' conference at the Goetheanum from 23rd - 25th February, 2001. Lecturers have been booked: U. Göbel on the Schlesinger-modes, and H. Ruland on the relevant stimuli by Steiner. Numerous chances to hear compositions and concert contributions are planned with H. Bähler (singing), J. Sonnleitner (quarter-tone harpsichord), B. Stolzenburg (Natural-tone dulcimer), the QUATUOR B-A-C-H, a lyre-ensemble and

den Zürcher Singkreis choir, and others. Works from E. Hamilton, A. Haba, G. Scelsi, H. Ruland, R. Spring, J. Nathanael, etc.

Registration through the Section for Eurythmy, Speech and Music, Goetheanum, Postfach, CH-4143 Dornach 1.

Further training courses at the Akademie für Eurythmische Kunst, Baselland

For eurythmists with Sieglinde Lehnhardt
Tuesdays, 3.00 - 6.00 p.m. Eurythmy in
Speech and Music

Weekends with Werner Barfod for trained eurythmists
Work on the Zodiac - 21st-22nd October, 2000

Working weekend for amateurs, students and eurythmists
'Movement, feeling and character as the eurythmic means of fashioning'
27th-29th October, 2000 / 2nd-4th February, 2001 / 25th-27th May, 2001

*Akademie für Eurythmische Kunst, Baselland
Postfach 24, CH-4143 Dornach 1
Tel: +41-61-701 84 66 Fax: +41-61-701 85 58*

Professional training in educational eurythmy

through the eurythmy working-group in Austria

Block-courses again from September, 2000.

Concrete dates (intensive weeks and weekend seminars) according to the needs of the participants.

*Enquiries and information:
Walter Appl, Tel/Fax: +43-662-82 10 35*

Training Centre for Eurythmy Vienna

Further training in Eurythmy

From October, 2000, the artistic work begins once again. In our 'Studio Ensemble' a new eurythmy-programme in speech and music will be rehearsed, to be shown in various venues. Planned till June, 2001. We would be pleased to meet those wanting to work with us. Artistic director: Adelheid Petri

Working days and further training

Monday, 2nd October, 2000 - Thursday, 30th November, 2000

Further training and artistic work

for eurythmists and 5th-year students
Theme: Work on the soul-forces, principles in fashioning a fairy-tale
This work will continue till Easter, 2001.

Music-Eurythmy:

Theme: Late Beethoven and motifs in modern music (Differentiating the human gestalt in music-eurythmy)

*Adelheid Petri, Edeltraut Zwiauer
Bildungsstätte für Eurythmie
AT-1040 Wien, Tilgnerstrasse 3*

Tel: +43-1-504 83 52 Fax: +43-1-505 34 54.

Working weekend on the plastic musical-speech study of man of eurythmy

28th/29th April, 2001 in Kassel
with Annemarie Bäschlin and Armin Husemann for eurythmists and all those who are interested in the artistic study of man, organized by the School for Spiritual Science. Pieces can be shown in a workshop performance.

Venue: Anthroposophisches Zentrum Kassel, Wilhelmshöher Allee 261, DE-34131 Kassel

Information and Registration:

*Katharina Gleser, Tel: +49-561-31 16 30
or Fax: +49-561-930 88 20 (Sekretariat
Anthroposophisches Zentrum Kassel)*

Michael Tschechow Schau- spiel-Seminar Basel-Freiburg

Courses: Basel Cycle and Freiburg Cycle:
Dates of the 3 Terms: (9 weekend-classes)

Basel cycle:

29.9. - 1.10. / 27. - 29. 10. / 1. - 3.12.2000
26. - 28.1. / 23. - 25.2. / 16. - 18.3.2001
6. - 8.4. / 11. - 13.5. / 15. - 17.6.2001

Freiburg Cycle:

22. - 24.9. / 20. - 22.10. / 24. - 26.11.2000
19. - 21.1. / 16. - 18.2. / 23. - 25.3.2001
27. - 29.4. / 18. - 20.5. / 22. - 24.6.2001

Begins: Friday, 6.30 p.m.

Ends: Sunday, 1.00 p.m.

*Basel cycle: Jürg Schmied / Anna Welle
Theater die Schwelle, Rixheimerstrasse 29
CH-4055 Basel, Tel: +41-61-381 28 03*

*Freiburg cycle: Frank Schneider
Theatron freie bühne freiburg, Reiterstr. 17,
DE-79100 Freiburg, Tel. +49-761-40 68 32
Educational theatre seminar*

New course dates:

9th - 11th February, 2001

23th - 25th March, 2001

27th - 29th April, 2001

18th - 20th May, 2001

22th - 24th June, 2001

Begins: Friday, 5.30 p.m.

Ends: Sunday, 12.30 p.m.

Freie Waldorfschule Freiburg-Merzhausen

Programme:

Kultur im Altstadt-Café Freiburg

October-December, 2000 - Erzähltheater -

Wortwerkstatt- Werkstattwort Basel

(Word workshop–Workshop word, Basel)

The art of speech, work on poetry
Training and further training accompany-
ing the profession of artistic speech
Target group: trained speakers in socio-cultural professions
Tutors Wortwerkstatt Basel: Christiane
Moreno, Christine Weck

Dates: from now, 4 x yearly:
August/October/January/April

Description:

One-to-one work in small groups
Individual course-structure
We work on articulation, breathing, move-
ment, improvisation, flexibility, imagination,
declaration, voice, literature, poetics, etc.

Fees: according to interview and extent of
study (CHF 300–500 monthly)

*Chr. Moreno, Dornacherstr. 74, CH-4053 Basel
Tel/Fax: +41-61-361 01 74
Chr. Weck, Burgstr. 9, CH-4143 Dornach
Tel: +41-61-701 62 32*

Further training course at the Eurythmy-Training, Nuremberg

with Beate Lukas

Light and Form - Warmth and 'Material'

A working week-end for eurythmists on the
apollonian and dionysian movements.
Friday, 16.2.2001, 7.30 p.m. till Sunday,
18.2.2001, 12.00 midday.

*Information and booking:
Eurythmie-Ausbildung Nürnberg
Heimerichstr. 9, DE-90419 Nürnberg
Tel: +49-911-33 75 33*

'Bin es noch immer' ('[I] am it still')

*an evening with poems by Paul
Celan, performed through Stefan
Weishaupt and Gia van den Akker*

Autumn Tour 2000 from 14th–29th October
in Holland, Germany and Switzerland

*Stefan Weishaupt
Baslerstr. 21, D-79540 Lörrach
Tel: +49-7621-42 09 77 · Fax: +49-7621-42 09 78*

Eurythmy in the first seven years further training course in Göttingen

How, through working at the 7 life-process-
es, can I strengthen the life-forces of chil-
dren through organizing speech, rhythm
and my lessons? (GA 170).

From Friday, 16th February, 6.00 a.m. till
Saturday, 17th February, 2001, 9.00 p.m.

you are cordially invited to work with
Elisabeth Göbel, Radebeulerweg 7, DE-
37085 Göttingen, Tel: +49-551-792246

Contribution incl. board: DEM 50. Booking
please till 10th February, 2001.

Further details will be sent upon written
application.

Artistic Speech between artis- tic Freedom and artistic Law

Forum from 2nd to 4th March 2001 in the
Freien Waldorfschule Mannheim

Colleagues, whose concern is the basic
understanding of artistic speech, are cor-
dially invited to this conceptual and artistic
exchange. – Can we endure, understand and
sustain the richness of the individual ways?

*Enquiries to the
Fercher von Steinwand-Verein
c/o Martin Georg Martens
Am Weinberg 15, DE-99425 Weimar/Tonbach
Tel: +49-36453-7 48 02*

The Anne-Maidlin Vogel Research and Demonstration Centre to Enliven the Art of Eurythmy

Graduate course for trained eurythmists

Work on statements by Rudolf Steiner in various lectures and their application in eurythmy:

- 'The bones move the muscles.'
- 'Creating out of nothing'.
- The lower and upper tetrachords in connection with the elements and the ethers.
- etc.
- The birth, life and death-resurrection of the single tone
- The birth, life and death-resurrection of the single motif
- What is the role of therapeutic impulse play in the artistic eurythmy?
- Examples out of the practice

Preferences of work of the participants are to be taken into consideration.

Atelier Christian Peter, Rütliweg 56,
Dornach, Mondays 7.00 – 8.30 p.m.

Dates: 25th September till 11th December,
2000 · Inclusive course fee: CHF 84.

Booking and information:

Norman Francis Vogel

CH-4143 Dornach, Tel: +41-61-701 94 19

Paris-Chatou

The new year of the Eurythmy Training begins on 15th January, 2001

The immediate proximity of the artistic city of Paris lends a particular emphasis to the first year of the this training.

Information and Registration:

L'Eurythmée

1, rue François Laubeuf

FR-78400 Chatou

Tel/Fax: +33-1-30 53 47 09

Conference for Musicians and Eurythmists in Aesch

Imme Atwood

On Saturday 17th and Sunday 18th March, 2001, we invite you to a Conference for Musicians and Eurythmists in the Akademie für Eurythmische Kunst/Baselland. At the centre of the conference stands the life's work of Wilhelm Dörfler, *Das Lebensgefüge der Musik* (3 vols). Its concern with the sensory-moral effect of every individual element of music points to the future.

A group of eurythmists have undertaken to work out with examples in eurythmy this spiritual-scientific conception of the basic elements of music. The abundant examples as solos, duos and larger groups will fill two performances, and will form the focus of the conference.

Wilhelm Dörfler's grasp of music is very future-orientated. The systematic working in this eurythmic form is new and far-reaching and certainly very stimulating for eurythmists, musicians and composers.

If you are interested in this conference, please contact the Sekretariat der Akademie für Eurythmische Kunst/Baselland, Felicia Werner, Tel: +41-61-701 84 66 or Imme Atwood, In den Zielbäumen 3, CH-4143 Dornach, Tel: +41-61-701 49 84.

Regarding Chinese Eurythmy

Maria Ebersole (U.S.A.), South Coast Eurythmy Ensemble, and *Kishu Wong* (U.K.)

Since reporting our work with Chinese Eurythmy in last years newsletter the extent of our activity has been the presentation of Color-Light therapy demonstrations for Dr. Lai's California Workshop for Chinese speaking participants in Summer 1999.

Several letters were received from eurythmists on the theme of Chinese Eurythmy.

Kishu Wong has offered to be contact person concerning further efforts in developing Chinese Eurythmy. Here follows a description of her work and vision:

Seven years have passed since I first started to work on Chinese eurythmy. Since, I have never stopped researching the archetypal eurythmy gestures, the ways to move to the poems of different epochs... of Chinese origin, I recognize the beauty of its sounds (the mandarin) as well as its pictorial signs.

Moving the language in eurythmy contributes to the revelation of the Chinese folk-soul, the Chinese culture. This confirms the universality of this wonderful art of movement, clearly illustrated by Dr. Steiner's words: 'with the coming of eurythmy, a new communication of the Word has begun for all nations. Indeed, Eurythmy is a new Christ-Word, a contemporary language of Christ. It is a new epoch of the Logos in art... Eurythmy is to fulfil a task on behalf of all nations.'

Having heard from Maria Ebersole that there are several eurythmists in the world who are practicing Chinese eurythmy, I became very enthusiastic and eager to know them; especially those who feel committed to working further. One suggestion comes to mind: why not gather our efforts by meeting once in a while (once every month or 2 months) in the country of the different members. Perhaps then, in time, something wholesome will be achieved, in striving manifoldly toward the archetypal expression. It could lead to the formation of an international group working on Chinese eurythmy, preparing slowly but steadfastly a world-wide future tour.

In saying this I remain open to any other suggestions and would appreciate hearing from those of you who are interested in Chinese eurythmy.

Kishu Wong
107 Hartfield Rd., Forest Row
East Sussex RH18 5LY / U.K.
Tel: +44-1342-82 30 08

Study with Eurythmy on Rudolf Steiner's lectures

The Inner Nature of Music (GA 283)

Friday, 27th October, 2000, 6.00 – 7.30 p.m.
Introductory talk with exercises

Saturday, 28th October, 2000, 10.00 a.m. –
12.00 midday / 3.00 – 5.00 p.m. / 6.00 – 7.30
p.m.

Sunday, 29th October, 2000, 10.00 a.m. –
1.00 p.m.

Work on the contents of the first two lectures, exercises with the intervals

Fridays: 20th Oct./27th Oct./10th Nov./17th
Nov./24th Nov., 2000, always from 6.00 –
7.30 p.m.

Work on the contents of the second and third lectures. Exercises with the intervals.

This way of working a musical study of man can serve as a basis or as a further training, for those specifically interested as well as for those generally interested in anthropology and music.

Contributions: for the weekend: DEM 120
for 6 Friday evenings: DEM 120
(either can be independently attended)

Rudolf Steiner Haus Stuttgart
Registration/Course director:
Rosmarie Felber
Tel: +49-711-26 05 23

From 'Fragments' by Novalis

in anticipation of the 200th death-day of Novalis on 25th March, 2001

compiled by Wilfried Hammacher.

3053

There exists in us a specific sense for poetry - a poetic mood. Poetry is thoroughly personal and consequently indescribable and undefinable. Whoever does not know and feel directly what poetry is, cannot be taught a concept about it. Poetry is poetry. As different as the width of the heavens from the art of speaking.

3056

The sense for poetry shares much with the sense for mysticism. It is the sense for the unique, personal, unknown, hidden, that which is to be revealed, the necessary chance thing. It presents the unrepresentable. It sees the invisible, feels the unfeeling, and so on. Criticism of poetry is nonsense. It is difficult to decide, yet the only possible decision is whether something is poetry or not. The poet is truly robbed of his senses; consequently everything is present in him. In the real sense he presents subject and object - soul and world. Consequently the infinite quality of a good poem, eternity. The sense for poetry is closely related to the sense of prophecy and the religious [element], with seership in general. The poet orders, combines, chooses, discovers and for him it is inconceivable to he himself why it happens like this and not otherwise.

785

Each word is a word of adjuration. Whatever spirit calls - such a one appears.

Oh, that I would possess a sense for martyrdom!

Do I not choose all my destiny myself from eternities? Every dreary thought is an earthly one, a passing thought of fear.

Each dreary mood is illusion.

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The human being appears the most noble when his first impression is the impression of an absolute comic fancy, namely to be at the same time spirit and a specific individuality. Every pre-eminent person has as it were to appear to hover as a spirit, which as an ideal parodies the visible appearance. With some people it is as if this spirit of visible appearance makes a face.

Humanity is a humorous role.

BOOK REVIEWS

Menschenkundliche Grundlagen der Tonheileurythmie aufgrund von Goethes Tonlehre und der Ätherlehre Rudolf Steiners by Klaus Höller

(‘The study-of-man basis of music-eurythmy based on Goethe’s “Theory of Music” and Steiner’s teaching of the etheric’). Borchten 1999. Verlag Ch. Möllmann.

Ingrid Everwijn, eurythmist, Dornach

On 21st Feb., 1924, Rudolf Steiner said: ‘It is precisely music-eurythmy in all its element, when suitable carried out, which is a factor in eurythmy-therapy’ (GA 278). On the next day, Steiner immediately takes up this theme, explaining that in future beside normal music-eurythmy, music-eurythmy therapy has to be developed because in the human organism the processes of nature have to be continuously humanized. When this does not succeed, illnesses arise. Music is solely human, is not to do with nature; and through music-eurythmy therapy a nature that is taking over in the human being is told: ‘Out you go! – for these movements are solely human and have nothing of nature about them. The musical element belongs only to man, not to nature.’

The direction expressed here is clear; one senses the dimensions of music-eurythmy therapy are great and point to the future. But the concrete steps taken in this direction are but few. As one of the few publications on this theme, one can find *Ton-Heileurythmie* von Lea van der Pals und Annemarie Bäschlin [E.T. by A.S. in MS], a little book that leads directly into practice.

The eurythmy-therapist Klaus Höller, who has already published several works on the study-of-man background for eurythmy-therapy, now brings out a booklet on

music-eurythmy therapy which, because of its general study-of-man character can also interest musicians, music-therapists and eurythmists.

His descriptions are based on Goethe’s sayings on music. When Goethe says, for example, what he feels in listening to Bach, ‘how God must have felt in his bosom shortly before the creation of the world’, then he no doubt means what is described in spiritual science as the spiritual world.

One understands Goethe’s concept of the musical monad as the primal phenomena whose laws are revealed in various ways depending on whether we look for its effects in the astral body, in the etheric or the physical bodies. Goethe felt that [the subject] ‘proceeds out of a spiritual-scientific and anthroposophical path’ (cf. Rudolf Steiner on 30th Oct., 1920). Looking at Goethe’s conception of music from the anthroposophical study of man, these ways are illumined, and this occurs in many ways in this book.

A great service of this work is the description of the various ethers in their connection with the effect of the nature of music sound. A Notebook entry by Steiner is the point of departure upon which the degrees of the musical scale from the prime to the seventh correspond to the various ethers. Further elements of music-eurythmy (e.g. *Melos*, beat, volume, etc.) are illumined and differentiated by the study-of-man background, and shown how in this the seven stages of life are revealed and thereby a ‘human being as music’ arises.

The studies are deepened by the author in a further work in which the warmth-organism of the human being is connected to the fourth. The writer describes warmth-giving as the bodily basis for human autonomy. Under the skin, inner and outer warmth meet and there arises the experience of the

fourth in music-eurythmy. This enthuses everyone who is working with the musical elements. One receives this book with gratitude as a contribution to a tremendous field of research.

PUBLICATIONS

Bridgid

Keltische Göttin und Heilige – Bridgit, Celtic Goddess and Saint, by Astrid Bäßler

She is known to many of us as St Bride, the one who, as legend tells us, supported Mary at the birth of the Christ-child. Less known is St Brigid or St Brigit, an Irish saint of the 5th-6th centuries. We know still less of the great divine mother Brigid of the Irish, who as creator-goddess brings beauty and life to the earth, inspiring bards and poets as the creator of songs, as their muse kissing all artists and healing-artists. The author links the narratives of the Celtic myths from pre-Christian mythology up to the future prophecy concerning Brigid. A courageous attempt to join the pieces of the puzzle of the tradition into a whole picture, convincingly created into a piece for eurythmy. The text is enriched through the addition of individual songs, poems of the *Carmina Cadelica*, that collection of Irish and Scottish religious lyrics collected by Alexander Carmichael in the 19th century that gives us a glimpse into a tender non-sectarian religious realm of the Celts. Christian and pre-Christian elements are collected in a natural way.

A further part of this small book is an anthology on the theme of Brigid. Isabel Wyatt, Hans Gsänger, Maria-Christiane Benning, Christopher Bamford, Susanne Haub and Emil Bock are quoted. Through various spiritual-scientific texts we can approach an understanding of this mysterious figure. All these aspects are smelted into a new wholeness, through the works of the contemporary sculptor Rory McDougall, who was born in Scotland. A publication which meets the most varying needs.

For those interested in producing the piece themselves, a detailed manuscript copy with music by Christian Giersch is available. Information about this is available from the author: Copyright Astrid Bäßler, Panoramaweg 33, DE-71696 Möglingen. (The book is published by Ogham-Verlag.)

still available...

Werner Barfod, 'Ich denke die Rede', guiding-principle exercise of eurythmy

In addition to the exercise, the three eurythmic points of departure for movement are discussed in detail, and the beginnings of a psychological-physiological study of man for eurythmy is described.

The 2nd German edition is out of print. In the Hogeschool Helicon, The Hague, there are enough copies available which can be mailed upon application.

*Address: Hogeschool Helicon
Riouwstraat 1, NL-2585 GP Den Haag
Tel: +31-70-355 00 39 Fax: +31-70-354 33 30*

Publications by Otanes-Verlag

Rudolf Ibel, *Gestalt und Wirklichkeit des Gedichtes*

('The form and reality of poems') An introduction into Poetics, new edition
ISBN 3-931370-41-0. DEM 18.

'Rudolf Ibel is make surveyable, without pre-conceptions in a clear, compact and nuanced style the essence of the lyric. For everyone interested in language this monograph can be a constructive training in feeling. Ibel's image, sound, and movement will become practical key-concepts' (Edith Peter, Andreas Borrmann).

Margarete Kempfer, *Begleitungen am Klavier für den Eurythmieunterricht* ('Piano music to accompany eurythmy lessons'), ISBN 3-931370-37-2. DEM 17.

This is a new edition of Margarete Kempfer's work pub. by the Philosophisch-Anthroposophischen Verlag, Dornach 1957, and hitherto o/p.

Karl Philipp Moritz, *Versuch einer deutschen Prosodie* ('Attempt at a German Prosody') ISBN 3-931370-42-9. DEM 24.

A new edition with careful typographical corrections.

Moritz's attempt to present the independence of the German poetic art analogous to the ancient languages, on the basis of their specific structure.

The German texts, like Ancient Greek, are scanned in long and short stresses, and he introduces the rules of prose from grammar by explaining the significance and position of every single part of speech, even adding valuable diagrams.

We know that after intensive conversations with Moritz on his sick bed, led Goethe, under the influence of Moritz' ideas on prosody, completely to rewrite his *Ephigenie*.

Arnold Tirzits

Bach: Das wohltemperierte Klavier ('Bach: The Well-Tempered Clavier')

Bk 2, Preludes and Fuges Nos I - VII.

Arnold Tirzits playing of WTC Book 2 brings it to life in an exemplary way. Out of his rich experience as a player for eurythmy, including the Eurythmy Stage-Group, Berlin, he has creatively brought out the in-breathing and out-breathing in Bach's compositions.

1 CD ISBN / ISMN 3-931370-43-7. DEM 28.

Speech and Speaking in the Classroom (for English-speaking Teachers)

Roy Wilkinson

These notes are intended for the use of teachers, parents and all those interested in the education of the child. They are based on the author's life-long contact with Rudolf Steiner's work, including thirty years practical experience in the classroom.

Contents:

The importance of speech and speaking / The origin and development of language / Teaching children to speak / Speech exercises / Class work, ages six to fourteen / Upper School, ages fifteen to eighteen / Appendix. The Morning and 'Report' Verses

Roy Wilkinson

*Forester's Cottage, Highgate, Forest Row,
East Sussex RH18 5BA, UK*

Publications by Parzifal Verlag

Compositions by Jan Stuten

Musik zu den «Zwölf Stimmungen» von Rudolf Steiner

for piano, arranged by Hartwig Joerges.
ISMN M-50071-008-0, CHF 12.-/DEM 15.-

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MISCELLANEOUS

Interview with Eduardo Jenaro – pupil’s magazine ‘Krähwinkel’, Stuttgart

Judith Haustein, Hannes Weiler

Krähwinkel: In the timetable, eurythmy doesn’t appear to be the most overwhelmingly meaningful factor. Much more does there stand in the foreground relaxation, dreaming away and the ridiculous ‘floating school-mates’. What should eurythmy give the pupils?... What does it give you?

Jenaro: Well, what the pupils say is in a certain way to be taken very seriously and also very much in a relative way. I have seldom heard a pupil enthuse over Russian or Maths. And here I think that eurythmy is just the same as any other subject. But because it still doesn’t have a place in cultural life eurythmy will always be a kind of foreign body for the pupil. I understand that; it is quite clear!! If I should judge what it gives the pupil, then I can only start from my own lessons. Here of course I experience a great range between completely untalented, uninterested and really interested and talented pupils.

Krähwinkel: But this phenomenon mostly appears with the older ones (upper school) doesn’t it?

Jenaro: Oh!!! No !!.....??:,,,

Krähwinkel: The real interest, understanding it, only comes later doesn’t it?

Jenaro: Yes, one can only overview things in the upper school and this applies to every lesson. This lies in the nature of the human being. There is no child in Class 3 who can recognize and explain the point of English lessons. It’s the same with eurythmy. In the

upper school it is especially the task of the educator to teach in such a way that the pupils gain autonomy. This is also a question of ability and sometimes I am able to achieve this, and sometimes not. I have to live with that. But I can say that there are many pupils of Classes 12 and 13 whom I have taught who are able to say what eurythmy is. Many have gained a relationship to eurythmy and many have not, too. This is quite normal.

Krähwinkel: Once more to the question of what eurythmy brings to the pupil personally.

Jenaro: Eurythmy shall bring the same things as an expressionist dance always brings – to bring to expression what lives within, through the means of eurythmy. Through movement, moods and inner experiences are fashioned and with this one gains an experience of space, a mastery of the body, quite a different way of getting to know the body! Also, a consciousness for the possibilities of expression of the body. One does this of course in drama and expressionistic dance – only differently. And this difference towards dancing, for example, is shown in the fact that eurythmy has something, I’d like to say, more tender.

Krähwinkel: Let’s come to the next questions. Surprisingly, eurythmy brings most joy to the pupils when they can do it themselves. Women see in it rather the welcome possibility to use up calories, men regard it rather as a field of practice for their own self-control. Nobody likes to accept it for educational reasons...

Jenaro: I can fully agree. It’s exactly the same for me!

Krähwinkel: Hhmm...

Jenaro: Of course, you develop through eurythmy, but one does not need to notice this oneself. It is also not the point that the upper school pupil says to himself, 'Well now, I do this in order to develop that. And now I do the other in order to develop something else.' This is nonsense! But one does it, experiences something, and this is the forming factor.

Krähwinkel: Do you see at first glance whether a pupil can do eurythmy well?

Jenaro: (silent at first) Let's say, when I have pupils before me whom I do not know, or only a little, I try to picture them inwardly, how they would do eurythmy. Often I am right, but ever and again one deceives oneself. Well, if your teachers would do eurythmy, you would see their strengths and weaknesses as in a magnifying glass. It is exactly the same with the pupils.

Krähwinkel: Are there also pupils who work naively, who go completely beyond themselves, from which you didn't expect it?

Jenaro: Yes, and these are very beautiful moments. And also when upper-school pupils sometimes forget prejudice and mockery, or whatever, and when they get into the thing – these are the most beautiful moments for me as a teacher, when they are completely in it.

Krähwinkel: But you have to want to do eurythmy!

Jenaro: Yes, that applies to everything in life. In drama you don't achieve expression unless you want to. Maybe in music even less than in eurythmy, if you do not want to blow into the flute nothing comes out. This lies in the nature of the thing. You will not achieve a picture unless you really want to paint.

Krähwinkel: We received some answers from the wish for voluntary eurythmy lessons

for the upper school. The 'compulsory' lesson is not regarded by you as meaningful?

Jenaro: (Silent, struggling for words) Teachers feel very differently about this, and I belong to the type who does not regard the voluntary lesson very highly – I mean this in general. I understand teaching as an art and as such I understand my teaching existence as an artistic undertaking in the realm of education. And then as an artist I know what I want. And if I want something as an artist I do not ask the audience what they want to see, but I do what I think is right. In education I do the same. I want something in education and do not ask my pupils whether they think this is right or not. On the other hand, this does not mean that one has to remain totally inflexible and has to teach only following one's own principles and bangs one's head against a brick wall. But all in all, eurythmy is like Russian or maths, and all the other subjects – it belongs to the art of Waldorf education and is as little to be questioned or offered voluntarily as the main lessons. For me there is no difference.

Krähwinkel: And you do not think it would benefit the lessons if those who had no intention would not be there? I, for example, would come if eurythmy were voluntary.

Jenaro: I do regard special projects highly, that means, projects where those who really can do something bring things to performance. But the lessons are a social occasion and there are, for example, in English also people who just 'swim along' and people who are excellent. I don't know why this should be different in eurythmy. Of course, the eurythmy would then be much better, but I do not know whether this is my main aim as educator, as upper school teacher, only to work with the best ones. I, for example, also enjoy getting something out of lackadaisical people who act as if everything were stupid. It can be that this is a

much more beautiful experience for me than for somebody who anyway has a positive attitude to do a good performance.

Krähwinkel: It is a greater challenge.

Jenaro: That's right! It is a human challenge.

Krähwinkel: There are therefore two sides in eurythmy. On the one side the art, and on the other education.

Jenaro: Quite right, that is very well put indeed. With both one has to be active as a teacher.

Association of Speakers and Actors

Christian Moos, Council member, Bexbach

After the Festival of Speech in Stuttgart, 'Theatre on the Threshold' was once again a chance right across the board, mutually to perceive each other in artistic creating. Let it also be remembered that the common yet differentiated profession needs to be strengthened for others. Artists of the art of speech and acting trained on an anthroposophical basis also need a basis in the rights life. And so in 1996 our Association was founded in Mannheim, which was hitherto based in Alfter (through M. G. Martens' move, it is now based in Weimar – see address below).

The Association is an organ that lives from the quality of its members. It represents their interests in outer life. In the Articles of Association § 2 (reasons for the Association), para. 1 contains the following:

'The Association of Speech Artists and Actors in Germany and all other European lands represents those artists who are working on the basis of anthroposophy and it looks after their interests. It is concerned with the development, establishment and recognition of the professional image of

this profession. It encourages and organizes further professional training.'

When, for example, a speaker who has become redundant wants to develop a new field of work and would like to receive a transitional payment of a few thousand marks and needs an assessment and description of his/her work hitherto, then the Association becomes active.

Or, assuming that (as a beginner in the profession) one wants to avoid financial squeezes then one can arrange an insurance, what is called a BU-Versicherung, if a professional association exists with the professional image. Otherwise one can insure oneself just against being unable to work, which means that one only receives payment if one is absolutely unable to earn money at all.

The *professional image has already been worked out* and could already be sent to Nuremberg where the *Bundesanstalt für Arbeit* would take it up and print it ('*Sprachgestaltung*' – 'artistic speech', to be found under '*Blätter für Berufskunde*'). The Association has only just 50 members – at the most a tenth of the professional speakers. But in order to join Nuremberg a professional group needs at least 100 members in its Association!

Consequently, the request to all trained speakers to contact as soon as possible our Association in Weimar. It is sufficient to send a written registration form and a copy of the diploma. The yearly contribution is 120 DEM, and is tax-deductable.

Whoever as 'non-speaker' is a friend of artistic speech/speech-formation, can turn to the carrying Association at the same address which supports speakers, known as the *Fercher von Steinwand-Verein*.

Berufsverband Sprachgestaltung/Schauspiel
c/o Martin Georg Martens
Am Weinberg 15
DE-99425 Weimar/Tonbach
Tel. +49-36453-7 48 02

Please help that artistic speech can be consolidated in the sphere of rights and work. Many thanks!

Silk for tone-veils

A large quantity of tone-veils have been produced in one go by a Swiss silk-weavery. The firm Chronos AG in Dornach has undertaken the risk to pre-finance the production of this special finished silk-gauze. With the end of the last rolls, the production will be halted and the weaving-machine dismantled. An experienced weaver is also leaving the firm. One can already see that the stock will one day run out. Then tone-veils will no longer be available.

Customers can order either direct from the firm Chronos AG Dornach, Sonnenhaldenweg 5, or at the Eurythmeum Stuttgart. The Eurythmeum takes on only the p. & p.; the invoices all go direct to the firm Chronos.

How the eurythmy dress came about...

T. Kisseleff

...In autumn 1918, Rudolf Steiner asked us, since he was away from Dornach for a couple of weeks, whether we could think about how the correct eurythmy dress had to be. On his return, he would look at our attempts. Of the dresses which were then presented by ten eurythmists standing side by side on the stage, he pointed towards one (by Kisseleff) and said, 'This is *the* eurythmy dress!' ... It was made of white, light silk-material; it was long and loosely cut and had many pleats in the upper part as well as the skirt part. It was cut in one piece. It had an elastic tape (pulled through the hem) on the neck and on the waist-line; it also had long, wide sleeves. Over it was thrown a large, thin veil. An undergarment (a long skirt out of firm material) had as much as possible to

obliterate the contours of the legs; Rudolf Steiner was very strict in this respect.

The stockings and light eurythmy-shoes without heels (sometimes only stockings) were of the same colour as the dress; seldom in another colour, mainly in some humoresques. In no case was it allowed to do eurythmy with bare feet. The veils on the other hand were often of different colour from the dress. On tour, each eurythmist took a number of quite wide, skirt-like trousers (ending somewhat below the knee) in different colours, which replaced the undergarment with the coloured dresses which gradually were added to the white ones.

P.S. R. Steiner: 'The more materialistic the age, the more the tendency to nude-culture, to place the physical body more strongly into view.'

from T. Kisseleff, *Eurythmie-Arbeit mit Rudolf Steiner*. Verlag Die Pforte Basel, 1982. P. 94.

Website www.eurythmie.de

Jürgen H. Havix, Otanes-Verlag, Berlin

For many publishers and private publishers who plan publications for a specialized clientele, the question repeatedly arises, 'How do we reach the people who could be interested in our publications, books and compositions?' For most of the small publishers, advertisements in journals hardly come into question because of the expense. We too often face this question.

After we brought out the collection of music for teaching eurythmy with the help of Reinhard Wedemeier, the *Notensammlung für den Eurythmieunterricht*, Frau Rosemarie Bock, Stuttgart, asked us whether we could not organize a re-publication of *Begleitungen für den Eurythmieunterricht* ('Piano pieces to accompany eurythmy lessons') which contains much useful material. So we started to work on

this and we published this volume with the generous help of Frau Lena Korneeva, corrected and edited by Herrn Peter Bone. Of course, an advertising campaign for this is not worth undertaking. And so we repeatedly experience that people do not know that this new edition is available.

Or, in connection with the literary estate of Helene Reisinger, we were asked whether we could not publish some things so that they do not become forgotten. Nevertheless, here too it is the case that the awaited edition will be small. For this reason we have established amongst other things a web-site *www.eurythmie.de*, which is freely accessible without distinguishing between commercial and non-commercial interests. Here thematic and subject-related publications can – free of charge – be announced, described, published or discussed. The same is valid for the websites:

www.sprachgestaltung.de

www.geisteswissenschaft.de

www.waldorf-paedagogik.de

www.anthroposophische-musiktherapie.de

We hereby invite all publishers and authors who are interested to use this opportunity. Contributions, announcements, etc., will be prepared by us to be presented on the internet. No costs are involved. Important topical dates and links to other websites are included.

Please contact:

webmaster@eurythmie.de

or as Fax: +49-30-80 49 13 50.

Another call on the theme: Rudolf Steiner's indications for Eurythmy Costumes

Ursula Bloss, Dornach

I am encouraged that some orders arrived following my announcement in the *Newsletter Michaelmas, 1999*. But it is not so simple. 140 costumes, simply photographed before and behind on a clothes model, with

some descriptive text. Up to now, 15 orders does not justify printing an edition of, say, 100 copies. A rough guess at the cost would come to about SFr. 5.000 (each copy c. 500) – too expensive! Who can supply a sponsoring source? I can with pleasure give my time to prepare it for the press.

The costumes can be viewed, after making a date; they are in the wardrobe at the Goetheanum, behind the stage. Alternatively, whoever needs a copy can order a coloured photocopy through me:

Ursula Bloss

Goetheanum-Bühnenpost

Postfach, CH-4143 Dornach 1

Dear Eurythmists,

We have a new catalogue with even more selection of eurythmy shoes, a super special offer of cotton tights and underwear of wool, wool/silk and silk. If interested simply ask for our free catalogue.

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This Newsletter is addressed to all trained eurythmists, all trained speakers/ actors and all musicians who are interested in the Section caring for the arts and their sources in anthropology. The Newsletter is published bi-annually and is supported by donations.

The Editor's deadline
for the Easter edition 2001, is 15th February, 2001
for the Michaelmas edition 2001, 15th June, 2001.

Werner Barfod (Editor)

Address to: Administration der Goetheanum-Bühne:

Goetheanum, Rundbrief SRMK, Postfach, CH-4143 Dornach 1, Fax +41-61-706 42 51

Johanna Wildburger (Administration)

Goetheanum, Rundbrief SRMK, Postfach, CH-4143 Dornach 1, Fax +41-61-706 42 51

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Leader: Dr Virginia Sease

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